

# TEACHING MUSIC TO STUDENTS WITH SPECIAL NEEDS

*A Practical Resource*



ALICE M. HAMMEL

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# Introduction

When we chose to become music educators, we had some pretty specific ideas about whom we wanted to teach, what kind of classroom we preferred, and the type of music we hoped to share with our future students. These ideas change over time and with knowledge and experience. One type of student sometimes not considered early in the ideas of our future careers is a student with disabilities or differences. It is not a sign that we are uncaring or thoughtless, but rather that we have not had recent or meaningful experiences with students who do not learn in the traditional way.

Once preservice teachers begin their coursework and field experiences, the presence of students who learn differently begins to come into focus. We begin to see and learn about students who may be unfamiliar to us. While preservice teachers will prepare as well as possible for the inclusion of students with learning differences, some teaching experiences require, well, experience. Once a career has begun and there are students in our music classrooms who need adaptations, accommodations, and modifications, the practice of creating experiences to meet their needs becomes a daily occurrence. It is then that our differentiation process begins.

## Rationale for the Resource

This resource was created to accompany the second edition of *Teaching Music to Students with Special Needs: A Label-Free Approach*. The specific purpose is to bridge the gap between the policy and theory presented in the book and a need for practical applications and transfers of global information to specific music classrooms. It is designed to provide examples and practical materials to help teachers create their own plans and materials for the students they teach.

## Distinguishing Features

Features included in this practical guide include situation-specific vignettes that lead the reader to learn about a student. This knowledge is immediately put to use as the reader encounters a lesson plan and materials used to assist that student in a music classroom or ensemble. Lesson plans range from early childhood through high school and include as many specific teaching situations as were realistic for the size of the resource. Several unit plans are also included to provide a longer term set of ideas for teachers.

Each lesson plan and unit have already been used with students in music classrooms and ensembles. Authors of plans are active teachers in the field of music education who have offered their ideas as suggestions when teaching students who have disabilities or differences. I thank them for their participation in the creation of this resource.

### How to Apply Size, Color, Pacing, and Modality to the Six Domains

In our 2011 resource, Ryan Hourigan and I identified five domains as an alternative to the more traditional use of labeling each type of disability according to the most recent Individuals with Disabilities Education Act (IDEA). The domains we chose to use are communication, cognition, sensory, physical, and emotional/behavioral. As part of the updated second edition to *Teaching Students with Special Needs: A Label-Free Approach*, we decided to separate behavioral and emotional into two separate domains. These now six domains are the way I will refer to various differences in this resource as well.

Through using domains rather than specific disability types, we are not limiting ourselves to the incidence and etiology lists in most textbooks. We are recognizing that students come to us with many varied needs and are not limited to their disability categories. Each student has strengths and weaknesses that present together as they walk into our classrooms and ensembles. If a student has a specific disability, it is not a bad idea to become familiar with some of the traits and specific challenges associated with that disability. It is not a good idea, however, to rely on these generic boiler-plate descriptions instead of learning about the individual student.

Through use of the six domains, we can understand the wide variances in strengths and areas of challenge among our students with differences. We can see their individual profile in the way they communicate, in their cognitive function, as they process sensory information, in their physical needs, and in the way their emotional and behavioral responses fit the classroom or ensemble on a daily basis. We are also ensuring that we place the person (or student) first and the disability label second. In this manner, I have found an increased understanding of my individual students and a more compassionate approach to instruction and assessment.

Once we understand the needs of our students, the process of planning for instruction can begin. When writing lesson and unit plans, many students will need either adaptations, accommodations, or modifications to the objectives, presentation of instruction, and assessment. For our work, the differences between these three types of individualization of plans are as follows:

**Adaptations:** Individualization to materials and teaching style that results in a more fair presentation and assessment experience for students with differences and disabilities. Adaptations can be used for an entire class as long as they also meet the needs of students who require them for instruction and assessment.

**Accommodations:** Individualization of a classroom or rehearsal space to accommodate the needs of students with differences or disabilities. This may include the physical space or procedures that more appropriately meet the needs of a student who needs them. These may also be put in place for an entire class.

Adaptations and accommodations may be selected from the Four Teaching Principles outlines in both editions of *Teaching Music to Students with Special Needs: A Label-Free Approach*. They include size, color, pacing, and modality (kinesthetic, aural/oral, and visual). Through these strategies, it is possible for students with differences to meet the same objectives as students without differences.

**Modifications:** Individualization of materials, teaching style, classroom or rehearsal space, presentation of material, and assessment that meets the needs of an individual student. In *Winding It Back* (2016), we presented the idea of winding material back for students who are currently performing at an earlier step in a sequence and winding material forward for students who are currently performing at a later step in a sequence. Modifications change the objective a student is asked to achieve to create a more equitable teaching and learning situation and to enhance the overall classroom and ensemble culture when teaching in inclusion settings. Modifications are also utilized in self-contained settings as a wide variety of skill levels may be represented within students in the class.

When we are aware of the adaptations, accommodations, and modifications effective for individual students, we can begin to apply them. Unfortunately, our students do not come to us with lists of effective strategies taped to their clothing. A first step in knowing more about the needs and preferences of specific students is to engage in collaborative information gathering. The ideas in the following sections have been effective.

### Reading IEP and 504 Paperwork

Through obtaining and reading the legal documentation regarding a student, you gain information regarding that student's current level of functioning; strengths and areas of challenge; goals for the current year and longer term goals; any therapies the student engages in through the school system; what adaptations, accommodations, and modifications are being utilized in the general and special education classrooms; and assistive technology and other devices used to assist the student. This paperwork is a vital piece of information necessary for a complete overview of the student. It is also your professional right and legal obligation to review and apply the adaptations, accommodations, and modifications listed in the Individualized Education Plan (IEP) or 504 documents.

### Discussions with Special and Regular Education Staff

It is difficult to overstate the importance of becoming an integral part of the IEP or 504 team. Attendance at student meetings is an excellent way to do this; however, it is more important to develop relationships with each faculty and staff member who interacts with students who have disabilities. These team members include:

- General education teacher
- Special education teacher
- Therapists (occupational, physical, music, speech, etc.)
- Paraprofessionals or teacher assistants

- Guidance counselors
- Case managers
- Social workers

By having frequent contact with these professionals, you will learn more about the day-to-day lives of your students and be able to apply this information to your teaching. Often, we can use classroom management ideas or specific skills learned in various therapies in the music classroom or ensemble. We can also share our successful ideas with team members, which they can then use in their work with the same students. If everyone is working with complete knowledge of what is happening in each educational situation and of what strategies are working well, we have a greater opportunity to meet the needs of our students.

### **Discussions with Adult Assistants Who Work with the Student**

Adult teacher assistants, or paraprofessionals, are often assigned to work with a student in a one-on-one or small group situation. This is a very important role that is sometimes overlooked by faculty and staff. Teacher assistants are sometimes with students from the time they leave their home to ride the bus to school until they arrive home again in the afternoon. Some have personal care duties that can include taking the student to the bathroom, brushing teeth, and changing diapers. Often, a teacher assistant will help students eat lunch and travel with the students during the entire school day. Unfortunately, because these professionals do not always hold higher education degrees or certifications and because they are not always paid according to the salaried staff scale, they are sometimes not treated with the professional respect they deserve. I highly encourage you to engage teacher assistants as often as possible to learn more about the students and how you can be the best teacher possible to them.

### **Observations of the Student in Other Settings**

We only see our students in a music setting. Because of this, it can be difficult to discern how they react and thrive in other classes and situations. By taking a few minutes to observe students on the playground, in the cafeteria, in their special education classroom, or when working with a therapist, we can see an entirely new approach to meeting their needs. It can be interesting to watch a child working in a language arts setting or running track and field in physical education. It also shows that we have a sincere desire to know more about that student and to be a part of the larger school experience.

### **Contact with Parents/Guardians**

The parents or guardians of a student are the first and best experts regarding their child. They sometimes feel intimidated or even unwelcome in educational settings. Some may have had negative school experiences themselves or lack some social or academic skills regularly utilized in school situations. By reaching out to parents and guardians and

letting them know we value their perspective and ideas, we can begin a conversation that can increase our success with their children. I have found it helpful to begin a conversation with all the positive attributes the student brings to music. Some parents refuse to answer the phone when they see it is from the school district because the news is so often negative or punitive. Be prepared to leave messages in the beginning in case no one answers the phone.

### Talking with the Student

It seems so simple. Let's communicate with the student when we are designing music education strategies. For students who have verbal or other forms of communication, this can be very valuable. For students who do not readily have ways to communicate, yes-and-no responses can also give us information regarding preferences and choices. We sometimes forget to give our students voices in the process of their own education.

With clear ideas regarding the preferences and needs of our students, we can begin to introduce some strategies to see how they work in our teaching with a specific student. By thinking through size, color, pacing, and modality (kinesthetic, aural/oral, visual) ideas and aligning them with our lesson and unit plans, the process of developing adaptations and accommodations begins. In reality, many ideas are good ones and it takes several (or more) attempts to find what will work with a particular student in a particular situation. The process of finding the most helpful adaptations and accommodations can be ongoing and may need to begin again when something changes in a student's life (medication, school or home schedule, therapy, emerging skill levels). This does not mean that either you or the student has made an error—it just means things change, and as with many other aspects of teaching, we are flexible and ready to adapt.

### **Ideas From Teaching Music to Students with Special Needs: A Label-Free Approach, 2nd Edition**

When we follow the ideas listed previously, we will have an idea of the domains of difficulty for a student and an idea regarding his or her preferred ways of learning. Through applying some of the practical strategies in the *Label-Free* book, our lesson plans and units can become more individualized and differentiated.

The first list is taken from Chapter 4 of the *Label-Free* book. It lists some practical strategies that are likely to be effective with students who struggle in various domains. It is also entirely possible that a specific strategy may work for a student even when it is not listed for a particular domain you have identified.

CG = Cognitive

CM = Communication

B/E = Behavioral/Emotional

P = Physical

S = Sensory

**Table 1.1** Strategies for Providing Accommodations and Adaptations

<b>Accommodations and Adaptations</b>	<b>CG</b>	<b>CM</b>	<b>B/E</b>	<b>P</b>	<b>S</b>
Use an overhead projector or computer-enhanced image to enlarge materials (music, books, sheet music) as much as possible and provide written materials for all spoken instruction. A “picture” schedule is good for nonreaders and students with autism.	X	X	X	X	
Allow students a hands-on examination of all new materials, equipment, and instruments during introduction of a concept. This kinesthetic approach combined with the visual and aural instructional elements will help students learn according to their modality.	X	X	X	X	X
Allow students to record rehearsals or lectures and record a test or assignment. Allow students to respond to tests or assignments by recording, orally, or in writing.	X	X		X	X
Provide music or reading materials in advance to allow time for arrangements to be made for students with special needs.	X	X	X		X
Use Velcro strips to help students hold mallets or small instruments. Sticks can also be wrapped with tape or foam rubber to facilitate handling.			X	X	X
Jingle bells, or cymbals, can be sewn onto a band or ribbon and tied to the wrist. Straps and cords can be used to attach rhythm instruments to wheelchairs or walkers for students who may drop them during class.			X	X	X
Code music or instruments with colors or symbols to help students remember notes or rhythms. A highlighter or colored pens/chalk can be used to help a student focus on a specific part of the music or book.	X	X	X		X
A felt board or other raised textured board can be used with heavy rope to demonstrate the concept of a staff to students who learn kinesthetically or are visually impaired.	X	X		X	X
Provide written rehearsal schedules for students to follow. These can be on the chalk or bulletin board or placed in folders.	X	X	X		X
Individualize some assignments for students who may not be able to complete the quantity of homework other students can. Check the IEP to make sure you are following the modifications listed.	X	X	X		X
Make use of computers for students who need extra drills and practice.	X		X		X
Separate rhythmic and melodic assignments until students with special needs can combine the two.	X			X	X
Limit the use of words not yet in the student’s vocabulary and be consistent with the terminology you do use.	X				X
Allow students to help plan their own instructional accommodations and be partners in the process.	X	X	X	X	X

**Table 1.1** Continued

<b>Accommodations and Adaptations</b>	<b>CG</b>	<b>CM</b>	<b>B/E</b>	<b>P</b>	<b>S</b>
When preparing music for use by students with special needs, several adaptations can be made. The teacher can indicate tempo and meter, mark the student's part, allow students to highlight music, write measure numbers and breath marks in the student's part, create visual aids for difficult words, and provide visual cues for score markings and phrase lengths.	X	X	X	X	
When using written assessments with students with special needs, provide accurate and complete study guides. Help focus study efforts on important events, ideas, and vocabulary. Use this tool to help students organize and sequence information.	X	X	X		
Use short tests at frequent intervals to encourage students to work at an even pace rather than postponing the study of a large amount of material until just before a long exam. This also provides a student "some room" to perform poorly on a single test without significantly compromising the grade for the entire marking period.	X	X	X		
Allow students to use a word bank. They may remember concepts but have difficulty recalling spelling.	X	X	X		
Vary the style of test items used. Using a variety of test items will prevent a student from being unduly penalized for having difficulty with a particular type of question.	X	X	X		
Place a rubber strip on the back of a ruler or use a magnetic ruler to help students measure or draw lines without slipping. Use adhesive-backed Velcro to attach items to a desk or wheelchair laptray.		X		X	
Allow students to use pens (felt tip) or pencils (soft lead) that require less pressure or use a computer to complete assessments or assignments.		X	X	X	X
Wait to prompt students for verbal answers to questions after at least 5 seconds have passed. They may need a longer period of time to process the question and determine an appropriate response. It may help to "call on" the student only when his or her hand is raised. This may lower any possible frustration level and prevent student embarrassment.	X	X	X		
If an accommodation or modification is listed in the IEP, it must be followed by all teachers.	X	X	X	X	X
Create a special seat or seating area so that a student knows and can expect where he or she will sit during class (chair, disc or carpet square, taped area, special mat).		X	X	X	X
Allow movement during class from one chair or special seating place to another.		X	X	X	
Allow a student to participate for a small amount of time. Increase this time slowly as the student becomes acclimated to the classroom routine. This may begin with the start of class or the end of class depending on the student and his or her preferences.		X	X		X

## Examples of Accommodations, Modifications, and Adaptations for the Music Classroom

The second set of information taken from the *Label-Free* book addresses the Four Primary Teaching Practices (size, color, pacing, and modality). Some of these are similar to the ideas in Table 1.1. The difference is that they are organized by type of adaptation. I often try several of these to determine which ones are most effective for a particular student. Many of these ideas are also good for use with an entire class or ensemble.

### Four Primary Teaching Practices to Consider When Teaching Students with Disabilities in a Modified or Adapted Curriculum

Any of the previous approaches to curricula can be adapted for students with special needs. However, there are certain overarching teaching techniques to consider when adapting curricula. These four techniques include modality, pacing, size, and color. When we consider these techniques in the way we adapt or modify our curriculum and instruction with students with special needs (with obvious consultation with the special education documents and personnel), students will have more opportunities to learn in our classrooms. We realize that each of the four is also considered a teaching and accommodation technique; however, in teaching students with special needs, these practices should be considered when adapting or modifying curricula.

#### Modality

When teaching any students, particularly students with special needs, it is critical to introduce each concept and skill through all modalities (aural, visual, kinesthetic). Everyone learns differently, and students with special needs sometimes have great preferences, or limited options, for the modality they use to process information. In preparing to adapt a curriculum for students with special needs, an effective strategy is to brainstorm the number of ways a concept can be taught. This list is universal, meaning it can be used for all students in a classroom, and all students will benefit from being introduced to material through multiple modalities.

Whether a material-, content-, experience-, or method-centered approach is utilized, lesson planning can be enhanced through the use of multimodal approaches. It may be helpful to list the modality choices aural (A), visual (V), and kinesthetic (K) on scope and sequence charts and lesson plans to guide the use of multiple modalities in teaching.

#### Pacing

Our lives as music educators move very quickly. We often speak, walk, and teach at a rapid pace because we have a great deal of material to teach, have numerous performance deadlines, and want to give students the very best (both in quality and quantity) we have to offer. For some of our students, our pacing will still be considered too slow! Many of our students will be able to follow our scope and sequence well. Conversely, some students will not be able to learn the amount of music studied in a class or ensemble

and may become frustrated by the pace of instruction, amount of materials, performance expectations, and sheer sensory overload (visual, aural, and kinesthetic).

For students who need adjustments to the pace of materials, instruction, and overall curriculum, consider adaptations to pacing. These adaptations require careful consideration, as it is important that the needs of all students in classes and ensembles are honored and that the alternative pacing procedures put in place are effective and appropriate for everyone.

### Size

Processing time and effectiveness can be compromised by the size of materials. When students with special needs are working very hard to process information, the relatively small size, faint font, and large amount of material on one page can be frustrating. When material is made larger and bolder and when information not essential at the moment is removed, students often find they are more able to understand and respond to instruction.

- Use raised textured board (perhaps a rope on a board to show a five-line staff) for students to touch as they are introduced to the concept of lines and spaces. This adds a kinesthetic element to a primarily visual concept.
- Use movement activities to accompany some listening experiences.

Many students learn best when their bodies are in motion and concepts such as tempo, style, dynamics, and genre can be practiced through movement. Using this to accompany the aural experience of listening can be very effective. These activities are enjoyed by students of all ages and do not need to be considered elementary in nature.

- Have students track measures in their parts or a score (possibly via a projected image) while listening to a recording. We often do this with beginning performance groups and with elementary students; however, this is still a useful activity with more experienced students as well. Score study is a complex yet extremely useful skill, and a multimodal approach can be an enriching experience for all students.
- Create three-dimensional figures to represent abstract concepts (notes, rhythms, sol-fège, dynamic and artistic markings). Some students must touch a three-dimensional object to grasp the meaning of some higher level concepts.
- A picture or written schedule to accompany the aural directions and procedures in class can ease student frustration.

Students may excel when given the choice of modality for response to a quiz or performance test. They may also perform best when given the choice to respond in two or more ways to a question or task.

### Color

It can be very difficult for some students to read music or books with font that is black and white. These two colors are very stark, and the contrast can create issues within the eyes that cause the processing of information to slow. Color softens this difference and can drastically improve the ability of a student with special needs to read music. Color is also an excellent modification to draw student attention to details and items of importance.

- Part revisions may be necessary. Some students will be unable to read a part as written by the composer. It may be necessary to simplify a part (use bass line, chord outlines, first note of each measure, etc.) to meet the musical needs of a student. As the student improves, these modified parts may become adapted parts.
- A student may need to begin with a “blank score” that is filled in slowly as his or her abilities increase. For some students, the amount of ancillary information on a page (title, composer, tempo and dynamic markings, pictures) can be distracting and frustrating. Placing only the amount of information a student actually needs to perform successfully may be very effective.
- Some students may need to learn less material than others. For example, learning the A section of a piece, memorizing the chorus rather than the verses, practicing the rhythm only rather than the rhythm combined with the melody, or mastering one movement instead of four may be the most beneficial way to begin with a student.
- For students who have sensory differences, partial participation in class or a performance may be necessary. If the pace of a class becomes too fast or the amount of sounds, sights, and textures overloads the sensory system, a student may need to participate in music for a shorter amount of time or learn less material for the concert and only perform the portions of music learned.
- Student assistants (buddies) can be valuable in the pacing process as they can repeat directions, refocus attention, and answer questions a student may have if the pace of class/rehearsal is too fast. We suggest having several buddies take turns working with a student to avoid “buddy burnout” among our assistants.
- Wait time is another important element of pacing. Some students take up to 10 times the amount of time we need to process a question or a piece of information. When asking a question of a student, wait at least 5 seconds before reprompting or redirecting. If a student has difficulty with aural questions, try a modality and pacing adaptation and write the question on a piece of paper or draw a picture of the question or information. This combined with a longer wait time honors the student and the process of teaching and learning.
- Remove all extraneous material from a page and create a large space for the staff and musical notation.
- Use a large and bold font. You may also wish to use a card or piece of paper to cover the words or notes not needed at that moment. The card or paper may move along the page to assist the student as he or she reads the notation or words.
- Project material onto an overhead projector and allow students to stand near the projected image or touch the information as you are teaching.
- Use a font that is simple and has no decorative elements.
- Colored transparencies placed over music or written pages may assist students in reading. Another option is to cut strips of colored transparencies for students to use as they track their reading.
- Music and text can be highlighted for ease of score and staff reading. For students who are learning to play band and orchestra instruments, specific notes may be highlighted for practice. For example, a beginning flutist who is learning to play D, E $\flat$ , and F may only be able to finger D at first. Highlighting all the Ds in a line can help him or her track and play the note he or she is practicing. Some highlighters have erasers at the

opposite end. These can be used to erase notes and highlight new notes if needed, or to erase highlighted lines for use by other students who do not need highlighted materials.

For students who have difficulty remembering the note name, fingering, and playing procedure in the amount of time allowed in an ensemble setting, notes may be color coded at first to remove some of the steps required for this type of reading. For example, a beginning recorder student may be learning B, A, and G. B may be highlighted in blue, A may be highlighted in red, and G may be highlighted in green. As a student learns to read the notes, color coding may become less frequent and then be phased out altogether. A teacher may further this adaptation by adding paper hole reinforcers around the holes. The reinforcers can then be color coded to match the highlighted notes in case a student needs to remember the color that matches the fingering.

Finally, the use of color in photographs, diagrams, and pictures can improve student understanding of concepts presented during instruction.

## **Curricular Modifications in Music Education for Students with Disabilities**

Often special educators consider different curricular models when defining the least restrictive learning environment (LRE) for students with special needs. More often this includes constructing a parallel curriculum to the existing general education curriculum. A parallel curriculum follows the path of the existing grade level or subject matter of a student's regular education counterpart with modifications or adaptations as needed. In a sense, the IEP is also a curricular document in itself. However, it does not include the specificity of units and assessments, or a scope and sequence, necessary for a strong curriculum.

A parallel curriculum can be designed using two potential threads. First, a modified curriculum follows the subject and approach (see earlier) but does not have the same expectations (i.e., level of difficulty). An adapted curriculum allows for the same expectations; however, issues such as time, size of assignments, and physical adaptations are made to accommodate the students. Modifications and adaptations to curricula work together throughout the preparation, presentation, and assessment cycles in a classroom. Evaluating your curriculum and determining best practice (through modifications and adaptations) for students with special needs and individual learning differences is really just good teaching. This process follows the same principles used with all students. The difference is that students with special needs require an intensification of good teaching practices (modality, pacing, size, and color).

## **Specific Ways to Utilize the Resource**

While learning about adaptations, accommodations, and modifications can seem fairly straightforward in a text, it is when we apply that information to our own classrooms that we are required to make transfers to individual lesson plans and create meaningful experiences for each of our students. These transfers can be more difficult than we initially assume as they are complicated by many variables. It is here that some teachers

struggle. In writing this resource, we hope to alleviate some of this with enough examples from real K-12 classrooms to assist in making the first few transfers of information to our daily teaching and learning. Once these examples have been used, perhaps the idea of creating adaptations, accommodations, and modifications will become more fluid with time and experience.

## The Communication Domain

### Introduction

Communication is a necessary component of social learning and is the way we let the world know our wants and needs. It is also the key to companionship with others. We communicate through our eyes, voice, sensory input and output, and behaviors. In a way, communication is the most essential of the six domains for learning. Without communication, a child can withdraw into a silent world that does not include the connections we all need to join with others throughout our lives.

### Description of Students Who Struggle with Communication

When babies are born, they begin a journey via eye contact that leads them to gain information about their environment. There are billions of opportunities for knowledge acquisition, communication moments, and a bonding with their environment prior to the day the child begins kindergarten. When communication is limited because of a lack of contact, the communication domain can be severely hindered. Social awareness and skills are delayed when the young child has not learned to communicate.

The reciprocation required for give and take in conversation and the sharing of turns is also learned through eye contact and the many opportunities for communication babies and toddlers experience. Children who struggle in this domain are often delayed in their ability to take turns, wait for instructions, or understand the social cues required for a reciprocal exchange. These are among the challenges music educators face when including students with special needs who have communication delays.

The processing of information by a student who has communication differences can be delayed because he or she must process the question asked, the appropriate response, and then the best way to communicate the response to another person. As music educators, we are often focused on the flow of information to and from our students, as well as the pacing of our classes and ensembles. Honoring the process time of our students must be weighed with the needs of the other students in the class.

To appropriately communicate with others, we must engage in both receptive and expressive language processes. Through our receptive language, we gain an understanding of those around us and of the topic at hand. We must process this information and store it in our memory. Expressive language involves letting others know what we know

or are thinking about the topic at hand. This can be expressed in several ways and is not limited to verbal communication. Expressive language can be visual, oral, or kinesthetic. Offering these response choices requires flexibility and thought regarding the possibilities we can create for our students.

Alternative communication provides access to students who are not able to express themselves clearly through written or oral communication. There are many ways to create these response choices for our students. A list of technological choices is available in the resources section of this book. The list includes Boardmaker, iPad apps, the Skoog, and text-to-speech programs that are accessible by students who need them for effective communication.

## Vignettes and Lesson Plans for Music Classrooms and Ensemble Situations

### LESSON PLAN: JOINT ATTENTION

#### Vignette: Jake

Jake is in first grade at Highland Elementary School. He has been diagnosed with several disabilities and struggles with expressive language. Jake's classroom teacher has been using short fill-in sentences to encourage him to complete sentences and express his wants and needs. In music class, Jake is sometimes frustrated because the pace of the class moves very quickly and he is sometimes unable to produce the correct word or rhythm during class activities. His music teacher begins to include some activities that will meet Jake where he is and help encourage him to use more verbal communication. She introduces a "Hello Song" and "Goodbye Song" structure that she modifies for Jake. The following lesson plan offers a peek at her process.

#### Teacher Name and School/District Affiliation

Nadia Castagna, master's in music education with an autism concentration, Boston Conservatory

#### Domain Addressed

Communication, listening, joint attention, eye gaze

#### Objective(s)

These songs are designed to bring attention to each individual child. This will boost confidence and self-worth, as well as encourage the children to acknowledge their classmates by singing the song and improve joint attention and eye gaze by having the children look at whoever is being sung to.

#### Materials

Instrument is optional; it can be sung to the students. I play it on the ukulele, but guitar or piano will do just fine.

#### Procedures

- At the beginning of class have the children sit in a circle either on the floor or at a table.
- Begin singing the "Hello Song," starting out by singing it as seen in the following musical example:

**Musical  
Example 2.1**  
Hello Song

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Hel - lo eve - ry one, Hel - lo eve - ry one,  
Hel - lo eve - ry one, and wel - come to mus - ic to - day.

- Have the children keep the beat on their legs.
- The word “everyone” will then be substituted for each child’s individual name.
- For example, if the child’s name is John, you would sing “Hello John, Hello John, Hello John and welcome to music today.”
- Make sure to say “Hello” to yourself as the music teacher.
- For example, my students call me Ms. Nadia; I sing “Hello Ms. Nadia, Hello Ms. Nadia, Hello Ms. Nadia and welcome to music today.”
- Sing your name last to show recognition and acknowledgment to the children and also to turn the attention back to you by the end of the song so that you can continue teaching.
- Make sure to be looking and smiling at the child you are singing to. It is important to bring a *safe space* into the environment right off the bat, and looking at and singing to the child are important.
- Try to make eye contact with the child (it might not happen on day 1, but the goal should be for the child to look at you).
- At the end of class we sing the “Goodbye Song,” seen in the following musical example:

**Musical  
Example 2.2**  
Goodbye Song

Good - bye eve - ry one, Good - bye eve - ry one,  
Good - bye eve - ry one, and thank - you for mus - ic to - day.

- The same rules apply; after singing the song as seen, the word “everyone” will then be replaced by each child’s individual name, yours being the last.

### Rubric/Assessment(s)

- Watch the children to see if they are singing the song with you.
- If they are singing, are they verbalizing, humming, or audiating various syllables?
- Are they matching pitch? Are they close to matching pitch?
- Are they singing the whole song or only parts of the song? Which parts?
- Are they singing words or various syllables?

- If they are not singing, are they keeping the beat on their legs?
- Are they looking at who is being sung to?
- Are they making eye contact with you?
- Are they making eye contact with other classmates?
- Look to see if the children are singing to their classmates.
- Is the child able to multitask (tap the beat on his or her leg and sing at the same time)?
- Does the child have an emotional response? It can be positive or negative.
- Does the child react to his or her name being sung? (For example, does the child smile upon hearing his or her name? Do the child look at you or in your direction?)

### **Adaptations (Size, Color, Pacing, Modality)**

- During this song I go over to each individual student and allow him or her to strum my ukulele while we all sing the song with his or her name in it. We all sing to the tempo that the student creates for us. During this time the other students are watching that child play the instrument, which is improving joint attention and eye gaze. It is important to have the children sit patiently and wait their turn to play.
- A child can request an order placement if they would like. Some children like to go first, and some like to go last.

### **Modifications**

- If the child cannot verbalize the song, he or she should just tap the beat on his or her legs.
- Hand over hand can be used to help a child engage and tap the beat on his or her legs.
- The child doesn't have to play an instrument if he or she does not want to.

**LESSON PLAN: PITCH MATCHING AND IMPROVISATION**

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**Vignette: Milani**

Milani is in third grade at Port James Elementary School. She has difficulty reciprocating verbally and kinesthetically. Her speech therapist is recommending that Milani be asked to make more eye contact and to reciprocate at least once in each activity during music class. Milani's music teacher adapted an activity called "My Mother, Your Mother" through the use of puppets. She found that Milani communicated more freely and reciprocated more often when the puppet was used to initiate the musical sequence. Take a look at the lesson plan Milani's music teacher used to encourage communication.

**Teacher Name and School/District Affiliation**

Nadia Castagna, master's in music education with an autism concentration, Boston Conservatory

**Domain Addressed**

Communication, pitch matching, joint attention, eye gaze

**Objective(s)**

The children will work on communication skills by responding to the song being sung. They can improvise and they can echo the instructor. They will be working on pitch matching by listening to the instructor sing different pitches on either do, mi, or sol. When both the child and the instructor are focused on the puppet and focused on what the puppet is saying, it is improving on their joint attention and also on their eye gaze. It also will be improving their joint attention when they are watching other children when it is not their turn.

**Materials**

Puppets (at least two)

**Procedures**

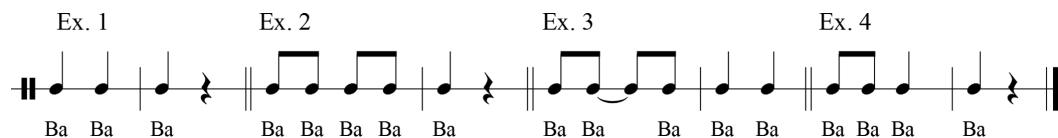
- Have the children sit in a circle with you.
- Put a puppet on each hand and sing "My Mother, Your Mother" as in the following musical example:

**Musical Example 2.3**

My Mother, Your Mother

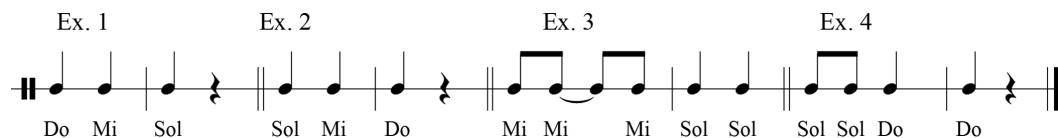
4 |           |           |           |           |           |           |           |  
 My        moth - er     your        moth - er     live     a - cross   the     way       and  
 ev - ry      night      they      have      a      chat      and      this      is      what      they      say.  
 ||

- With a puppet on each hand, have a dialogue. The phrases should be spoken on the syllable “ba” and should be simple four-beat rhythms. Your puppets can echo each other or they could each have different rhythms like a question and answer.
- The next step is to do this with each individual student.
- Go up to each individual child and sing the “My Mother, Your Mother” song to the child. Your puppet should also be singing with you. Having a puppet to sing through sometimes can make it easier for children to open up.
- After you are done singing the “My Mother, Your Mother” song, start to sing simple four-beat rhythms on “ba” and solfège that the child can respond to. Examples are listed as follows:
- Rhythms:



**Musical Example 2.4**  
Rhythms

- Solfège:



**Musical Example 2.5**  
Solfège

- For the pitched rhythms, using the syllable “ba” is a good idea while singing; it is a simple syllable for children to produce.
- Once the child has done well with the syllable “ba,” you can start using other syllables such as “ma,” “ta,” “la,” and so forth. You can also start using other vowels such as “oo,” “loo,” “moo,” and so on.
- Once the small syllables are going well, you can start using small words such as “ca-ca-cat.”
- Later on the rhythms and solfège can be used in conjunction with small sentences or simple words.
- For example, you could use the rhythm and pitches from the “Hello Song” and use the words “I like pears.”
- Once every child has been sung to and worked with, sing the “Goodbye Song” to the puppets and put them away.

### Rubric/Assessment(s)

- When working with the students, watch how they form and pronounce their words.
- Take note of what syllables are easy for the students to form and pronounce and which are difficult.
- Check to make sure they are engaged throughout the lesson, especially during their turn.
- Are they echoing or are they improvising?
- Can they match pitch?

- If they cannot sing, can they verbalize the rhythm?
- If they cannot verbalize at all, can they audiate?
- If they cannot communicate or audiate, take note of how are they communicating.
- Are they making eye contact?
- Are they watching other students when it is not their turn?
- Are they able to wait their turn?

### **Adaptations (Size, Color, Pacing, Modality)**

- This is based on what the child can and cannot do verbally and communicatively. If the child is not engaging with the rhythms and solfège but is particularly engaged with the puppet, you can start to ask the child questions. For example: “Find the puppet’s ears. Where are your ears?”
- There will be some children who respond to neither you nor the puppet. In this case you could bring in an instrument and see if they will respond to playing an instrument.

### **Modifications**

- Try using instruments instead of puppets and have the children respond on the instrument.

**LESSON PLAN: RHYTHM, EYE CONTACT,  
JOINT ATTENTION****Vignette: Thomas**

Thomas is 17 years old and attends Sturbridge High School. He struggles with eye contact and reciprocal behaviors. He is involved in an adapted music class with other students who have disabilities. These two goals are part of his Individualized Education Program (IEP) and his special education teachers consider them essential for Thomas if he is going to be able to obtain a supportive work environment job after he ages out of the school system at 22. Thomas has a music teacher who is very intent on assisting him in meeting these goals. She designed an activity that involves reciprocal behaviors and eye contact. The following lesson plan outlines the plan she created.

**Teacher Name and School/District Affiliation**

Gretchen Hary, graduate certificate in music and autism, Boston Conservatory

**Domains Addressed**

Communication, cognitive, sensory

**Objective(s)**

Students will be able to make eye contact, receive and pass a rhythm, and pay attention when there is background noise.

**Materials**

Any type of percussion instruments such as frame drums, djembes, tambourines, cowbell, triangle, sound shapes, and so forth.

**Procedures**

- Students will sit in a circle.
- Everyone should have a percussion instrument to play. It is up to the teacher if he or she wants all the students to have the same instrument or not.
- The teacher should teach the students two simple rhythmic patterns.
- The pattern should be taught in a group echo format; the teacher plays the rhythm and the students echo it back in unison.
- The teacher will then pass the rhythm around the circle by turning to the student to his or her left and making eye contact with that student.
- Once eye contact has been made the teacher plays the first rhythm taught to the group.
- The student who received the rhythm must then turn to the person to his or her left, make eye contact, and repeat the rhythm.

- The rhythm should be passed around the circle in this fashion with the person passing the rhythm and the person receiving the rhythm making eye contact with each other.
- When the students are proficient with the activity, the teacher will start the second rhythm once the first rhythm makes it to the halfway point around the circle.

### Rubric/Assessment(s)

- Are students focusing on their conversational partners and letting them know they are paying attention and listening to them by looking at them when they send and receive a rhythm?
- Are students able to easily remember the rhythm given to them by their conversation partner and pass it on correctly?
- How are students paying attention with background noise, and what coping strategies are used? With older students you can discuss how this relates to the community: Where else do you need to pay attention to your conversational partner with background noise (e.g., classroom, cafeteria, store, noisy restaurant)?

### Adaptations

- Have the rhythm written on the board, a large poster, or paper in front of the student so everyone has the capability to see it.
- Practice the rhythm as a group first so that all the students are able to learn and play it.
- For a student with limited mobility or tactile discomfort, the teacher might want to prerecord the rhythm on a Step-by-Step Communicator device. This device allows the student to easily press a big button where the prerecorded rhythm will play. This way, the student can still participate and work on eye contact and receiving and sending a rhythm.

### Modifications

- The teacher may need to stay with one rhythm for several weeks just working on eye contact while sending and receiving one rhythm. Once the students have mastered this skill, the second rhythm may be introduced.
- Keep rhythms simple as you begin to layer them. It is possible to send the same rhythm around the circle so that the students are hearing two instruments play at once, but they would be hearing the same rhythm, which might make it easier to handle. (For example, the teacher sends the first rhythm of four quarter notes; when it reaches the halfway point of the circle, the teacher starts another pattern of four quarter notes.)

**LESSON PLAN: INTERACTION****Vignette: Sarah**

Sarah is 20 years old and is a high school student at Leena High School. She is reluctant to engage in group activities and does not often make connections in appropriate ways. Her IEP team is concerned about her progress on this goal because it will be necessary to achieve this prior to being placed in a group apartment situation next year. Sarah's music teacher designed a plan to practice appropriate engagement and communication among her group of adapted music students. The following lesson plan outlines her approach.

**Teacher Name and School/District Affiliation**

Gretchen Hary, graduate certificate in music and autism, Boston Conservatory

**Domains Addressed**

Communication, physical, cognitive

**Objective(s)**

Students will be able to develop the ability to understand when others:

- want to make a connection with us.
- want to interact with us.
- do not want to connect or interact with us.

This will be done through nonverbal cues (gesturing, facial expressions, postures).

The activity will also work on:

- Listening to directions
- Adjusting to change
- Engaging with another person in social music collaboration
- The ability to move about the room and simultaneously play an instrument

**Materials**

Handheld percussion instruments (shakers, tambourines, triangle, frame drums, cowbell, sound shapes), various recorded music, and a way to play the music through a speaker

**Procedures**

- Each student should pick an instrument that he or she can comfortably hold and play as he or she moves about the room.
- The teacher will give instruction for each student to find one other person in the room who has a specific trait, such as brown eyes. Suggestions include:

- Specific eye color
- Height
- Color of clothing
- Age
- Without talking, each student will find someone with brown eyes, approach the person, make eye contact, and begin to play his or her instrument while engaging with the other person by using nonverbal communication.
- The teacher calls on two volunteers to model how the activity will look and sound.
- Once everyone is engaged, the teacher will stop the music and call out another direction, such as “Find someone who is the same height as you.”
- The teacher will press play, beginning a new song as students find someone to engage who is the same height as them.
- Before starting the activity with all the students, the teacher should have a short discussion on what problems students may encounter during the activity. For example, what do you do if you can’t find a partner? How do you know if someone wants to engage with you or not?

### Rubric/Assessment(s)

- Was the student able to follow instructions?
- Did the student use nonverbal communication to engage a classmate (e.g., body language, posture, eye contact, facial expressions)?
- Did the student use nonverbal communication such as body language to stay excluded (e.g., not making eye contact, turning his or her body away from others, walking away from the group)?
- Did the student play his or her instrument along with the music?
- Was the student able to handle the change in music or did this cause anxiety and confusion?
- Was the student able to move about the room to find a new partner? Did the student stand in one place?

### Adaptations (Size, Color, Pacing, Modality)

- Cut out different shapes, numbers, or letters of different colors that can easily be pinned to students’ clothing. Have students pair up according to different shapes and colors.
- You may choose to also have the shapes in 3D images so a student who is visually impaired can feel the shapes. Colors may be written in braille.
- Students who have difficulty moving may choose to remain seated and can have students come to them. They may point to a person or gesture to another student in the room whom they want to engage with. The teacher can create a chart with each student’s picture on it and have the student point to the picture of the classmate he or she wants to engage with. The teacher or an aide may approach the classmate and bring him or her back to the seated student.
- A student who has difficulty holding an instrument may use a scarf that can be held or tied to his or her wrist that he or she can wave around to the music.
- Allow a student who is hard of hearing to feel the vibration of the speaker so he or she can play to the music as well.

## Modifications

- For more advanced groups, the teacher may tell students to find a different partner of their choosing every time the music changes.
- The music may be changed at a faster pace and rotate through 10 or more songs.
- To get students used to one change at a time, the teacher may change songs a few times before asking students to switch to another partner.
- A slower pace may be used for students who need more time to process information and find a partner. The teacher may choose to stick to only three or four songs and play each song longer.
- Students may only be able to participate in this activity for 5 minutes at first, but it may be expanded to as long as 15 minutes.

## LESSON PLAN: PERFORMING ON PERCUSSION INSTRUMENTS

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### Vignette: Carl

Carl has great difficulty communicating and has almost no verbal communication. He loves music class; however, it is not easy for him to participate in activities and assessments. His music teacher noticed this and began to adapt and modify her instruction and assessments to allow for more varied ways to demonstrate knowledge and communicate with her and with his classmates. Through careful chunking of information, creating kinesthetic and visual ways to communicate, and slowing the amount of information presented at one time, Carl was able to show what he knew.

### Teacher Name and School/District Affiliation

Ashley Cuthbertson, Fairfax County Public Schools, Virginia

### Domain Addressed

Communication

### Objective(s)

- Preparing “rhythm” through kinesthetic, visual, and aural activities
- Experience performing on a variety of nonpitched percussion instruments

### Materials

- Board with pictures of various body motions (child tapping head, child tapping shoulders, child clapping, child tapping ears, child patting knees, etc.)
- Various nonpitched percussion instruments (hand drums, rhythm sticks, claves, wood blocks)
- Four-phrase beat chart with each phrase containing four apples
- Four-phrase rhythm chart for “Apple Tree” with each phrase containing a large apple for one sound on a beat and two small apples for two sounds on a beat
- Icons for “beat,” “how the words go,” and “rhythm” (the icons should have a pictorial representation of the word, as well as the word itself)

### Procedures

#### *Day 1: Introduction to Song*

- The teacher performs “Apple Tree” while students are seated.
- The teacher asks students for suggestions of beat motions to perform while the teacher performs the song again. Individual students can create a motion for the class to perform while listening or choose a motion from the pictures on the board. Students who are not able to speak can demonstrate a motion or choose a motion from the pictures on the board. Repeat so that the students have heard the song performed numerous times.

***Day 2: Reinforcement of Song and Social Movement***

- The teacher performs “Apple Tree” while students are standing.
- The teacher demonstrates various beat motions while singing and encourages the students to copy.
- The teacher calls on a few students to suggest beat motions to perform while listening. Students can choose to pick a picture displaying their desired motion in lieu of creating their own.
- The teacher introduces a game for “Apple Tree” (also see ‘Modifications’ later): Students stand in a circle with two students designated as the “tree.” The two students of the tree face each other and connect hands with palms touching over their heads, creating an arch. All other students in the circle walk follow-the-leader style under the arch while the teacher performs the song. At the end of the song, on “out,” the two students of the “tree” catch whoever is standing under the “branches” by putting their arms down and around the student there. The student who was caught then joins the tree by all three students connecting hands with palms touching in a small circle. This continues with each student being caught joining the tree. Play continues for as long as attention allows, or until there is only one student left not in the “tree.”

***Day 3: Reinforcement of Song and Instrument Performance***

- The teacher performs “Apple Tree” while students are seated.
- The teacher sings the song and encourages students to join in by gesturing to themselves at the beginning of each phrase and gesturing to the students for the final word of each phrase.
- The teacher repeats the song several times, each time gesturing for the students to sing a few more words at the end of each phrase until the students are singing the entire song.
- The teacher brings out several nonpitched percussion instruments. The teacher allows the students to each choose an instrument to perform on the beat while the class sings with teacher assistance. Repeat several times so that each student is able to perform the beat on a variety of instruments. The teacher will continue to sing the song with the students unless they are able to perform on the instruments while they sing, in which case the teacher will not sing with the class.

***Day 4: Review of Previous Concept—Beat***

- The teacher performs “Apple Tree” while students are seated.
- The teacher puts up a four-phrase beat chart with each phrase containing four apple icons representing the beat.
- The teacher demonstrates tapping each apple on the beat while singing and encouraging the class to sing.
- The teacher calls students individually to come to the board to tap the apples while the class sings. The teacher will distribute a few nonpitched percussion instruments to students to play while individuals come to the board to keep all engaged in the music making.
- The teacher reviews concept of steady beat with students.
- If time allows, play the game learned on day 2.

***Day 5: Kinesthetic Awareness of Rhythm***

- The teacher performs “Apple Tree” while students are seated.
- The teacher encourages students to sing the song while performing various beat motions that the teacher demonstrates.
- The teacher puts an icon with the word “beat” on the board and reminds students of steady beat.
- The teacher instructs students to watch while the teacher sings the song and taps “how the words go.” The teacher puts an icon with the words “how the words go” on the board.
- The teacher instructs students to tap “how the words go” while everyone sings.
- The teacher calls on individual students to decide how the class will tap. Students can speak their choice or come to the board and point to the picture illustrating their choice (“how the words go” or “beat”).
- Repeat several times so that each student is able to choose a way to perform, or for as long as attention allows.

***Day 6: Kinesthetic Awareness of Rhythm and Instrument Performance***

- The teacher performs “Apple Tree” while students are seated.
- The teacher encourages students to sing the song while tapping the beat, then “how the words go.”
- The teacher distributes several nonpitched percussion instruments to the students and displays the icons on the board for “beat” and “how the words go.”
- Individual students speak or come to board to determine how the class will perform on the instruments (“beat” or “how the words go”).
- After each repetition of the song, students change instruments.
- Repeat so that each student has the opportunity to play a variety of instruments.

***Day 7: Visual Representation of Rhythm***

- The teacher performs “Apple Tree” while students are seated.
- The teacher encourages students to sing the song while tapping the beat, then “how the words go.”
- The teacher displays a rhythm chart of “Apple Tree” with one large apple for one sound on a beat and two small apples for two sounds on a beat.
- The teacher demonstrates tapping each apple for “how the words go” while singing.
- The teacher calls individual students to come to the board to tap the apples. The teacher also distributes several nonpitched percussion instruments to students to play “how the words go” to keep all engaged in the music making.
- If time allows, play the game.

***Day 8: Aural Awareness of Rhythm***

- The teacher performs “Apple Tree” while students are seated.
- The teacher encourages students to sing the song while tapping the beat, then “how the words go.”

- The teacher distributes small cards with the number “1” on one side and the number “2” on the other.
- The teacher displays the four-phrase beat chart with apples representing the beat.
- The teacher points to each apple one at a time while singing. The teacher asks the students to hold up their card to show how many sounds they heard.
- Continue for at least two phrases; if attention allows repeat the process for all four phrases.
- If time allows, play the game.

***Day 9: Review of Kinesthetic and Visual Activities; Presentation of New Concept—Rhythm***

- The teacher performs “Apple Tree” while students are seated.
- The teacher encourages students to sing the song while tapping the beat, then “how the words go.”
- The teacher displays the rhythm chart for the song (one large apple for one sound on a beat, two small apples for two sounds on a beat).
- The teacher places an icon and the word “rhythm” on the board and describes rhythm as “how the words go.”
- The teacher distributes several nonpitched percussion instruments to students.
- The teacher calls upon individual students to decide how the class will perform (beat or rhythm). Students can speak their choice or come to the board to point to the icon that matches their choice.
- If time allows, play the game.

**Rubric/Assessment(s)**

- Assessment of student readiness for learning the term “rhythm” will be ongoing (see Table 2.1). It may be necessary to repeat lessons.

**Adaptations (Size, Color, Pacing, Modality)**

*Size:* When the song “Apple Tree” is first introduced to students, the teacher will be solely responsible for singing the song. As the song is continually reinforced, the teacher will encourage students who are ready and able to do so to join in and sing along. On day 3, the teacher will slowly have the students be responsible for more and more of the singing until they are singing the entire song, but will begin with the students only being responsible for singing a word or two at a time. There may be some students who may only be ready to sing the last word or two of a phrase. The teacher should make it clear that this is accepted and important.

*Color:* The teacher can choose for the beat and rhythm charts to all be the same color of apple, or the teacher can color-code. The rhythm charts could have all of the one-sound/one-beat apples be red and all of the two-sound/one-beat apples be green.

*Pacing:* The preparation and presentation of “rhythm” is spread out over many lessons with focused portions only lasting 5 to 7 minutes. It may be

**Table 2.1** Rhythm Assessment Rubric**Preparation of rhythm through kinesthetic activities**

Student consistently demonstrates the difference between “beat” and “how the words go” using his or her body and an instrument.

Student usually demonstrates the difference between “beat” and “how the words go” using his or her body and an instrument.

Student sometimes demonstrates the difference between “beat” and “how the words go” using his or her body *or* an instrument. The student may need a reminder of the difference.

Student is not yet able to demonstrate the difference between “beat” and “how the words go” using his or her body *or* an instrument.

**Preparation of rhythm through visual activities**

Student consistently tracks a rhythm chart with accuracy without assistance.

Student usually tracks a rhythm chart with accuracy without assistance.

Student sometimes tracks a rhythm chart with accuracy but may need assistance.

Student is not yet able to track a rhythm chart with accuracy with or without assistance.

**Preparation of rhythm through aural activities**

Student is consistently able to demonstrate hearing when there is one sound on a beat or when there are two sounds on a beat.

Student is usually able to demonstrate hearing when there is one sound on a beat or when there are two sounds on a beat.

Student is sometimes able to demonstrate hearing when there is one sound on a beat or when there are two sounds on a beat.

Student is not yet able to demonstrate hearing when there is one sound on a beat or when there are two sounds on a beat.

**Demonstration of understanding the term “rhythm”**

Student is consistently able to demonstrate understanding of the term “rhythm” through performance without prompting.

Student is usually able to demonstrate understanding of the term “rhythm” through performance.

Student is sometimes able to demonstrate understanding of the term “rhythm” through performance but may need reminders.

Student is not yet able to demonstrate understanding of the term “rhythm.”

necessary to repeat lesson portions or to split lesson portions into smaller chunks.

*Modality:* Throughout the lesson portions, the use of kinesthetic, visual, and aural activities is an important way for the students to experience the new concept and allow for assessment of progress by the teacher.

*Kinesthetic:* Students use their bodies and instruments to kinesthetically demonstrate beat versus. rhythm throughout.

*Visual:* The use of beat and rhythm charts allows for students to see how beat and rhythm are different.

*Aural:* Students use small cards with the number “1” on one side and the number “2” on the other side as a way to sort out the number of sounds they are hearing.

Students who may be nonverbal or have limited verbal abilities have numerous opportunities throughout these lesson portions to demonstrate their knowledge through other means. The use of icons representing choices allows students to demonstrate their understanding or have choice. The use of instruments allows students the ability to demonstrate their knowledge of how rhythm and beat are different while also allowing the teacher to assess progress.

### Modifications

The version of the game for “Apple Tree” can be modified as follows:

- Students sit in a circle. The teacher and one student walk around and behind the circle with hands palm down over the heads of the students in the circle. On the last word “out,” the student and the teacher tap the student who is under their hands. This student then stands and walks with the teacher, while the first student who walked with the teacher sits down with the students in the circle.
- The teacher (or an aide) may need to assist students with limited mobility when tracking the beat charts on the board. For students for whom this is still difficult, the teacher should make small beat charts that the student can have directly in front of him or her that do not require the student’s arms to move as much.
- The teacher should think carefully about the choice of instruments in relation to his or her specific students. For this particular concept, instruments that “ring out” or have nondefinitive striking sounds (triangles, maracas, egg shakers) may not be the best choice for students to accurately hear the difference between beat and rhythm.

### Explanation of Pedagogical Connections

The music lessons described in this chapter are designed, in part, to improve communication instances and frequencies among students who are delayed in this area. Eye contact, joint attention, receptive and expressive language, alternate communication devices, and reciprocation of communication are all highlighted in the lesson plans. Social cues are taught within the activities as students rehearse behaviors they will use in their daily lives. These students are also building musical skills at the same time. In an inclusion classroom these experiences will also provide opportunities for respectful wait time. It is in these situations that students learn the value of the responses offered by each student—no matter the wait time involved. Honoring the personhood of all students is a universal goal for all.

# 3

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## The Cognitive Domain

### Introduction

Cognition is essential for all learning. The way our brains process information is unique to each person. We all have our own set of pathways in the brain that find, make sense of, and store information. Some of us process at a very fast rate. Those persons are often provided a label of intellectual giftedness. Some of us process at a very slow rate. There are several labels that can be applied to students who process slowly. In the end, we are each ourselves and the cognition we have is what we work with all our lives.

Because cognition is not something we can easily see, it is sometimes misunderstood. We all have the capacity to learn new information and behaviors. Some of us need more repetition, smaller chunks of information at a time, a slower pace of concept attainment, and different sensory information during the process. Through understanding differences in cognition, we can increase our effectiveness when teaching all students as we note the variances in each student.

### Description of Students Who Struggle with Cognition

Students who struggle in this domain are often frustrated with the perceived rapid rate of speed in the classroom. Everything from movement to singing games and from literacy activities to transitions can provide a continual sense of helplessness as they fall further behind in music. Most of us write lesson plans aimed at the approximate middle of the class as we craft objectives to meet their needs. While this is understandable in the abstract, it leaves the students who learn more slowly and the students who learn more quickly out of the target zone of instruction. This is where the concept of “winding” becomes very important. If we have an idea regarding the sequence of skills we want our students to have, we can find where they are in that sequence and design instruction that includes those portions of the sequence while still teaching the main objective(s) to the approximately 80% of students who are ready for it.

Through incremental sequencing (winding), we are able to truly teach every student. For example, if we are teaching four 16ths in duple time to our sixth-grade band students, and there are some students who are still working to perform two eighths in duple time, we can vary our instruction to have some students playing two eighths while others are playing four 16ths. In the same sixth-grade band class, we may have students who have mastered the concept of four 16ths and are ready to pair eighths with 16ths in

a single beat or who are ready to perform syncopated rhythms that include eighths and 16ths and may need more than one beat to demonstrate their skill.

To do this, we must have a clear idea of where the students begin in a rhythmic sequence, perhaps steady beat, and how far they may go in a rhythmic sequence. When I am writing sequences, I like to continue until I have exhausted my personal knowledge and/or ability level. This helps ensure that I will always know how to continue to wind instruction forward for students who have the cognitive ability to do so.

## Vignettes and Lesson Plans for Music Classrooms and Ensemble Situations

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### LESSON PLAN: RHYTHM AND KEEPING A BEAT

#### Vignette: Alex and Jo

Alex and Jo are both in the third grade and are currently working toward first-grade objectives. They are twins and have both been diagnosed with disabilities in the cognition and communication domains. They have received speech therapy for 2 years. Their disability centers in the underdevelopment of Broca's area. They understand speech but cannot correctly produce speech. Alex and Jo are frustrated easily and cannot properly understand social interactions. They also struggle with long-term memory. Their teacher used a multimodal and heavily visual lesson to create a safe and differentiated setting for her class.

#### Teacher Name and School/District Affiliation

Elizabeth Gschwind, University of Arkansas

#### Domain Addressed

Cognition and communication

#### Objective(s)

At the end of this lesson, the students will:

- understand the concept of rhythm in a song after listening to music.
- understand how musical instruments can represent actions.
- understand how to keep a beat with the music.
- demonstrate the expected learning for a third-grade class.

#### Anticipatory Set

- The students will watch a video called *Peter and the Wolf* and explain how each character was represented by a certain instrument.
- Tell the students they will do a song where they select a colored instrument that will represent an action that happens in the song.
- The teacher will talk in a purposefully overexaggerated rhythmic voice and then explain his or her purpose after the activity is finished to ensure the students conceptually understand rhythm.

## Materials

- Instruments (shakers = green, maracas = black, rain stick = blue, wood block = brown, finger cymbals = white) with colored patches attached to them
- A Smart Board with a chord attachment that connects to a keyboard
- Color sheets that match the colors on the instruments
- A large clock or hourglass

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## Procedures

- Play the song “What Would You Do?” twice for the students so they can hear where their action in the story happens. Show the words in a large font on the Smart Board screen and have each action part of the lyrics be a different color that corresponds with an instrument.
- The first time playing the song, just have the children listen and watch the Smart Board.
- The second time, instruct the children to gently sway to the beat of the song, first copying the teacher and then with closed eyes to ensure the movement is being felt rather than imitated.
- Select six students at a time and assign them each a color. That will be their color for their part of the activity. The colors will match the color of the action and instrument in the story (i.e., rain = blue, puddle = white, mud = brown, grass = green, driveway = black). That way, each student will only have to remember one thing: his or her color.
- The two students with cognitive disabilities will be in different groups. If these students need to communicate with other students, they can use the keyboard attached to the Smart Board, or just simply point if that is what’s most comfortable during the activity.
- If a buddy system is needed, pair up every student in the room. That makes the 18 students now in nine groups of two. By using a full-class buddy system, the possibility of stigma decreases since all students will have a buddy, not just the students with cognitive disabilities.
- The students will know when it is their turn to use their instrument by watching the screen and waiting for their color to appear.
- Use the hourglass or the large clock to show when each turn is over.
- While these six students are using their instruments during the song, have the rest of the class sway back and forth to the beat of the song showing strong rhythm.
- In the last part of the song, have all 18 students play their instruments and step to the big beat of the song.
- At the end of the activity, ask the children if they still remember what color they had during their turn participating. If they do, reward them with music note stickers.

## Independent Practice

- Allow the students to be creative and make new instruments at home that could also fit the description of the action in the song and write a small description of why they chose to make that instrument.
- Sway to the beat while listening to music, whether at home or in the car, to really begin to feel and understand beating and rhythm.

### Adaptations and Accommodations

- Use words and color-coded, large fonts on the Smart Board to encourage effortless reading by all students (*input: size, modality, color, visual*).
- The teacher talks in a rhythmic, steady voice to ensure the understanding of rhythm (*input: pacing*).
- By eliminating choice in “who gets what color,” the “that’s not fair” feeling tends to be avoided.
- Allowing the students to sway rhythmically with small motions to the beat allows the students to move, but still within the activity (*retention: modality, kinesthetic, size*).
- Using a full-class buddy system decreases the possibility of bullying toward the students with cognitive disabilities. All students tend to benefit from a buddy.
- Having the colors on the words correspond with the instrument colors and the action colors simplifies the activity, making it possible to only have to remember one thing: your color (*output: color, pacing; retention: color*).
- Communication via the Smart Board allows communication to occur (*output: modality*).
- Using the hourglass or large clock shows the students when their turn is over and that it is time to sit down. This can be helpful for students who do not fully understand social cues (*output: pacing, size; retention: pacing*).

**LESSON PLAN: VERBAL AND PHYSICAL RESPONSE****Vignette: Kara**

Kara loves coming to music class. She does get anxious, however, when the songs the class is singing have a lot of words. It is difficult for Kara to remember the words and she gets frustrated when she forgets them or when she sings the incorrect words or phrases. Her teacher wanted Kara to feel comfortable and successful in class and introduced a song with a repeated refrain that Kara could remember. When it was Kara's turn to respond individually, the teacher slowed down the question portion so that Kara could respond with "yes ma'am" at the correct time. Kara had a great day in music!

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**Teacher Name and School/District Affiliation**

Nadia Castagna, master's in music education with an autism concentration, Boston Conservatory

**Domain Addressed**

Cognition

**Objective(s)**

The children will learn to listen and to plan ahead to anticipate the response. Students will listen to sung melody and respond verbally and physically through playing instruments or through body percussion.

**Materials**

Any instrument desired for response (various drums, xylophones, metallophones, shakers, rhythm instruments, etc.).

**Procedures**

- The instructor will sing "John the Rabbit" for the children including the "yes ma'am" (if you have an associate the "yes ma'am" can be sung by the associate).
- Sing the song again, but this time have the children clap twice to the rhythm when you sing the words "yes ma'am" (this can be repeated if the children have difficulty).
- Now have the children sing "yes ma'am" with you (matching pitch with you).
- This time do not sing "yes ma'am" with the children.
- Once they have the verbal response, add in body percussion or instruments.
- The lyrics in italics can be changed ("lickin' all my lettuce") to any desired combination of action and fruit or vegetable. I usually use alliteration and have the children help me find action words. For example, "cuttin' my cucumbers," "slicin' my strawberries," "mushin' my melons," and so forth.
- Tempo can also be sped up or slowed down.

**Musical Example 3.1**  
John the Rabbit

John the rabbit  
had a mighty mighty habit  
of jum-pn' in the gar-den  
and lic-kin' all my let-tuce  
sweet po-ta-toes  
if I li-ve  
ain't gon-na ha-ve

yes ma'am  
yes ma'am  
my  
yes ma'am  
my  
yes ma'am  
yes ma'am  
yes ma'am  
yes ma'am  
no  
gar-den at all  
yes ma'am.

### Rubric/Assessment(s)

- Are the children engaged in the song while being sung to?
- Are they verbally responding when required by the song?
- Are they responding too fast or too slow?
- How many times did they respond?
- Can they coordinate the verbal response with the physical response? If not, is there one they can perform better than the other?
- Are they within the tempo and beat of the song?
- Are they singing just the response or are they singing the melody as well?
- Can they respond appropriately to tempo changes or word changes?

### Adaptations (Size, Color, Pacing, Modality)

*Pacing:* Tempo can be changed depending on the cognitive abilities of the students. More time can be spent on sections if needed.

*Modality:* Children can use any instrument or body percussion the educator deems appropriate. Actions can be performed as well, such as jumping, patting the head, snapping fingers, hopping, walking, and starting and stopping. This all depends on the abilities of the students.

## Modifications

- Depending on the abilities of the children, you can determine the appropriate physical responses.
- Verbal: Instead of using the lyrics “yes ma’am,” you can use syllables, such as “bum-bum,” to encourage an environment where all the children feel included. If needed you can even start with a nonpitched response and build from there.
- Physical: Instruments can be used to facilitate responses as well. Separating instruments into fine and gross motor movement instruments can help give a starting point for educators to work with. If needed the children can use a gross motor instrument such as a drum, shaker, or body percussion and work their way up to a fine motor instrument such as a xylophone or a metallophone. Even if the children are performing actions, they can start with gross motor and work their way up to fine motor actions.
- The song does not have to have the tempo changed or words changed if the children are not ready for that step. This song can be as active or as relaxing as the educator makes it based on the abilities of the children.

## LESSON PLAN: KINGS AND QUEENS

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### Vignette: Troy

Mrs. Lewis had been planning her “Kings and Queens” lesson for a long time. She was really excited to share it with her class and had focused on ways to make the lesson meaningful for her students with special needs. She planned to include adaptations throughout her lesson and to add modifications when she saw her students needed them. The planning also included ways to appropriately engage her students who do not have special needs. It took a long time to create all the adaptive materials; however, she knew that she would be able to use them repeatedly now that she had them.

Mrs. Lewis was particularly interested in how Troy would respond to the lesson. Troy has difficulties with cognition and sometimes takes a long time to become part of a lesson because he needs a lot of repetition. He also needs to see, hear, and touch (multimodal) what is being taught before he can understand what his teacher is asking of him. With the addition of multiple visual materials and plans for pacing changes during the class, Mrs. Lewis was fairly confident that Troy would have a great day. He did!

### Teacher Name and School/District Affiliation

Allison Lewis, East Penn School District, Philadelphia, Pennsylvania

### Domains Addressed

Cognition and communication

### Objective(s)

- Echo a descending minor third pattern when greeting the teacher.
- Define “ostinato.”
- Perform “Queen Caroline” with a steady beat.
- Compose and perform a rhythmic ostinato to go with “Queen Caroline.”
- Perform the dance “Kings and Queens.”
- Sing the song “Old King Cole.”
- Sing the song and play the accompanying game for “Queen Alexandra.”
- Listen to the song “Sir Eglamore.”

### Materials

- Musical notation for greeting
- Musical notation for “Queen Caroline” and sample rhythmic ostinato
- Rhythm sticks and/or hand drums (optional)
- Dance instructions and recorded music for “Kings and Queens”
- Musical notation for “Old King Cole”

- Musical notation for “Queen Alexandra”
- Gold ring or penny
- Picture of a knight
- Musical notation for “Sir Eglamore”
- Pictures of turpentine, Queen Caroline, Old King Cole, and Sir Eglamore as visual supports, if applicable
- Song lyrics as visual supports, if applicable

## Procedures

- Students enter the music class space and form a circle.
- The teacher will tell the students that, for today’s music class, they have all become kings and queens.
- The teacher sings “Hello, Kings and Queens” and instructs the children to echo with “Hello, Mr./Mrs. \_\_\_\_\_.”

The musical example shows a melody in G major with a key signature of one sharp. The time signature is 4/4. The melody starts with a quarter note, followed by a half note, then two eighth notes. This pattern repeats. The lyrics "Hello - lo, kings and queens." are written below the first measure, and "Hello - lo, Mr./Mrs. \_\_\_\_\_" are written below the second measure. The melody ends with a double bar line.

**Musical Example 3.2**  
Hello, Kings and Queens

- The teacher will greet each individual student with “Hello, King/Queen \_\_\_\_\_” and will assess their ability to match pitch.

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The student can only sing “hello,” say “hello,” or wave.

*Pacing:* The student is only asked to sing with the group or with another person, instead of as a solo.

*Modality:* The student can respond on a labeled barred instrument.

*Color:* The student is given a color-coded script to show the melodic contour of the response he or she is assigned to sing.

## Modifications

*Cognitive:* The student can wave or say “hi” as a greeting.

*Communication:* The student can respond on a barred instrument or with a written card.

*Sensory (hearing):* The student can use sign language to respond or can use solfège hand signs to indicate the melodic contour of the response.

*Behavior/emotional:* The teacher can inform all students that if they prefer not to be called king/queen, they may indicate this with a thumbs down and the teacher will only use their name.

*Physical:* The student can respond on a barred instrument or with a written card.

**Musical Example 3.3**  
Queen Caroline

The musical example consists of two staves of music in common time (indicated by a 'C') and treble clef. The first staff contains the lyrics: "Queen, Queen Car - o - line, washed her hair in turp - en - tine." The second staff continues with "Turp - en - tine made it shine. Queen, Queen Car - o - line." Below the music, a sample ostinato is provided, consisting of six beats labeled "pat pat pat clap clap".

### Modifications

*Cognitive:* The student can mirror other students or can stand while having an aide or buddy tap the beat on his or her shoulders or hands.

*Sensory:* The student can tiptoe or jump to the beat.

*Behavior/emotional:* The teacher can demonstrate marching “musically” to discourage any unruly marching.

*Physical:* The student can patsch the beat or can have a buddy or aide tap the beat on his or her shoulders.

- The teacher will ask students what they think turpentine is and will explain that it is a material that comes from trees, and probably not the best thing to wash your hair with now that we have invented shampoo, but that Queen Caroline lived a long time ago.
- The teacher will ask students to echo phrases of “Queen Caroline” until they are able to speak the rhyme without assistance from the teacher.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* The student will be asked only to “fill in the blank” instead of echoing phrases.

*Pacing:* The teacher will speak the rhyme more slowly.

*Modality:* The student can point along with a written copy of the rhyme instead of echoing verbally.

### Modifications

*Cognitive:* The student can point to pictures of Queen Caroline and/or turpentine.

*Communication:* The student can point to written lyrics as the class echoes them.

*Sensory:* The class can whisper their echoes if it is too loud.

- The teacher will ask students to speak the rhyme and to watch but not copy the teacher's actions. While the students speak the rhyme, the teacher will perform a rhythmic ostinato using body percussion.
- The teacher will ask students, "While you were speaking the rhyme, what did I do?"
- The teacher will continue to ask questions, leading the students to discover that the teacher performed pats and claps in a pattern that repeated.
- The teacher will inform the students that a musical pattern that repeats is called an ostinato.
- The teacher will divide the class in half. One half of the students will perform ostinati, either the teacher's example or an invention of their own. The other half of students will speak the rhyme. After a few performances, the two class halves will switch jobs and repeat.

### **Adaptations (Size, Color, Pacing, Modality)**

*Size:* The student will patsch the beat instead of an ostinato.

*Pacing:* The student will be given multiple attempts at performing his or her ostinato, or the teacher can use a slower tempo.

*Modality:* The student can perform an ostinato or a steady beat on an instrument, instead of with body percussion.

### **Modifications**

*Cognitive:* The student can patsch the beats when it is his or her turn to perform an ostinato, or the student can be given an ostinato to perform instead of having to create his or her own.

*Cognitive:* The student can also be part of a "beat circle" if this student would not enjoy being the only one keeping the beat (the teacher can assign stronger students to this task, or students who would enjoy being a helper, or students who are also struggling with ostinati, or a combination thereof!).

*Communication:* The student can point to the lyrics of the rhyme or sign them if sign language is his or her preferred communication.

*Sensory:* The student can wear gloves while performing body percussion.

*Sensory (hearing):* The student can perform his or her ostinato while an aide or a buddy points to the written lyrics rhythmically.

*Behavior/emotional:* The student can be given an ostinato to use, if the task of making his or her own is too intimidating.

*Physical:* The student can direct another student to perform his or her ostinato.

- If time allows, the teacher can allow a few or all students to take a turn performing their ostinato on a hand drum or rhythm sticks while the rest of the class performs the rhyme.
- The teacher will tell students that, once Queen Caroline's hair was nice and shiny, she loved to go to fancy parties and dance with her friends.
- The teacher will invite students, one at a time, to go up to another student and, while looking in the student's eyes, ask, "May I please have this dance?" and that the answer must be "yes" with a kind smile.

### **Adaptations (Size, Color, Pacing, Modality)**

*Size:* The student may only walk up to a partner without asking, or may ask without being required to make eye contact.

*Size:* The student may also be given the choice between two potential partners, instead of choosing from the whole group.

*Pacing:* The student will have an opportunity to watch other students choose partners before being asked to do so.

*Modality:* The student may hand another student a written request to be partners, instead of asking verbally.

*Color:* The student can be given a blue sticker to wear and must ask another student wearing a blue sticker (a preassigned buddy).

### **Modifications**

*Cognitive:* The student can be led to a preassigned partner and can echo the question or response.

*Communication:* The student can hand another student a written request or response.

*Sensory (hearing):* The student can sign his or her request or response.

*Behavior/emotional:* The student can be given extra practice with the skill of requesting and accepting dance partners, perhaps as a game including the whole class or one on one outside of music class with the teacher or another student.

*Behavior/emotional:* The teacher can have students volunteer to choose partners, so shyer students do not have to ask and can instead wait to be asked.

*Physical:* The student can use assistive equipment to approach another student to request him or her as a partner.

- Once students have found partners (the teacher will dance with a student if there is an odd number), the teacher will invite the students to form two long lines, each student facing his or her partner in the opposite line.
- The teacher will explain each movement in the dance, inviting students to try without accompaniment music.

### **Modifications**

*Behavior/emotional:* The teacher can use this student as the “example” partner so that student has a chance to demonstrate the moves musically and appropriately.

- The students will perform “Kings and Queens” while the teacher calls out dance directions.

### **Adaptations (Size, Color, Pacing, Modality)**

*Size:* The student can perform only one motion during each round of the dance, and will stand in place during the rest.

*Size:* The student can perform a “high five” instead of the palm and gypsy turns.

*Color:* The teacher can put color-coded visual dance directions on the board or can draw a color-coded map of the dance on the board.

*Pacing:* The student will be given multiple opportunities to walk through the dance slowly before adding music.

*Pacing:* The class can perform the dance at half tempo.

*Pacing:* The student can observe the dance before being asked to participate.

*Modality:* The student can call dance directions or move small figurines instead of performing the dance.

### Modifications

*Cognitive:* The student can perform a “high five” instead of the palm and gypsy turns.

*Sensory:* The student can wear gloves or use scarves instead of touching other students.

*Sensory (vision):* The student can be paired with a partner who is used to guiding him or her by hand. During the gypsy turn, the student who is visually impaired can do a two-hand turn with his or her partner (or can invent another kind of fancy turn!).

*Physical:* The dance can be performed at half tempo, or the student can call dance directions instead of participating physically.

*Physical:* The student can use assistive equipment or can be assisted in movement by an aide or buddy.

- When the dance is over, the teacher will instruct the students to look at their partner in their eyes and say, “Thank you for this dance,” and then return to their original circle.

### Modifications

*Communication:* The student can hand another student a written request or response.

*Sensory (hearing):* The student can sign their thank you.

- When students have returned to their circle, the teacher will tell them that they have another royal friend named Old King Cole, and Old King Cole had a few favorite things in his castle that he would ask people to bring him when he couldn’t find them.
- The teacher will sing “Old King Cole” and ask students to listen for the things that he would call for.

Old King Cole was a mer - ry old soul and a mer - ry old soul was he.

**Musical Example 3.4**  
Old King Cole

He called for his pipe and he called for his bowl and he called for his fid - dlers three.

- The teacher will sing “Old King Cole,” asking the students to fill in blanks (progressively longer) until they are able to sing the song without the teacher’s assistance.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* The student will only be given short “blanks” to fill in.

*Pacing:* The student will be given multiple listenings before being asked to fill in any blanks.

*Modality:* The student can follow along with a written version of the song.

### Modifications

*Cognitive:* The student can point to a picture of Old King Cole or can be asked only to sing part of the song.

*Communication:* The student can point to written lyrics while the class sings them or can hold up individual phrases or words to fill in the teacher’s blanks (e.g., the student can hold up a picture or word card for all of the things that Old King Cole called for).

- The teacher will tell the students that Old King Cole’s wife was named Queen Alexandra, and she also had a lot of trouble keeping track of her things.

**Musical Example 3.5**  
Queen Alexandra

Queen Al - ex - an - dra has lost her gold ring, lost her gold ring, lost her gold ring.  
 Queen Al - ex - an - dra has lost her gold ring and guess who will find it.

- The teacher will invite the students to stand in a circle and hold out their hands. While the teacher sings “Queen Alexandra,” he or she will pretend to place the ring or penny in each student’s hand, instructing them to close their hands after the teacher has passed. The teacher will secretly drop the ring in one student’s hand. At the end of the song, the teacher will allow the students to guess who has the ring, and that person will become the next to drop the ring.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* The student will only be asked to receive the ring and will not be asked to be a dropper.

*Color:* The ring can have a colored sticker on it, and the teacher can secretly place a matching colored sticker inside another student’s hand so the first student will know where to drop it.

*Pacing:* The student will have multiple opportunities to watch a dropper before being asked to take this role.

*Modality:* The student may observe the game, instead of singing or receiving/dropping the ring.

## Modifications

*Cognitive:* The student will not be asked to be a dropper, only a receiver.

*Cognitive:* The other students can close their eyes while the student drops the ring in someone's hand.

*Sensory:* The teacher can request that other students press down hard when placing the ring if this student needs to feel the pressure more strongly.

*Physical:* The student can drop/receive the ring with a cup instead of with their hands, and/or they can direct another student where to drop the ring.

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- The teacher will invite the students to sit back down in their circle. The teacher will tell the students that, even though music class is almost over, there is one more royal friend they need to know about.
- The teacher will ask if the students know what a knight is. The teacher and students will discuss how knights were people who went on adventures and fought with swords, wearing shining armor. The teacher will then show the students a picture of a knight.
- The teacher will invite the students to get in “listening position” (on their stomachs with their heads in their hands) while he or she sings the tale of “Sir Eglamore.”
- The teacher will sing, in the same fashion as the greeting, “Goodbye, kings and queens,” and the students will sing “Goodbye, Mr./Mrs. \_\_\_\_\_.”

## Modifications

*Cognitive:* The student can wave or say “bye” as a greeting.

*Communication:* The student can respond on a barred instrument or with a written card.

*Sensory (hearing):* The student can use sign language to respond or can use solfège hand signs to indicate the melodic contour of the response.

*Physical:* The student can respond on a barred instrument or with a written card.

## Rubric/Assessment(s)

### Pitch-Matching Rubric

3 = the student was able to match the teacher’s pitch

2 = the student sang slightly out of tune but was able to match pitch after a correction was given from the teacher (e.g., “That was too low; let’s try again!”)

1 = the student was not able to match the teacher’s pitch

**LESSON PLAN**

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**Vignette: Jana**

Jana was often frustrated in music class because things seemed to be going too quickly. She felt behind and confused most of the time. Her teacher was concerned about this and wanted to adapt her plans to help Jana feel more connected with the lessons. She also wanted to be able to define exactly what musical skills Jana knew and could demonstrate. In the end, Jana was able to show what she knew through the adaptations, accommodations, and modifications put in place for her. These ideas were also helpful for other students in the class who had been struggling to demonstrate their levels of competency.

**Teacher Name and School/District Affiliation**

Ashley Cuthbertson, Fairfax County Public Schools, Virginia

**Domain Addressed**

Cognition

**Objective(s)**

Practice improvising a desired rhythm (e.g., quarter and paired eighths, quarter rest, four 16th notes)

**Materials**

- Large four-phrase beat chart with each phrase containing a blank for four beats (16 beats total). The first and third phrases already have rhythms written in, while the second and fourth phrases are blank.
- Optional: Small four-phrase beat charts with each phrase containing a blank for four beats (16 beats total). The first and third phrases already have rhythms written in, while the second and fourth phrases are blank. There should be one for each student.
- Optional: Rhythm duration manipulatives containing known rhythms.

**Procedures****Day 1**

- The teacher models tapping on a large beat chart while speaking the rhythms that are written and remaining silent where there are blanks.
- The teacher instructs students to join in speaking the rhythms that are written and remaining silent where there are blanks.
- The teacher calls individual students to tap on the large beat chart while the class speaks the rhythms. Repeat several times.
- The teacher calls an individual student to tap on the large beat chart while the class speaks the rhythms; however, this time the teacher improvises using known rhythms in the blanks. Repeat several times.

**Day 2**

- The teacher reviews tapping on the large beat chart while speaking the rhythms that are written and remaining silent where there are blanks.
- The teacher calls an individual student to tap on the large beat chart while the class speaks the rhythms.
- The teacher calls another individual student to tap on the large beat chart while the class speaks the rhythms; however, this time the teacher improvises using known rhythms in the blanks.
- The teacher instructs the class to clap four times in each of the blank phrases and remain silent where there are rhythms. The teacher speaks the written rhythms, followed by the students clapping four times in the blank phrases. Repeat several times.
- The teacher instructs the class to think of one rhythm they really like. This time in the blanks, they should say that rhythm four times. The teacher speaks the written rhythms, followed by the students saying or clapping their desired rhythm four times.
- Repeat, with the students choosing a different rhythm they like.

**Day 3**

- The teacher instructs the class to clap four times in each of the blank phrases and remain silent where there are rhythms. The teacher speaks the written rhythms, followed by the students clapping four times in the blank phrases. Repeat several times.
- The teacher instructs the class to think of one rhythm they really like. This time in the blanks, they should say that rhythm four times. The teacher speaks the written rhythms, followed by the students saying or clapping their desired rhythm four times. Repeat with the students choosing a different rhythm.
- The teacher instructs students to think of two rhythms they really like. This time in the blanks, they should say those two rhythms in any order they like. Repeat several times; each time the teacher should instruct the students to choose different rhythms and different combinations.

**Day 4**

- The teacher instructs the class to think of one rhythm they really like. This time in the blanks, they should say that rhythm four times. The teacher speaks the written rhythms, followed by the students saying or clapping their desired rhythm four times. Repeat with the students choosing a different rhythm.
- The teacher instructs students to think of two rhythms they really like. This time in the blanks, they should say those two rhythms in any order they like. Repeat several times; each time the teacher should instruct the students to choose different rhythms and different combinations.
- The teacher instructs students to think of any rhythms they would like. This time in the blanks, they should say those rhythms. Repeat several times; each time the teacher should instruct the students to choose different rhythms.
- The teacher asks for volunteers to share their phrases with the class. This time, the class reads the written rhythms, and then the volunteers perform their rhythms in the blanks. Repeat several times with several different students.

**Rubric/Assessment(s)**

Assessment should be ongoing throughout the lesson portions (Table 3.1). It may be necessary to repeat lessons.

**Table 3.1** Rhythm Creation Assessment Rubric**Creation of original rhythm and performance**

- |   |
|---|
| The student created and performed an original rhythm and was able to perform it at the correct time.                  |
| The student created and performed an original rhythm but may have needed prompting to perform it at the correct time. |
| The student created an original rhythm but needed significant prompting to perform it.                                |
| The student was not able to create an original rhythm.  |

**Adaptations (Size, Color, Pacing, Modality)**

*Size:* The lesson portions begin with students only being responsible for very small portions for the 16 beats. As time goes on, students increasingly have more that they are responsible for. Alternatively, students could be assigned one particular phrase (written in already or not) that they are always responsible for and nothing more.

*Color:* Teachers may choose to color-code the phrases of the beat chart; for example, phrases 1 and 3 are blue, and phrases 2 and 4 are red. The color contrast will assist students in knowing which phrases they should be reading or creating.

*Pacing:* In lieu of improvising on the spot, the teacher may choose to use the small beat charts and manipulatives, so that students can arrange the manipulatives in order ahead of time so that they are ready when it is their turn. Students can also elect to use already created phrases to read when it is their turn until they are ready to create one on their own. It is not necessarily important that students perform their rhythms at the same tempo that the class performed the written rhythms. The teacher should encourage students to take their time and for the class to be respectful and sensitive to each student's needs.

*Modality:*

*Kinesthetic:* Students can choose to clap while they say the rhythms or only clap the rhythms without speaking. Students could also use an instrument to perform their rhythms.

*Visual:* Students will always have the beat chart up on the board, or an individual chart in front of them, so that they know exactly where the group is at all times. It may be necessary for the teacher (or an aide) to tap on the small beat chart with a student so that the student does not fall behind the group.

## Modifications

Depending on the students in the class, the teacher may elect to use rhythm syllables for this activity (“ta” for quarter note, “ta-ti” for paired eighth notes, etc.) or words (“pie” for quarter note, “ap-ple” for paired eighth notes, etc.). If electing to use words, it may be useful to have pictorial icons of the words for students to use to aid them in their creations (e.g., students have four cards with two that have an apple [two sounds] and two that have a pie [one sound]).

## Explanation of Pedagogical Connections

The lessons chosen for this chapter highlight many of the challenges faced by students who struggle with cognition. Their careful detail to repetition and options for slower pacing and multimodal instruction and assessments are hallmarks of respectful and reflective planning for classes that include students with cognitive differences. The use of color to represent words is an excellent strategy as it removes some of the steps a student must work through to access the information a teacher is trying to convey. Their choices to increase text and note fonts also honor the additional processing time some students need. The use of an hourglass to mark time for students who may not be able to tell time honors their developmental process. Most important in the adaptations and modifications is the gift of time and alternate-response modes to allow students with cognitive differences to participate and demonstrate what they know as they participate in an inclusive classroom.

# 4

## The Behavioral Domain

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### Introduction

If you were casually thumbing through this resource and found yourself choosing to read this chapter first, you are not alone. The behaviors of our students can be frustrating and perplexing, and can quickly derail a lesson plan. Behavior is also frequently cited as a reason some teachers choose to leave the profession. While many of us can understand the needs of a student who struggles with communication or cognition, behavior differences are sometimes misunderstood and can lead to teachers labeling a child as a behavior issue, trouble, or bad.

### Description of Students Who Struggle with Behavior

Behavior differences are part of a cluster of hidden disabilities. We can't easily see the disability; however, it is as real as any other difference a student may have. Undesirable behaviors are often the manifestation of a need, rather than a want. That isn't to say there aren't students who enter the classroom with the intent to misbehave. However, even those students are expressing their needs through making inappropriate behavior choices. It is a complicated situation that requires thoughtful data collection, a sincere desire to be the best possible music teacher for this student, and a whole lot of patience.

Our behaviors are reinforced each moment, and they create our patterns and way of interacting with the world. By the time a student enters school, these patterns are well established. For a student who exhibits inappropriate classroom behaviors, it is essential for us to begin to take data. Data collection does not require a great deal of time, but it is essential to the process.

I recommend beginning with one undesirable behavior. Track the number of times a student engages in that behavior over a period of time. I usually take data for two to three class periods to get a good baseline. It is also a good idea to notice what happens before and after each instance of the behavior you are monitoring. While doing this, begin to consider what you would like for the student to do instead of the target behavior and what you think may incentivize the student to change this behavior pattern.

Many students are able to have a conversation with you regarding their behavior. I generally start these conversations by letting the student know how much I enjoy his or her presence in the classroom. I list strengths, musical and nonmusical, and take the time to honor the child before talking about the behavior I would like to decrease or

eliminate. I find that many students are aware of the behavior and some are eager to have assistance with it. We then talk about rewards and replacement behaviors (what to do instead of the undesirable behavior). Many students enjoy being a partner in their own process and like choosing rewards and replacement behaviors.

When I am implementing a plan like this, I start by asking the student to begin to decrease the amount of times he or she is choosing the target behavior. If the student is unaware when the behavior is occurring, we create a secret signal to let him or her become aware of the occurrence.

If the plan is successful, great! If it is not successful, try again with a different reward, a different behavior, or another way of tracking it with the student. It is important to know what reinforces a behavior (this can be either a positive or a negative reward that increases or maintains the number of times a behavior occurs). Sometimes, we inadvertently reinforce a behavior when we are actually trying to decrease it.

Success can often include regular conversations with other teachers, teaching assistants, and staff members. Instead of starting an entirely new behavior plan, it may be advisable to use a successful plan already in place in another classroom. This can also be helpful for the student as it requires one less transition as music class begins.

Here are some vignettes and lesson plans that include behavioral interventions for students who struggle in this domain.

## Vignettes and Lesson Plans for Music Classrooms and Ensemble Situations

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### LESSON PLAN: LOUD AND SOFT

#### Vignette: Oscar

Oscar is in kindergarten. He began the year demonstrating several undesirable and inappropriate behaviors. His teachers quickly identified three goals for Oscar: using appropriate language, sitting nicely, and keeping a safe body. All teachers are working together to assist Oscar as he works on these goals. His music teacher began creating lessons that included many opportunities to practice appropriate musical and nonmusical behaviors, as well as frequent specific praise when Oscar meets his goals. The plan worked well and Oscar began to feel much more successful at school.

#### Teacher Name and School/District Affiliation

Taylor Walkup, New York City Public Schools

#### Domain Addressed

Behavioral/emotional

#### Objective(s)

The students will demonstrate their understanding of loud and soft by performing finger plays/songs, moving to loud and soft, and comparing and contrasting loud and soft voices.

#### Materials

- Loud and soft visual cards
- “Surprise Symphony” recording
- *We’re Going on a Bear Hunt* book by Michael Rosen and Helen Oxenbury
- Folk songs/finger plays:
  - Two Little
  - Blackbirds
  - Engine #9
  - Teddy Bear
  - Let’s Sing Hello
  - Snail, Snail

## Procedures

### Introduction

- The students enter the classroom and walk around the classroom in a circle as soft, art music plays.
- The students perform the “Hello Song” as a class.

Transition: “When I was walking through the park, I saw two black birds sitting in a tree.”

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- “Two Little Blackbirds”

Two lit - tle black - birds sat on a hill, one named Jack and one named Jill.  
 Fly a - way Jack; fly a - way Jill, Come back Jack; come back Jill.  
 Two lit - tle black - birds sat on a hill, one named Jack and one named Jill.

### Musical Example 4.1

Two Little Blackbirds

- The teacher will speak a finger play using hands to be birds speaking.
- The students mirror the teacher and speak the song practicing loud versus soft.

Transition: “The birds decided to get on the train to see their friend snail. Show me safe marching feet.” The teacher selects two students to show appropriate marching feet. After a peer models, Oscar shows the teacher his safe marching feet. Remind Oscar of tally.

- “Engine #9”

En-gine en-gine num-ber 9, go-ing down Chi-ca-go line. If the train jumps off the track,  
 do you want your mo - ney back? Yes, no, may-be so. Toot, toot, toot, toot!

### Musical Example 4.2

Engine #9

- The students follow the teacher in a circle. The teacher says, “Let’s use our whisper voices. We have to speak very softly.”
- The students speak softly and use small movements for the train marching.
- “Now let’s use our calling voices!” Students march with large motions and loud voices.

- “Snail, Snail”

**Musical Example 4.3**

**Snail, Snail**

Snail, snail, snail, snail, goes a - round, a - round, a - round.

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- The students will sing “Snail, Snail” using soft voices (the teacher shows soft visual card).
- Students will sing “Snail, Snail” using loud voices (the teacher shows loud visual card).
- As students sing, the teacher will switch loud and soft signs so students must change their voice volume.

Transition: “Snail and the birds decided to listen to a song with a big surprise in it! Show me how to move with quiet voices. Keep your space bubble around you, with safe bodies.”

- “Surprise Symphony”
  - Students mirror the teacher, using finger to lips for soft and arms spread for loud.
  - “What happened to the music when there was a surprise?”
  - “Let’s use our bodies to show the surprise. Tip toe when it is quiet, and jump at the surprise.”
- “We’re Going on a Bear Hunt”
  - Teacher will read *Bear Hunt* using loud and soft voices. “Why did my voice get softer? Describe when it was louder.”
- Closing: “Teddy Bear”
  - Students sing closing song with acting motions.

### Rubric/Assessment(s) (see Figure 4.1)

**Figure 4.1**  
Oscar chart

Oscar		
Use Appropriate Words	Sit Nicely	Safe Body

**Adaptations (Size, Color, Pacing, Modality)**

- Oscar has a goal to keep a safe body and use appropriate language during music class. After each learning task, he has the opportunity to earn a tally on his behavior chart for meeting these goals. If he earns five tallies, Oscar earns individual instrument choice time before going back to his classroom.
- He sits in a chair placed on the red row of the carpet every music class.
- Oscar's classroom teacher reviews the music lesson activities of the day before he transitions into the music room.
- The lesson begins with the same hello song and ends with "Teddy Bear" every week.

**57***Size/color:*

- Visuals for soft are small and blue.
- Visual for loud are large and yellow.
- Transitions in between activities are story based and specific in behavior. Before activities with movement, students model and practice appropriate behavior.

*Pacing:* When needed, the teacher slows transition time to allow Oscar to self-regulate and calm.

**Modifications**

The student will demonstrate understanding of loud and soft by singing simple folk songs while pointing to loud and soft visuals.

**LESSON PLAN: UKULELE CLASS**

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**Vignette: Thomas**

Thomas gets very excited about music class! He adores his teacher and wants to do well when they play instruments. Once class begins, however, Thomas has difficulty with impulsive and off-task behaviors. He also sometimes misbehaves because he is a little embarrassed about his fine motor skills when playing ukulele and the fact that he has trouble keeping up with the other students. His music teacher is aware of this and designs lessons that allow Thomas to choose his own “enough” and to explore his own creativity instead of comparing himself to others in the class. She also reviews rules for the class frequently with all students. This is very motivating for Thomas because he doesn’t like being singled out by the teacher when he forgets or breaks the class rules. Sixth-grade general music is going to be a great class for Thomas!

**Teacher Name and School/District Affiliation**

Rebecca Maurer, St. Raphael School, Archdiocese of Washington (DC)

**Domain Addressed**

Behavioral

**Behavioral Objectives**

- Generalizing information
- Increasing attention span
- Generating motivation
- Improving fine motor skills
- Improving social skills/speech pragmatics

**Musical Objective(s)**

- Parts of the ukulele
- Proper strumming technique
- Chords necessary to play “C Jam Blues”

**Materials**

- Enough ukuleles for half of the class
- Enough percussion instruments for half of the class
- Alternate seats—ukulele, drum, ukulele, shekere, etc.
- “C Jam Blues” and “The Twist”

**Procedures**

- Review class rules.

- Refrain: Ukulele, here we go! (echo, a la army chant) Four important things to know!  
(echo a la army chant)
- (Teacher holds up one finger) Hold the instrument carefully!
- Repeat refrain.
- (Teacher holds up two fingers) Respond quickly to quiet signals! (Class? Yes?)
- Repeat refrain.
- (Teacher holds up three fingers) Raise your hand for permission to speak.
- Repeat refrain.
- (Teacher holds up four fingers) Wait for permission to play!
- Parts of the ukulele: Review fret, string, tuning peg (ukuleles are pretuned for now).
  - Students will have a packet with a diagram of the ukulele (visual).
  - Teachers and students will speak the names of parts of the ukulele while pointing to them on the actual instrument or diagram (aural and kinesthetic).
- Exploration time.
  - Students are encouraged to find comfortable ways to hold the instruments and play them in different ways (pluck, strum, shake, strike, etc.).
  - Switch instruments and explore the new instrument.
  - Instrument stays on or in front of the chair, and students stand up, do “the switch” (to the tune of “The Twist”) dance, and sit in the next chair (carefully!).
  - Echo me: patterns on open strings, sing pitch names while we play.
  - The teacher starts with single-string patterns (G G G) and moves to multiple-string patterns (G G A A). These patterns will get more difficult as the year goes along.
- Single string improvisation: cumulative.
  - The teacher starts with a pattern improvised on C and G.
  - One by one, students are invited to find a pattern on one or more open strings to add to the teacher pattern, until everyone is playing—“find space in the existing sound.”
  - Students who don’t have a ukulele improvise on percussion instrument.
  - Switch instruments (Do the Switch) and start again.
- Sing and play “C Jam Blues.”
  - Play-along with track found on YouTube.
  - The teacher sings melody on scat syllables and plays as well.
  - Student options—sing only, play only, both (self-scaffold).
  - Start with quarter notes on G string only.
  - Add high C (end of each phrase).
  - Add G true rhythm.
  - Students who struggle with this rhythm may opt to leave the high C out or return to Gs on quarter notes until they get comfortable.
  - Make sure each student gets a turn.
  - Turn on the play-along track.
  - Sing and/or play the melody for one verse—choose their own “enough.”
  - Improvise play for one verse.
  - Switch instruments.

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### Rubric/Assessment(s)

“C Jam Blues” Formative Assessment (see Table 4.1)

**Table 4.1** Progress Checklist

<b>Topic</b>	<b>Prepare</b>	<b>Present</b>	<b>Practice</b>	<b>Assess</b>
Melody	Do pentatonic			
Rhythm	Swung eighths			
Instrument skills		Pluck/strum Open strings C chord		Terms: fret, string, tuning peg
Form	12-Bar Blues			

- Did the students sing the melody correctly? If they sang a slightly different melody, did it fit the given chord progression?
- Did the students play the melody correctly? If they played a slightly different melody, did it fit the given chord progression?
- During improvisation, did the students:
  - play Gs and/or Cs in a rhythm that complemented the play-along track?
  - incorporate any of the other open strings we have learned today?

### Adaptations (Size, Color, Pacing, Modality)

- Generalizing information
  - Both the song and the ukulele skills are broken into small chunks, then gradually added together.
- Increasing attention span
  - “The Switch” dance for each change of instrument breaks the longer tasks into seemingly short ones.
- Generating motivation
  - Exploration and improvisation: Students start the lesson by getting to choose their own “enough.”
- Improving fine motor skills
  - During exploration time, assist students as needed to play strings.
  - “Echo Me” section, demonstrate different ways to pluck/strum (thumb only, pointer only, all fingers).
  - During “C Jam” section, allow focus on G string only or have the option to start with an open chord instead of a single string.
- Social skills/speech pragmatics
  - Rules at the beginning of the lesson, gentle reminders as needed

**LESSON PLAN: CARL****61****Vignette: Carl**

Carl is struggling to meet the behavioral expectations of his music teacher in his first-grade music class. He is in an inclusion class where his teacher is expected to make a number of adaptations, accommodations, and modifications for several students. His teacher tried writing the ideas for meeting individual student needs within each activity of the lesson plan to help keep track of the various strategies during class. This led her to think more specifically about Carl and his behavioral needs. She decided to incorporate several strategies during class. Her strategies include allowing Carl to serve as a leader, monitoring his patience as he is waiting to be sure he is rewarded while he is still maintaining his good behavior, and frequent class reminders and specific examples of behavioral expectations. This lesson plan format worked well for all the students in the class who need different methods and materials to succeed. Carl even ran to hug his music teacher the next time he saw her on lunch duty.

**Teacher Name and School/District Affiliation**

Allison Lewis, East Penn School District, Pennsylvania

**Domains Addressed**

- Cognitive
- Communication
- Sensory
- Behavior/emotional
- Physical

**Objective(s)**

- Echo a descending minor third pattern when greeting the teacher.
- Sing the songs “Peas Porridge Hot” and “Hot Cross Buns” with accurate rhythm and pitch.
- Demonstrate a steady microbeat while singing “Peas Porridge Hot” with accurate rhythm and pitch.
- Demonstrate a steady macrobeat while listening to the teacher sing “Hot Cross Buns.”
- Demonstrate a steady macrobeat while listening to the teacher sing “Apple Tree.”
- Sing the song “Apple Tree” with accurate rhythm and pitch and play the accompanying game.
- Sing the home tone for “Great Big House in New Orleans,” sung in both a major and minor tonality.

## Materials

- Musical notation for greeting
- Musical notation for “Peas Porridge Hot,” “Hot Cross Buns,” “Apple Tree,” “Great Big House in New Orleans” (major and minor tonalities), and “Goober Peas”
- Storybook copy of *Goldilocks and the Three Bears*
- Visual supports, as needed for adaptations/modifications
- Picture of hot cross buns
- Apple
- Rhythm instruments

## Procedures

- Warm-up/vocal development: Greeting.
- Students enter the music class space and form a circle.
- The teacher begins with a greeting song of their choice.
- The teacher says, “Boy, I am hungry!” and proceeds to sing “I like \_\_\_\_\_ (foods)” and the students respond with “Mr./Ms. \_\_\_\_\_ likes \_\_\_\_\_” on a descending minor third pattern.
- The teacher sings to each student, “\_\_\_\_\_ (student’s name) likes \_\_\_\_\_ (food)” and the student responds, “Yes, I do” or “No, I don’t” on the same descending minor third pattern, and the teacher will assess the student’s ability to match pitch (see “Pitch-Matching Rubric”).
- If the students seem antsy, this activity could be broken up with a few students at a time throughout the course of the lesson.

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The student can only sing “yes” or “no,” speak “yes” or “no,” or shake/nod his or her head.

*Pacing:* The student is only asked to sing with the group or with another person, instead of as a solo.

*Modality:* The student can respond on a labeled barred instrument.

*Color:* The student is given a color-coded script to show the melodic contour of the response he or she is assigned to sing.

## Modifications

*Cognitive:* The student can be shown two pictures of two different foods and point to the one he or she likes, prompting the teacher to sing “\_\_\_\_\_ likes \_\_\_\_\_.”

*Communication:* The student can point to “yes” or “no.”

*Sensory (hearing):* The student can use sign language to respond or can use solfège hand signs to indicate the melodic contour of the response.

*Behavior/emotional:* The student can sing to the teacher about what he or she likes, without the teacher “guessing” first.

*Physical:* The student can point to “yes” or “no.”

## Procedures

*Singing:* “Peas Porridge Hot”

Peas por-ridge hot,      peas por-ridge cold,      peas por-ridge in the pot,      nine days old.

**Musical Example 4.4**  
Peas Porridge Hot

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- The teacher invites the students to get into “listening position” (on their stomachs, with their heads in their hands) while the teacher reads *Goldilocks and the Three Bears*.
- The teacher asks the students to listen out for the food that Goldilocks was eating in the bears’ house.
- After reading the book, the teacher asks the students to recall the name of the food that Goldilocks was eating in the bears’ house.
- After recalling that Goldilocks was eating porridge, the teacher tells the students that they know a song about porridge and sings “Peas Porridge Hot,” performing the following motions on each quarter rest in the song:
  - After “hot”: wiping sweat from brow
  - After “cold”: shiver
  - After “nine days old”: make a “yuck” face
- The teacher continues to sing the song, inviting students to join on the motions.
- The teacher continues to sing the song, leaving words and phrases blank for students to fill in, until students are singing the entire song.
- The teacher invites the students to move through general space with microbeats in their feet, pausing to perform each motion in the song.

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The student is given a large-print copy of the lyrics, or they are written in large print on the board.

*Color:* The student is given a large-print copy of the lyrics with the word “porridge” highlighted, or such a copy is displayed on the board.

*Pacing:* The student is only responsible for singing “nine days old.”

*Modality:* The student can point to the lyrics on his or her own personal copy or on the board, as the class sings them.

## Modifications

*Cognitive:* The student is only responsible for singing “nine days old” or is only responsible for doing the motions while mirroring an adult aide or student buddy.

*Communication:* The student can point to the lyrics on his or her own personal copy or on the board, as the class sings them, or the student can perform the motions only, as they happen in the song.

*Sensory (visual):* The student is provided with a braille copy of the lyrics and/or a physical bowl of porridge to feel with a spoon (this could certainly be passed around for the rest of the class as well!).

*Behavior/emotional:* The student could be responsible for coming up with motions, instead of the teacher demonstrating the ones listed previously.

*Physical:* The student can hold up funny pictures for “hot,” “cold,” and “nine days old” instead of moving through the room and/or performing the motions.

## Procedures

*Singing:* “Hot Cross Buns”

**Musical Example 4.5**  
Hot Cross Buns

Hot cross buns,      Hot cross buns,      One a pen-ny, two a pen-ny, Hot cross buns.

- The teacher tells the students that they have another favorite food and shows a picture of hot cross buns.
- The teacher sings “Hot Cross Buns” while students patsch a steady macrobeat.
- The teacher continues to sing “Hot Cross Buns” while leaving words and phrases out as “blanks” for students to “fill in,” until students are singing the whole song.
- The teacher explains to the students that hot cross buns, like many pastries, are made from dough that you have to work with in your hands before you can bake it.
- The teacher demonstrates a kneading motion, bringing hands from eye level to chest level to stomach level in a manner that mirrors the mi-re-do pattern of “hot cross buns” every time it happens in the song (this can be used as a kinesthetic preparation for the concept of mi-re-do).
- The students sing “Hot Cross Buns” with this new motion.
- The teacher asks the students what else is made from dough, and the students sing the song and perform the motions again after each new suggestion, replacing “hot cross buns” with the new idea (e.g., “piz-za crust” or “co-o-kies”).

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The student is given a large-print copy of the lyrics (or one is displayed on the board).

*Color:* The student is given a copy of the lyrics where “hot,” “cross,” and “buns” are each written in a different color (or this is displayed on the board).

*Pacing:* The student is only responsible for singing “hot cross buns” and/or performing the motions.

*Modality:* The student can play the rhythm of the song using rhythm instruments such as rhythm sticks, shakers, or hand drums.

## Modifications

*Cognitive:* The student can point to or hold up a picture of hot cross buns whenever that phrase is sung, move the picture to the steady beat, or hold it up throughout the whole song.

*Communication:* The student can play the rhythm of the song using rhythm instruments such as rhythm sticks, shakers, or hand drums.

*Sensory:* The class can sing a few repetitions very softly or very loudly, and/or an adult aide or student buddy can perform the melodic contour on the student's back while the student performs the motions (with the student's consent).

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*Behavior/emotional:* The student is chosen to volunteer a food suggestion after demonstrating patience while waiting for his or her turn to get chosen (perhaps with an explanation of this process before the choosing begins).

*Physical:* The student can perform the melodic contour of "Hot Cross Buns" in a way that is easier for him or her (e.g., using feet instead of hands).

## Procedures

*Games:* "Apple Tree"

**Musical Example 4.6**  
Apple Tree

- The teacher says, "Wow, all of these baked goods sound delicious, but I'm not sure they're too healthy if that's all we eat. What is a good way to balance out these yummy baked treats?"
- After a student says, "eat fruits or vegetables," the teacher says, "I have a song for you about my favorite fruit!"
- The teacher sings "Apple Tree" while students patsch a macrobeat (students who are unable to patsch a macrobeat can, after giving consent, have an adult aide or student buddy perform the macrobeats on their knees or shoulders).
- The teacher explains the game, where students pass an apple (I use a squishy plush version) to the macrobeat. The student who is holding the apple on the macrobeat at the end of song is "out" and gets to choose a rhythm instrument to play macrobeats with while sitting in the middle of the circle as the game continues.

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The student is given a large-print copy of the lyrics (or one is displayed on the board).

*Color:* The student is given a copy of the lyrics where key words or phrases are written in a different color (or a copy is displayed on the board).

*Pacing:* The student performs macrobeats only, without singing the song, or is responsible for singing only the first phrase (so as not to single out that student, the teacher can assign half of the class to sing the first phrase and half of the class to sing the rest of the song, and the student in question would be in the first group).

*Modality:* The student performs the rhythm of the song on his or her knees instead of singing and patsching the macrobeats.

### Modifications

*Cognitive:* A fermata is placed in the song when the student has the apple so he or she can be given prompts to pass it.

*Communication:* The student is given ample opportunity to watch the game being played before participating, in case he or she has difficulty understanding the verbal directions.

*Sensory (seeing):* The student's name is sung when the apple is about to be passed to him or her.

*Behavior/emotional:* The students and the teacher discuss why you shouldn't cry or shout if the apple knocks you out.

*Physical:* The game can be played in slow motion ("underwater" or "on the moon").

### Procedures

*Audiation:* "Great Big House"

**Musical Example 4.7**  
Great Big House

Great big house in New Orleans, For - ty sto - ries high - ,  
Ev' - ry room that I've been in, Filled with chic - ken pie.

- The teacher says, "I wonder if I can remember some of your favorite and not-so-favorite foods from before" (referring to the greeting activity).
- The teacher says, "If I sing my song and it sounds like this, you will sing 'yum' at the end, like this!"
- The teacher sings "Great Big House in New Orleans" in a major tonality, using one of the student's preferred foods from the greeting activity, demonstrating "yum" on the home tone at the end.

- The teacher then demonstrates singing “Great Big House in New Orleans” in a minor tonality, using one of the students nonpreferred foods from the greeting activity, demonstrating “yuck” on the home tone at the end.
- The teacher sings the song repeatedly, changing tonalities and foods, and the students respond with “yum” or “yuck.”

### **Adaptations (Size, Color, Pacing, Modality)**

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*Size:* The student is given a large-print card with “yum” and “yuck.”

*Color:* The student is given a card with “yum” and “yuck” written in different colors.

*Pacing:* The student responds with a thumbs up or thumbs down as the class sings “yum” or “yuck.”

*Modality:* The student holds up a “yum” or “yuck” card, written in different colors to reinforce the change in tonality.

### **Modifications**

*Cognitive:* Pacing: The student responds with a thumbs up or thumbs down as the class sings “yum” or “yuck” (this can come from a prompt by an adult aide or student buddy).

*Communication:* The student holds up a “yum” or “yuck” card, written in different colors to reinforce the change in tonality (to increase difficulty, the student can simply be given two different-colored cards without the words “yum” or “yuck” so he or she can demonstrate knowledge of the change in tonality).

*Sensory (hearing):* The student can play the rhythm of the song on a rhythm instrument, after having it played on his or her shoulders a few times (with the student’s consent).

*Physical:* The student can respond with a thumbs up or thumbs down as the class sings “yum” or “yuck.”

### **Procedures**

#### *Listening: “Goober Peas”*

- The teacher says, “I have one more song before you go, and it is about a food, but not the kind of food you might think.”
- The teacher sings the first verse of “Goober Peas.”
- The teacher explains that a “goober pea” is actually an old-fashioned nickname for a peanut.
- The teacher invites the students to get into “listening position” and sings the remainder of the song.
- The teacher ends the class with a goodbye song of their choice.

**Rubric/Assessment(s)****Musical Example 4.8**  
Goober Peas

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Sit - ting by the road - side, on a sum - mer's day.

Chat - ting with my mess - mates, pass - ing time a - way.

Ly - ing in the sha - dow un - der - neath the trees.

Good - ness, how de - li - cious, eat - ing goo - ber peas.

Peas, peas, peas, eat - ing goo - ber peas;

Good - ness how de - li - cious, eat - ing goo - ber peas!

**Pitch-Matching Rubric**

- 3 = the student was able to match the teacher's pitch
- 2 = the student sang slightly out of tune but was able to match pitch after a correction was given from the teacher (e.g., "That was too low; let's try again!")
- 1 = the student was not able to match the teacher's pitch

**Explanation of Pedagogical Connections**

Students who struggle with behavior need adaptations, accommodations, and modifications to make school fair for them. Those who provide these resources to students who need them will find an improved classroom culture for all students. When the needs of students in this domain are met, classes and ensembles quickly become more learner centered and productive as the amount of music making increases. The teachers who are successful view each student as an individual. They participate in positive behavioral support systems and monitor and reward appropriate behaviors. Their students feel heard and seen for what they have the ability to contribute to the music making and strive to present their best efforts in music. Through consistent schedules during class, sequenced and supervised transition times, positive and attainable behavior goals, and a teacher who understands that progress is not linear, students who are challenged by behaviors can increasingly demonstrate more appropriate behaviors and attitudes in the music classroom or ensemble.

# 5

## The Emotional Domain

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### Introduction

The Individuals with Disabilities Education Act (IDEA) has some very specific language used to categorize students who are challenged by their emotions. This definition can be found in the *Label-Free* text itself. The most important thing to remember about this domain is that, as with the behavioral domain, it is an invisible disability. We cannot readily see the challenge and can make some of the same incorrect assumptions that are often made about the behavioral domain. Emotional challenges are very real and can have a debilitating effect on our students. Unfortunately, this debilitating effect can be exacerbated by teachers who do not, or will not, understand the challenges faced by their students.

### Description of Students Who Struggle with Emotions

Students who have differences in the emotional domain will often either internalize or externalize these emotions. Their feelings and emotions can seem extreme or opposite to those who do not understand. Many students travel through school for years without being diagnosed or assisted. Some students are never diagnosed or are misdiagnosed. The frustration must be palpable for a student who may not even be aware of the ways he or she could feel different or better because he or she is unaware that there is a different way of being. Teachers sometimes see avoidance, obsessive, compulsive, and conduct behaviors. Students may also seem to shift quickly from extreme happiness to extreme sadness. Seemingly ordinary school day tasks can debilitate students who are challenged by emotions and feelings. Students may withdraw from social or academic situations even when they are welcomed and physically able to engage.

Students who struggle in this domain are not the result of bad parenting, bad teaching, or being a bad person. This domain is similar to the other five in that it occurs and is a part of the profile of some students. It is as real as the challenge some students have in the cognitive or communication domains. Students are often quite anxious, and this can manifest itself in any number of internal or external ways. Some students have difficulty with the daily schedule of life and school or are inordinately stressed about deadlines, tests, performance expectations, and social situations. This stress can manifest as noncompliance, physical altercations with other students, stealing, destroying property, not completing assignments, or being removed from social circles by former friends. It

can also manifest in internal ways. These include depression, hiding at school, performing below grade level, and not eating well or eating too much.

Most of the suggestions in the behavior chapter will also apply to students who struggle with emotions. The difference is that some students will not be able to perform well in reducing or eliminating negative behaviors until their emotional needs have been met. For this reason, the emotional domain is quite complicated and I highly recommend working with a guidance counselor, school psychologist, or other professional who can guide efforts in the best way for each particular student.

## **Vignettes and Ideas for Music Classrooms and Ensemble Situations**

For this chapter, I have chosen to present vignettes and ideas, rather than lesson plans, to illustrate the magnitude of disability a student can have in the emotional domain.

### **Vignette: Maddie**

It was “sing your favorite song” day in choir. The teacher had chosen this activity as a reward for students after their spring concert. Most of the students were very excited about performing their favorite music for the class. Pianists, drumming partners, and others had rehearsed and prepared for this special day. As all the students gathered at the beginning of class, someone noticed that Maddie was missing. They knew Maddie was in school that day and many of the students already knew Maddie had an incredible singing voice. Where was she? They were eager to hear her sing! The teacher submitted the attendance and noted her absence. Soon the guidance counselor for the junior class called the school nurse to tell her that Maddie was not in class. A few minutes later, the teacher in the media center contacted the nurse. Maddie was hiding under a table in the corner of the media center and would not come out. The nurse knew Maddie well and crawled under the table with her to see if she could help. Maddie was highly upset about singing in front of her peers and was adamant in her feeling that everyone would laugh and make fun of her singing. The nurse and Maddie spent about 15 minutes under the table before Maddie was convinced to come out and go to the nurse’s office. They called Maddie’s mother, who came to pick her up from school. Maddie felt like a failure for being afraid, for hiding, and for having her mom drive 30 minutes one way to, once again, pick her up from school.

### **Ideas: Maddie**

One hallmark of emotional differences is that students can exhibit fears and anxiety regarding seemingly normal situations. Most students in choir love singing and look forward to being able to share their music with others. Some students are reticent to sing by themselves and are happy to be a good audience member rather than sing for

their friends. For some students, however, the entire situation can seem debilitating and hopeless. They do want to sing, yet are unable to see themselves as being successful. They do not want to sit and not sing because that feels like failure to them. The problem with Maddie was compounded by the fact that other students were acutely aware of her lovely singing voice and would have enthusiastically encouraged her to sing. For Maddie, this was all too much.

A teacher who is aware of a student who struggles in this domain will find success in overtly preparing for situations similar to this. Preparing all students for the changeable emotionally charged situation (it is high school, after all) that everyone may experience lessens the pressure to perform that is experienced by some students. It can also be helpful to practice with the student ahead of time, either privately or in a small group of supportive friends. For highly able students, like Maddie, the knowledge that another “normal” class day has become intolerable causes feelings of defeat, resentment, and abject failure. By preparing ourselves, our musicians, and specific students, we can decrease the amount of negative occurrences experienced by some students.

### Vignette: Josh

It was the night the band had been working toward since the beginning of August. They marched and played their hearts out on the field and were waiting patiently for the awards to be announced. This final competition of the year was a huge undertaking and would mark the progress the band had made in the past 4 months. The energy and excitement were hard to contain. Josh had been particularly on edge because he had recently been named an assistant section leader. He was thrilled with the responsibility and leadership opportunity and had taken his job very seriously. He held extra sectionals and marching drill practices for the clarinets and went over each instrument and uniform himself prior to the competition to be sure everything was in order. Josh left nothing to chance for his section.

The results were finally announced. The band received an excellent rating and was commended for their clean marching and percussion section. The band was disappointed to not receive a superior rating, but they knew they had overcome some big obstacles to be able to play as well as they did. Suddenly, Josh's clarinet flew through the air and onto the field. Josh began screaming and yelling at no one in particular. The students knew that Josh sometimes had extreme reactions, but they had never seen anything like this. The band directors were by his side almost immediately as Josh tried to punch the assistant band director.

The rest of the band stood stunned as this all happened on the field with other bands watching. The announcer had even stopped talking. It was a humiliating experience for the band directors, the band, and Josh. No one knew quite what to do as they watched the directors help Josh off the field while trying to protect themselves from his swinging arms and loud cursing. A few minutes later, the drum majors started the cadence and the band marched off the field and toward the buses. This was going to be a long, and quiet, ride home.

**Ideas: Josh**

When teaching elementary and middle school students, teachers often find themselves stating behavioral expectations, talking about positive and negative outcomes in performance situations, and coaching students on how to react in various situations. Many students experience important “firsts” in music situations and their teachers are there to coach them through it. By high school, we sometimes focus more on musical behaviors. In a situation like marching band, we tend to spend more time on performance behaviors, marching, and etiquette in the stands. We tend to think the students are all in control of their emotions—and most of them are. For Josh, this was an incredible disappointment. Because he struggles in this domain, his reaction was not in line with what you would expect of a high school student. As with Maddie, preparation before the competition regarding options and how to respond may have somewhat ameliorated the situation. There is always the possibility, however, that the emotional outburst may have occurred anyway. For Josh, the feelings were too difficult and negative. He blamed himself and became aggressive and angry. To someone unfamiliar with emotional differences, the outburst can appear to be anger at the band or the directors. To know Josh, however, is to know that he blames himself when things do not go well.

The next important moment for the band directors will be when they face the band after helping Josh regain control. The way they respond and what they say has enormous weight as they are not only the role models in this story but also highly influential persons in the lives of the students. Their choice to talk about differences and accepting everyone, as well as the role the students will play in reclaiming Josh as their band mate, will be critical to both Josh and the other students. What we say and how we say it are more important than we know as they have a ripple effect on the lives of our students. The choice to embrace Josh and to continue to support him also supports our other students and their journeys into adulthood.

**Explanation of Pedagogical Connections**

Because emotional differences are complex and multilayered, it is not always possible to know exactly what to do in any specific situation. Through knowing our students, being part of a team, and creating a culture that allows students to share their feelings and emotions, we can identify and assess situations that may be difficult for students before they reach a point of crisis. Also, through valuing the difficulties some students have in the emotional domain as greatly as we value the difficulties some students have in other domains, we are honoring their differences and establishing trust and acceptance.

# 6

## The Sensory Domain

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### Introduction

Our sensory systems are more complicated than we sometimes assume. When we think of sensory differences, we often focus on vision and hearing. However, those are only two senses that some students struggle with on a daily basis. Taste, touch, and smell are also affected. Two whole body systems are also to be considered: proprioceptive and vestibular. Proprioception is the concept of “body in space” and knowing where your limbs, toes, and fingers are. The vestibular system aids with balance and resetting our bodies as they rotate and move. Students can struggle with any one, or more, of these seven sensory systems.

### Description of Students Who Struggle with Sensory Information

Joel’s sweater was itching as he walked into the band room. It was very hot in the room and the lights were loud, as usual. Joel tried to not breathe too deeply as he played his trombone because the band room smelled like smelly socks and he could taste the anti-septic on the mouthpiece every time he played a note. It was hard to see the notes on the page because the light seemed very dark, while still loud, and he kept tipping over when he picked up his trombone because he lost his balance a lot. Joel was always exhausted at the end of band class and today was no exception.

Sensory differences affect students in various ways in a music classroom. Some students react in a hyper (above what is considered normal) manner, while others react in a hypo (below what is considered normal) manner. Any of the seven sensory systems (vision, hearing, taste, smell, touch, proprioceptive, vestibular) can cause difficulty at any time during the school year. Some students exhibit behaviors daily while others only occasionally. When behaviors occur, I try to problem solve through considering each of the sensory systems before assuming the student is misbehaving. Sensory differences can appear to be behavior differences and many students are corrected for behavior rather than understood for sensory needs. Here is an example of an excellent elementary music teacher who meets the sensory needs of her student.

### Vignette: Mary

Mrs. Miragliotta teaches general and choral music in an elementary school in Harrisonburg, Virginia. Her school also serves all Harrisonburg City elementary students on the autism spectrum. One of Mrs. M's students with autism, Mary, struggles with sensitivity to sound. She especially dislikes being in crowds at assemblies, but she does enjoy listening to music and can even identify some works by Verdi and Beethoven by ear.

When Mary was in second grade, Mrs. M was using a speaker system to call folk dance steps in music class when the microphone caused a burst of feedback. The sound upset Mary so much that her assistant quickly ushered her out of the room. After that incident, Mary refused to step foot in the music room for the remainder of the school year.

Mrs. M felt terrible for her mistake. She knew Mary enjoyed playing drums and visited her in her contained classroom setting to play with her. She allowed Mary to keep a drum in her room as well. Mary continued to be wary of Mrs. M, but her teacher used the drum with her. Once a week, Mary's teacher or assistant would visit the music room with her while it was empty, but Mary would only stand at the door and look inside. Throughout the year, Mary's teachers and Mrs. M were able to coax her into the empty music room to play a drum, but nothing more.

To Mrs. M's surprise, when Mary started third grade, she entered the music room on her first day with her class. Even though she had come into the room, she did not want to sit anywhere near the class circle. She sat in a corner of the room and would only observe music for about 15 minutes out of the hour-long class before returning to her contained classroom. After weeks of this routine, Mrs. M placed a fuzzy yellow bath mat in Mary's corner of the room. Week after week, Mary sat on her yellow mat. She gradually increased her music time from 15 to 20 minutes, and would even occasionally sing along quietly. Peers were very encouraging and even enjoyed coming up with ways to help Mary feel more comfortable, such as replacing claps in dances with other motions. As Mary became accustomed to this routine, Mrs. M would pull Mary's yellow mat a few inches closer to the circle before Mary entered the class. Mary continued to sit on her yellow mat, even as the mat was positioned farther away from her safe corner and closer to the group. After a few months, the mat was just outside the circle, and finally one day, the mat was positioned as a place in the circle. Two students whom Mary trusted sat on either side of the yellow mat, and Mary took her place in the circle.

Mary and her teacher continued to monitor and limit the amount of time she spent in music class, gradually increasing the duration. By the time Mary ended her fourth-grade year, she willingly and joyfully participated in the entire hour of music class.

*Vignette courtesy of Niki Miragliotta, Harrisonburg City Schools, Virginia*

## Vignettes and Lesson Plans for Music Classrooms and Ensemble Situations

### LESSON PLAN: DOMINIQUE

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#### Vignette: Dominique

Dominique had been struggling to let her teacher know that she was ready to write B, A, and G songs on the treble clef. Her teacher wanted to be sure to give Dominique the best opportunity to show what she knows. As part of her monthly plan, Mrs. Cuthbertson created a set of plans that led to greater success for Dominique. She used a magnetic board that had a raised set of lines, manipulatives, and Velcro to provide kinesthetic reinforcement of placement of notes on the correct lines and spaces. The use of hand staves was also very helpful for Dominique.

#### Teacher Name and School/District Affiliation

Ashley Cuthbertson, Fairfax County Public Schools, Virginia

#### Domain Addressed

Sensory—vision

#### Objective(s)

- Students will practice identifying and writing the absolute notes B, A, and G on the treble staff.

#### Materials

- Large, magnetic board with five-lined staff (or an interactive white board)
- Magnetic note head manipulatives
- Small staff boards
- Small staff boards created with the lines of the staff using Velcro (the soft side, not the hooked side), the number of which will depend on the students' need
- Poker chips
- Small cards with either a combination of B, A, and G on the staff or written out with letters (six to eight cards)
- Small cards with either a B, A, or G on the staff or written out with letters (five to seven cards)
- “Hot Cross Buns” folk song notated on a large staff on the board

#### Procedures

##### *Day 1: Introduction to B, A, and G*

- The teacher reviews lines and spaces of the staff with students using the hand staff: The teacher holds one hand up with palm facing self and pinky down and with the other

hand points to the first line of the staff (the pinky). Students copy using their own hands. The teacher continues to call out a line or space number of the staff (first, second, third, fourth, fifth) and point to each line with the students copying immediately after. The teacher repeats this process with the four spaces.

- The teacher calls out a line number or space number of the staff for students to point to on their own hand staves.
- The teacher presents the location of the absolute notes B, A, and G on the treble staff.
- The teacher calls out a note name (B, A, or G) for the students to point to on their hand staff.
- The teacher reminds students of a known song, “Hot Cross Buns.”

**Musical Example 6.1**  
Hot Cross Buns

The musical notation shows a single line of music in G clef, 4/4 time. It consists of eight quarter notes followed by a repeat sign. Below the staff, the lyrics are written in a simple font:

Hot cross buns,      Hot cross buns,      One a pen-ny, two a pen-ny,      Hot cross buns.

- The teacher guides students to sing the song using solfa while pointing to their hand staves. The teacher then guides students to sing the song using the absolute notes B, A, and G while pointing to their hand staves.
- The teacher displays “Hot Cross Buns” on the board for students to practice singing using words, solfa, and absolute notes.

**Day 2: Whole Group Instruction of B, A, and G**

- The teacher reviews lines and spaces of the staff with students using their hand staves.
- The teacher reviews the location of the absolute notes B, A, and G on the staff.
- The teacher calls out note names (B, A, or G) for students to point to on their hand staff.
- The teacher calls individual students to come to the staff on the board to arrange note head manipulatives in various combinations using B, A, and G. The teacher encourages all other students to continue showing the notes on their hand staves to ensure all are engaged.
- The teacher calls on individual students to suggest combinations of B, A, and G for their classmates to arrange on the board.

**Day 3: Individual Practice of B, A, and G**

- The teacher reviews lines and spaces of the staff with students using their hand staves.
- The teacher reviews the location of the absolute notes B, A, and G on the staff.
- The teacher pairs up students (or allows students to choose their own partners) and distributes small staff boards, poker chips, and small cards with either a combination of B, A, and G on the staff or written out with letters.
- The teacher directs students to work with their partners to practice staff reading. One partner reads a card to the other partner, and he or she then uses the poker chips to write the notes on the staff. The partner that reads the card then checks to make sure that his or her partner wrote it correctly on the staff. The partners then switch roles and continue until all cards have been used.

## Rubric/Assessment(s)

Assessment should be ongoing; however, the final individual assessment will take place primarily on the third day of the lesson as the teacher observes the students' individual performance (Table 6.1). The teacher should take care to assess identification of the notes separately from writing the notes as these are two very different skills.

**Table 6.1** Rubric for B, A, and G Lesson

### Identification of the absolute notes B, A, and G on the staff

- Student consistently identifies B, A, and G on the staff independently and without prompting.
- Student usually identifies B, A, and G on the staff independently and without prompting.
- Student sometimes identifies B, A, and G on the staff but may need prompting to do so.
- Student is not yet able to accurately identify B, A, and G on the staff.

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### Writing of the absolute notes B, A, and G on the staff

- Student consistently writes B, A, and G on the staff independently and without prompting.
- Student usually writes B, A, and G on the staff independently and without prompting.
- Student sometimes writes B, A, and G on the staff but may need prompting to do so.
- Student is not yet able to accurately write B, A, and G on the staff.

## Adaptations (Size, Color, Pacing, Modality)

*Size:* The teacher may elect to have some students identify and write only single notes at a time in lieu of identifying and writing combinations of B, A, and G on the staff.

*Color:* The teacher may elect to color-code the three notes during whole group instruction. For example, blue could represent B, red could represent A, and green could represent G. For students with vision challenges but who can identify colors, the teacher should take care to ensure that he or she uses poker chips that correspond to the colors during individual practice.

*Pacing:* The teacher should always allow a wait time for students to respond to the location of the notes during whole group instruction. By using the hand staves throughout the lesson, students can move at their own pace while continuing to participate with the group. During the individual practice portion, it is not necessary that pairs of students get through all of the cards.

*Modality:*

*Kinesthetic:* The use of the hand staff throughout the lesson allows for the students to “feel” where the notes are located. This is especially important for students with vision challenges.

*Visual:* The use of the hand staff also doubles as a visual way for students to practice the notes of the treble staff. The use of both the large staff during the whole group lesson and the small staves during the individual practice lesson also assists students in making connections to the notes in a visual way.

*Aural:* It is important that the teacher ensures that students can maneuver their way around the lines and spaces of the staff when given a line or space number before beginning instruction on absolute notes. For students with vision challenges, this would be achieved primarily through use of their hand staff. Additionally, students who have vision challenges or difficulty with reading or writing the notes on the staff will also have the alternative ability to name the location of the notes (B on line 3, A in space 2, G on line 2) instead.

### Modifications

For students with vision challenges, the use of the small staff board with the soft half of the Velcro will assist them in feeling where the notes belong. During the individual lesson, in lieu of reading from the note cards to their partner, students with vision challenges could create their own and recite the letters to their partner.

**LESSON PLAN: MILEY****Vignette: Miley**

School was very stressful for Miley. The streets outside her school were really loud and she could feel herself growing more anxious by the minute as she heard the car horns, brakes, and sounds of people outside, which continued to feel like an assault on her ears. This feeling grew worse on days Miley had music class. The excitement of the other children led to a lot of extra noise. Miley liked her music teacher; however, the recordings, instruments, games, so forth made her feel as if her skin were going to peel off her body. The movement activities got Miley very anxious and she wished there was a place to go to get away from the constant activity and sound. One day, she stopped by the music room after school to talk to her teacher, Ms. Walkup, about the way she felt. Ms. Walkup was very understanding and immediately started creating adaptations and accommodations to help support Miley during music.

**79****Teacher Name and School/District Affiliation**

Taylor Walkup, VOICE Charter School of New York

**Domain Addressed**

Sensory/touch

**Objective(s)**

- The students will identify new note do by performing folk songs and singing games containing do, echoing tonal patterns containing do with hand signs, and writing tonal patterns containing do on the musical staff.
- Students will speak half-note rhythm cards using rhythm syllables.

**Materials**

- Tone ladder
- Felt staff kits
- Rhythm cards
- Folk songs:
  - Oliver Twist
  - King's Land
  - Apple Tree
  - Phoebe in Her Petticoat
  - Pourquoi
- Sensory: Tactile, bumpy cushion, bean bag chair, noise-cancelling headphones

## Procedures

### Introduction

- The students enter the classroom and walk around the classroom in a circle as soft, art music plays.
- The students perform “Oliver Twist” as a class.
- “Oliver Twist you can’t do this so what’s the use in trying, touch your knees, touch your toes, clap your hands and around you go.” The students act out motions while singing the song. The song starts slow and gradually speeds up.
- Solfa patterning (ls m d):
  - The teacher sings solfa patterns using hand signs and points to the tone ladder on the board.
  - The students echo patterns using hand signs.
- “King’s Land” game:

**Musical Example 6.2**  
King’s Land

I'm in the King's Land, the King is not at home.  
He's gone to Boston to buy his wife a comb.

- Set-up: The room is divided into three sections; the middle is the “king’s land” and the ends are the “peasants’ land.”
- One student is the “king” and stands in his “land” with eyes closed. All students sing the song, repeating as needed. The teacher plays a loud sound on a drum at a random time and the “peasants” must run through the king’s land to another part of their territory without being caught by the king. All students tagged by the “king” become “king’s helpers” and help catch more helpers during the next round.
- Students play the game five times.
- Transition: “Let’s sing our song on solfa; as you sing walk back to your carpet spot.” Students decode solfa while transitioning back to their carpet spots.
- “Apple Tree” melodic dictation:

**Musical Example 6.3**  
Apple Tree

Ap - ple tree, ap - ple tree, will your ap - ple fall on me?  
I won't cry and I won't shout, if your ap - ple knocks me out.

- The teacher sings “Apple Tree” on a neutral syllable. The students identify the song.
- “Last class, we discovered that do is a skip below mi using our tone ladder. Let’s sing the last phrase of ‘Apple Tree’ with our hand signs.”
- Students derive solfa for “Apple Tree.” “Using your felt staff and note heads, write the last phrase on the staff.” The students write the last phrase on the felt staffs.
- The teacher sings four-beat tonal patterns containing do on a neutral syllable and the students dictate on the felt staff.
- “Phoebe in Her Petticoat”:

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**Musical Example 6.4**  
Phoebe in Her Petticoat

- Transition: As student helpers collect the felt staff kits, the teacher sings “Phoebe in Her Petticoat.”
- The teacher signals for the students to stand and put the steady beat in their feet. The students sing “Phoebe” while keeping the steady beat in their feet.
- The teacher tells students to keep the rhythm of the song in their feet. The students sing while walking to the rhythm of the song. The teacher uses observation to assess if the students are able to keep the rhythm accurately in their feet, paying close attention to the half note.
- After the students successfully keep the beat and rhythm in their feet, the teacher signals for students to clap the rhythm and sing the song using rhythm syllables instead of lyrics. The students use “ta” for quarter note, “ta-ti” for paired eighth notes, and “ta-a” for half note.
- The students clap the rhythm and move to circle for rhythm go round.
- Rhythm Go Round (half-note practice):
  - The teacher patterns half-note rhythms while passing out rhythm cards. Students echo patterns.
  - Students place rhythm cards on the floor in front of them. The teacher counts off and students speak their rhythm cards simultaneously. After reading, the students have four beats to move to the card to their right.
  - The students repeat the game six to seven times and the teacher is stationed next to three cards of varying challenge to assess individual students.
- Closing: “Pourquoi” (Oh, Said the Black Bird)

**Musical Example 6.5**  
Pourquoi

Home said a black - bird sitting on a tree, I had a wife as well as he.

She flew a-way and nev - er came back, and ev - er since then my head's been black.

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- Students return to carpet spots and the teacher sings “Pourquoi.”
- The teacher changes the color of the bird each time and students sing the response.

### Rubric/Assessment(s)

- Rhythm go round: Half-note rhythm rubric (Tables 6.2 and 6.3).

**Table 6.2** Rhythm Goals

Curricular: Students will speak half-note rhythm cards using rhythm syllables.	Modified: Students will speak half-note rhythm cards at a tempo of their choosing.	Adapted: Student will speak a prepared rhythm card that contains a half note with another student.
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**Table 6.3** Half-Note Rhythm Tracker

Name	Not Observed	Sometimes	Consistently	Date of Mastery
Liam		x		
Angela		x		
Carlos			x	10/1
Jeremiah			x	10/9
Leila			x	10/1

- Assess in the setting most appropriate for each child:
  - Large group activity
  - Small group
  - Individual

### Adaptations (Size, Color, Pacing, Modality)

- Noise-silencing headphones located in bin next to the door
- Tactile, bumpy cushion available for carpet during solfa patterning, “Apple Tree” melodic dictation, and “Pourquoi”
- Break area: Allow child with sensory needs to take breaks from stimuli as needed. Provide bean bag chair, headphones, and calm-down jars and create a safe place away from classroom activity.

- Provide many opportunities for movement, especially gross motor. For example, during “Oliver Twist,” the student has the opportunity to move with up-and-down motions to the floor, touching knees and toes to engage body.
- Rhythm go round: Create a small group of rhythm go round separate from the large whole group activity. Select students to join the student needing less sensory input. The student may use noise-cancelling headphones during this activity.
- Provide a social story for loud sounds in the music room to review with the child before music; prompt before the loud sound is played on the drum in “King’s Land.”

*Size/color:*

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- Tone ladder: Muted, pastel colors
- Rhythm cards: Large, laminated with puffy paint for rhythms, pastel colors
- Texture: Felt staff with puffy paint for the lines to enhance touch. If the child does not like the feel of felt, try other paper choices (construction paper, laminated paper, many layers of tissue paper, cotton fabric, etc.).
- Transitions and directions: Short, specific

*Pacing:*

- When needed, the teacher slows transition time or models slowly moving from sitting to standing.

**LESSON PLAN: DEBBIE**

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**Vignette: Debbie**

Debbie was struggling to participate in fourth-grade general music. She really liked music class; however, the fun games and activities quickly became too much for her and she would try to hide behind the piano to get away from the sounds and touches that occurred. Her teacher was receptive to Debbie's sensory needs and recognized that they were not behavior infractions. She began to add sensory accommodation lesson plans to assist Debbie. These accommodations included lessening the louder sounds during activities to ameliorate her hypersensitive sound difference, providing weighted touches, and allowing her to hold objects during class to assist with her hyposensitive touch difference. Debbie was soon participating much more freely during class.

**Teacher Name and School/District Affiliation**

Allison Lewis, East Penn School District, Pennsylvania

**Domains Addressed**

- Cognitive
- Communication
- Sensory
- Behavior/emotional
- Physical

**Objective(s)**

- Explore vocal timbres by performing animal sounds.
- Define “canon.”
- Sing the song “Kookaburra” with accurate pitch and rhythm.
- Interpret the composer’s intentions in “Carnival of the Animals” and move stylistically with the music.
- Sing the song and play the accompanying game for “Three Blind Mice.”
- Listen to the song “The Tailor of Gloucester.”

**Materials**

- Animal picture cards (owl, cow, dog, cat)
- Picture of a kookaburra
- Video of kookaburra “laughing” found on YouTube
- Barred instruments and/or rhythm instruments, such as rhythm sticks or hand drums (optional)

- Visual supports, if applicable (see “Adaptations” and “Modifications”)
- Recording of “Carnival of the Animals” by Camille Saint-Saëns
- Pictures of different animals represented in “Carnival of the Animals”
- Musical notation for “Kookaburra,” “Three Blind Mice,” and “The Tailor and the Mouse”
- Mouse “tails”—thin strips of gray or pink felt

### *Procedures*

- Warm-up/vocal development: “Find Your Family”
- Students enter the music class space and form a circle.
- As students enter, the teacher gives each student a small card with a picture of either an owl, a cow, a dog, or a cat.
- The teacher will instruct the students to begin walking through the music class space, quietly making their animal sound. When they find another student who they think has the same animal, they will show their cards to one another. If they are correct, they will stay together and continue to search for the rest of their “family.”

### *Adaptations (Size, Color, Pacing, Modality)*

*Size:* The student is given a card with a larger picture.

*Color:* The student’s card is colored to match at least one other in their “family.”

*Pacing:* The correct animal sound is written on the card.

*Modality:* The student can move like the animal instead of making the vocal sound.

### *Modifications*

*Cognitive:* The correct animal sound is written on the card and/or that student is paired with a buddy to walk with right from the beginning of the game.

*Communication:* The student can move like the animal instead of making the vocal sound.

*Sensory:* The whole class can move like their animals instead of making the vocal sounds all at once, and then each group can perform their vocal sounds at the end of the game.

*Behavior/emotional:* Half of the class can be assigned to walk around finding their family, while the other half remains stationary (to avoid too much chaos in the room).

*Physical:* Half of the class can be assigned to walk around finding their family, while the other half remains stationary (the student who has physical challenges can be part of the stationary group).

*Harmony:* “Kookaburra” canon with instrumental accompaniment

**Musical  
Example 6.6**  
Kookaburra

Kook-a - bur - ra sits in an old gum tree\_. Mer - ry, mer - ry king of the bush is he\_.

Laugh, Kook - a - bur - ra! Laugh, Kook - a - bur - ra! Gay your life must be.

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- The teacher shows the students a picture of a kookaburra and asks what kind of sound they think it might make.
- The teacher explains that it is called a kookaburra, and it comes from Australia.
- The teacher shows the students the video of the kookaburra “laughing” and says, “I also know a song about kookaburras.”
- The teacher sings “Kookaburra” to the students, while they lightly patsch the beat.
- Students who are unable to patsch a beat may have an aide or a buddy patsch the beat on their knees or shoulders, after getting their consent.
- The teacher sings “Kookaburra” several more times, leaving certain words and phrases “blank” for students to “fill in” until they are singing the entire song.
- The teacher asks the class to sing “Kookaburra” on their own “while I perform a different job.”
- The teacher enters in canon while the students sing the song.
- The teacher explains that a canon, or a round, is when two people sing the same song but start and end at different times.
- The teacher and the students sing the song as a canon together, with both the teacher and the class having a turn to start first.
- The class sings the song as a canon in two halves.
- If time and equipment allow, the teacher can allow pairs of students to accompany the canon on an open fifth drone on a barred instrument or ostinato on a rhythm instrument.

*Adaptations (Size, Color, Pacing, Modality)*

*Size:* The student can have a large-print copy of the lyrics or only be asked to sing certain parts of the song, such as the last phrase (“gay your life you must be”).

*Color:* The student can have a copy of the lyrics with certain important phrases or the word “kookaburra” colored differently than the rest of the text.

*Pacing:* The student is only asked to sing certain parts of the song, such as the last phrase (“gay your life must be”), and when the class is singing in halves, each team will have a “big finish” group who is responsible for the last phrase (the student who needs pacing adaptations will be in this group).

*Modality:* The student can point to the lyrics on the board as the class sings them and can also be chosen for an instrumental part.

### *Modifications*

*Cognitive:* The student can hold up a picture of a kookaburra during the song, either when the word is sung, on the steady beat, or the whole time the song is being sung.

*Communication:* The student can point to the lyrics on the board as the class sings them and can also be chosen for an instrumental part.

*Sensory:* The students can perform a canon of motions to the song, rather than singing it as a canon, or can perform a singing canon at a very soft dynamic level.

*Behavior/emotional:* The student can be in charge of choosing who starts first in the canon performance.

*Physical:* The student can be given cuffs to assist in holding mallets or rhythm instruments.

### Movement/listening: “Carnival of the Animals”

- The teacher explains that the way animals move says a lot about them, and a composer named Camille Saint-Saëns wrote a piece of music with different sections that were meant to sound like the movements of different animals.
- The class listens to each movement of “Carnival of the Animals” and raises their hand to guess which animal is being represented (choosing from a series of pictures on the board).
- After all selections have been heard, the teacher plays them again and allows the students to move freely around the room as if they were those animals.

### *Adaptations (Size, Color, Pacing, Modality)*

*Size:* The student has a personal series of animal pictures.

*Color:* The pictures of the animals have backgrounds that are differently colored.

*Pacing:* After each listening example, students are given the chance to practice moving as that animal in personal space, before being asked to move throughout the music class space.

*Modality:* The student can hold up a picture of each animal as its song is being played, or he or she can act like the animal with facial expressions instead of moving.

### *Modifications*

*Cognitive:* The student carries around personal pictures of each animal that are labeled as “fast” or “slow” and is paired with an aide or a buddy to “mirror.”

*Communication:* The teacher points to the animals on the board as their music is being played.

*Sensory:* The student is paired with a buddy who performs the animal movements with his or her fingers on that student’s arm or shoulders so the student can feel the weight and speed of each animal.

*Behavior/emotional:* The teacher and class will discuss the movements of each animal and why they might move that way (horses move fast because they need lots of exercise to stay happy, lions roar to intimidate other animals and remind them that they're at the top of the food chain).

*Physical:* The student can hold up a picture of each animal as its song is being played, or he or she can act like the animal with facial expressions instead of moving.

Games: “Three Blind Mice”

- The teacher says, “I am thinking of another animal that moves very fast, but it is much smaller than any of the animals that we have listened to today.”
- The students take turns guessing and the teacher continues to give clues until they identify that the teacher is thinking about mice.
- The teacher sings “Three Blind Mice” and tells the students that there is a game to go with the song.

#### Musical Example 6.7

##### Three Blind Mice

The musical notation consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and an 8/8 time signature. The lyrics are: "Three blind mice, three blind mice. See how they run, See how they run. They". The second staff begins with a bass clef and continues the lyrics: "all ran af-ter the farm - er's wife, she cut off their tails with a car - ving knife, did you". The third staff begins with a treble clef and concludes the lyrics: "ev - er see such a thing in your life as three blind mice?".

- The teacher chooses a student to be the farmer's wife and chooses a few other students to be mice. The mice receive tails to tuck into their back pockets or pants. The mice weave in and out of the circle as the teacher sings the song. The farmer's wife is allowed to try to grab their tails, but only when they are inside the circle. Any mice whose tails were stolen must trade with another student in the circle. The farmer's wife must choose someone to take his or her place after two or three turns in the middle.

#### Adaptations (Size, Color, Pacing, Modality)

*Size:* If the student is performing as the farmer's wife, the circle is made smaller, and if performing as a mouse, the circle is made bigger.

*Color:* The tails can be made in different colors.

*Pacing:* If the student is performing as the farmer's wife, there are more mice to chase (increasing the chance of catching one), and if the student is performing as a mouse, there are fewer mice (harder to catch).

*Modality:* The student can tag the mice instead of taking their tails.

### *Modifications*

*Cognitive:* If the student is performing as the farmer's wife, the mice must stay inside the circle as they move.

*Communication:* The student is given ample opportunity to watch the game being played before taking a turn, in case he or she has difficulty understanding the verbal directions.

*Sensory:* If the student is performing as a mouse, he or she can hold the tail instead of putting it in his or her pocket, so he or she can see/feel when it is taken by the farmer's wife.

*Behavior/emotional:* The teacher and the students can discuss why the farmer's wife might cut off the mouse's tail and what might be a better way to get rid of a household pest.

*Physical:* If the student is performing as the farmer's wife, he or she can tag the mice with a pool noodle or by throwing a ball at them, and if performing as a mouse, the farmer's wife must try to catch them in slow motion or with their eyes closed.

Listening: “The Tailor and the Mouse”

- The teacher tells the students that they have another song about a mouse being where it shouldn't.
- The students get into “listening position” (on their stomachs with their head in their hands) and listen while the teacher sings the story of “The Tailor and the Mouse.”

### *Modifications*

*Cognitive, communication, sensory:* The student is given a pictorial representation of the story, and an aide or buddy can help him or her follow along.

*Behavior/emotional:* The teacher and the students can discuss any lyrics of the song that are troubling.

Several additional lesson plans that include the sensory domain can be found in the chapter with examples of unit and long-term plans. These plans are easier to understand in sequence and were not separated for inclusion in this chapter.

## **Explanation of Pedagogical Connections**

The authors of these lesson plans understand the effect sensory systems can have on student attention, behavior, and learning in classrooms. They consider both hypo and hyper responses to sensory information and work to adjust their teaching and classrooms before placing responsibility or blame on the students. With careful adjustments in lesson plan materials and procedures, most students with sensory domain differences can be included in music classrooms and ensembles. The responsibility for success lies with the teacher.

# 7

## The Physical Domain

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### Introduction

We often think of the physical domain as something that may apply to a student who uses a wheelchair or needs a walker to be mobile at school. The physical domain applies to more than just arms and legs that may be temporarily or permanently in need of accommodations or modifications. It can also apply to any student who has a medical or other physical condition. Some of these differences are apparent, while others can be considered invisible. In particular, students with autoimmune disorders, cancer, or leukemia or who have had complications from other illnesses can be in need of accommodations or modifications either temporarily or permanently. Many of these students will have 504 Plans rather than Individualized Education Programs (IEPs).

### Description of Students Who Struggle with Physical Access to the Curriculum

Students with challenges in the physical domain are sometimes slower to walk or run. They also are sometimes in pain or are fatigued. This may vary greatly by day or week as medication, therapy, treatments, and general life activities can cause discomfort or lethargy.

Students may not self-identify regarding their struggles, and frequent check-ins with the faculty member who manages 504 Plans for the school can assist in being up to date regarding physical and medical conditions. It is also helpful to maintain contact with general classroom teachers who can assist. It is possible to apply accommodations and modifications without being obvious or specific regarding the student you are assisting. Some students may not want accommodations and modifications. In these cases, I let them know I understand their needs, respect their wishes, and am there to assist at any time.

## Vignettes and Lesson Plans for Music Classrooms and Ensemble Situations

### LESSON PLAN: STAND UP, SIT DOWN

#### Vignette: Fiona

Fiona was often exhausted during music class. Her physical and occupational therapy sessions were in the early afternoon and music was the last class of the day. She tried and really wanted to participate but was just too tired. Her teacher decided to look for competency in her musical skills when competency in therapeutic skills was too much to ask for. In “Stand Up, Sit Down,” her teacher decided to see if Fiona could audiate the song and know when to move rather than perform the movements themselves. This provided a musical objective where a therapeutic objective had been. It also allowed Fiona to know that her teacher understood when she was just too tired to stand.

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#### Teacher Name and School/District Affiliation

Nadia Castagna, master's in music education with an autism concentration, Boston Conservatory

#### Domain Addressed

Physical

#### Nonmusical Objective(s)

The students will be performing the actions listed in the song. They will be encouraged to sing the lyrics “stand up, sit down” when it comes up in the song, like a call-and-response song.

#### Materials

None

#### Procedures

- Sing the song to the students while performing the actions.
- Have the children participate in only the first action while you sing the song.
- Add one action at a time until the children are performing all of the actions
- Encourage the students to sing the part “stand up, sit down.”
- Tempo can be increased or decreased based on the abilities of students.
- Dynamics can be used in the song such as singing the song softer or louder; it can also be sung staccato and legato, musical opposites.

### Rubric/Assessment(s)

#### Musical Example 7.1

Stand Up, Sit Down

The musical notation consists of three staves of music in common time (indicated by a '4'). The first staff has a treble clef. The lyrics are: "Ev-evy-bo-dy move your hands. Stand up, sit down. Ev-ery-bo-dy move your legs. Stand up, sit down." The second staff also has a treble clef. The lyrics are: "Ev-ery-bo-dy move it smooth. Stand up, sit down. ev-ery-bo-dy move it chop-py Stand up, sit down." The third staff has a treble clef. The lyrics are: "Ev - ery - bo - dy move your bo - dy. Stand up, sit down."

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- Are they performing the actions requested?
- Are they keeping up with the pace of the song?
- Can they move without prompting or assistance?
- Can they sing and move at the same time?
- Do they seem to know what actions the song is requesting?
- Is standing up and sitting down difficult or fluid?
- Are they anticipating the “stand up, sit down”?
- Can they keep up with different tempos?
- Are they making eye contact?

### Adaptations (Size, Color, Pacing, Modality)

*Pacing:* The tempo can vary based on the abilities of the students.

*Modality:* Pictures can be used to show what the song is requesting.

### Modifications

- Singing is not required; if singing is getting in the way, then remove that aspect from the song.
- If the students are having trouble with moving, you can tone down the amount of actions they perform. Have them demonstrate one to two actions to begin with and build from there.

**LESSON PLAN: LOOK TO THE WINDOW****Vignette: Mickey**

Mickey was not always focused during music class. He was in between multiple surgeries to correct a congenital spinal condition. Because he had some pain, he was not anxious to move; however, his therapists said he needed to be moving and stretching. His music teacher planned an activity that included some light movement with multiple choices for response. Mickey enjoyed the activity and found himself participating without worrying about the pain. He was having fun!

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**Teacher Name and School/District Affiliation**

Nadia Castagna, master's in music education with an autism concentration, Boston Conservatory

**Domain Addressed**

Physical

**Nonmusical Objective(s)**

The song has the directions built into the lyrics. The children will perform the gross and fine motor actions listed. The idea is to exercise the body by promoting and practicing motor movement.

**Materials**

None (materials could be added if desired)

**Procedures**


Look to the win - dow, look to the door, look to the ceil - ing, look to the floor.

**Musical Example 7.2**

Look to the Window

- Sing the song to the students twice through.
- The second time perform the actions listed in the song for the children.
- Have the children perform the actions with you. (Have the children perform actions soft and fluidly.)
- Experiment with sharp movement and fluid movement.
- After the first actions have been performed, “look” can be changed for another fine or gross motor action.
- When performing the actions, the children are learning what their bodies can do and how they can move them.

### Rubric/Assessment(s)

- Are the children performing the actions?
- Can they perform the actions fluidly? Sharply? Both?
- Are they making eye contact with what they are singing about?
- Are they following you or do they know where the window, door, ceiling, and floor is?
- Are they having difficulties performing any actions?
- Where are you starting with the student, fine motor or gross motor?
- Is the student engaged with the song?
- Can the child move on his or her own?

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### Adaptations (Size, Color, Pacing, Modality)

*Pacing:* Tempo can be increased or decreased based on the abilities of students.

*Modality:* Instruments can be used if desired. Play to the window, play to the door, play to the ceiling, or play to the floor.

*Color:* You can set up color squares in the room or closer to the student and change the places being looked at to colors. Look to the red, look to the blue, look to the yellow, or look to the green. Color squares could also be substituted for pictures or sight words.

### Modifications

If the child is having difficulty performing multiple actions, have him or her start with performing just one action, such as the first action listed. The child can slowly add actions as his or her abilities increase. Actions can always be modified based on the ability of the child.

**LESSON PLAN: GARETH****Vignette: Gareth**

Gareth participates in music with a wheelchair. His music teacher consistently plans for this by providing additional space for the chair and through adapting activities that include hand holding, creative movement, dance, and partner games. Because of this, Gareth has always felt welcome and comfortable participating actively in music class.

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**Teacher Name and School/District Affiliation**

Rebecca Foster, St. John's Lane Elementary School, Howard County Public School System, Maryland

**Domain Addressed**

Physical

**Objective(s)**

- Students will read melodic patterns containing the pitches la, sol, and mi written on the staff.
- Students will place the pitches la, sol, and mi correctly on the staff.

**Materials**

- La-sol-mi tonal cards
- Scarves
- Staff whiteboards and markers
- Staff cards and bingo chips
- Puffy paint
- Felt staffs and dots

**Procedures**

- The teacher sings several patterns using the notes la, sol, and mi, and the students echo back using either hand signs or body signs.
- Students read several cards containing la-sol-mi tonal patterns. The final card contains part of the song “Apple Tree.”
- Everyone sings the first phrase of “Apple Tree” on solfa, using either hand signs or body signs.
- Students play the game that goes with the song.
- At the end of the game, students go back to their circle spots.
- Everyone sings the first phrase of “Apple Tree” on solfa, but this time showing the melody on their finger staffs, with sol in the third space.

- Students get their chosen staff manipulatives (staff whiteboards with markers, laminated cards with bingo chips, or puffy paint felt staffs with dots) and use them to notate the first phrase of “Apple Tree,” using only note heads.
- If time allows, the teacher will sing several more tonal patterns for the students to notate using their chosen materials.

### Rubric/Assessment(s)

Formative assessment: Are students able to place the pitches correctly on the staff?

### Adaptations (Size, Color, Pacing, Modality)

#### Size

- Students may use a personal printed copy of the tonal pattern cards the teacher uses.
- Students may use larger, flat-bottomed decorative filler stones instead of dots or chips for manipulatives.
- Students may be given alternate, limited tonal patterns to notate, possibly using just two pitches instead of three.

#### Color

- Tonal patterns will be color-coded, with each pitch a different color (according to the color-coded hand sign chart in the classroom) and/or with sol and mi written in black and white and la still in purple.
- Students may use a color-coded staff with the lines and spaces highlighted to show pitch placement.

#### Pacing

- Students may be responsible for only reading and singing certain notes in the tonal patterns (e.g., sol and mi).
- Students may be given shorter patterns to notate, possibly with fewer pitch options.
- Students may just use manipulatives to show melodic contour instead of staff placement, if necessary.

#### Modality

- A PowerPoint slide containing the objectives and schedule for the class will be projected during the entire class period.
- Students will sing solfa patterns using hand signs or body signs.
- Students show pitch patterns on their finger staffs before beginning the notation activity.
- Students may choose which materials to use for the notation activity.

### Modifications

- Spots will be marked in the circle to make sure that there is enough space for a wheelchair.
- The teacher, an aide, or a student buddy can help with body signs if necessary, or body signs can be eliminated completely.

- Students who become “apple trees” during the game will receive scarves to hold between them, allowing them to stand far enough apart to accommodate a wheelchair.
- If possible, offer a position choice for staff manipulative activities—sit on the floor with support seat or sit in wheelchair.
- A student buddy can act as a helper, as appropriate.

**LESSON PLAN: SIDNEY**

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**Vignette: Sidney**

Sidney had great difficulty with fine motor skills. As the requirements for fine motor skills became more refined in later elementary school general music, Sidney often became frustrated. She stopped by the music room one day after school to brainstorm some ideas with her music teacher. They decided to try mallets with a T shape at the end after seeing them in a catalog. Sidney also asked if she could have someone write her compositions for her when they composed during music class. This conversation and a few others afterward were very helpful and Sidney was much less frustrated in class.

**Teacher Name and School/District Affiliation**

Rebecca Foster, Howard County Public School System, Maryland

**Domain Addressed**

Physical

**Objective(s)**

- Students will read and accompany a known song containing 16th notes.
- Students will compose a four-measure rhythm in 4/4 time using 16th notes.

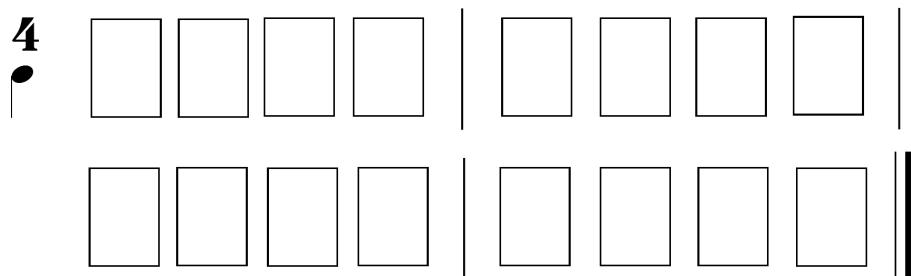
**Materials**

- Rhythm for “Ding Dong Diggi Diggi Dong” written on the board
- Orff instruments with mallets
- Adapted mallets
- Paper and pencil
- 4/4 composition planning cards (see Figure 7.1)
- Cardstock manipulatives
- Wooden block manipulatives

**Figure 7.1**

Rhythm cards

Arrange the cards so that they fill up all the blocks.



## Procedures

- As students enter the room, they audiate the rhythm on the board. After reading and clapping the rhythm as a group, they identify the song.
- Students sing “Ding Dong Diggi Diggi Dong” in unison in the key of D, then sing it in two-part canon. The canon is sung twice so that students can sing both parts.
- Students add Orff accompaniment to the song, choosing one of several options:
  - A chordal bordun on D and A
  - A broken bordun on D and A
  - A cross-over bordun on D, A, and D
  - An improvised ostinato using Ds and As
- Students sing (or say) the song on the rhythm syllables while conducting.
- Given a rhythm bank, students create a four-measure composition using at least one of each type of rhythm listed (quarter note, two 8th notes, quarter rest, half note, four 16th notes). Compositions will be written out using pencil and paper or assembled using manipulatives.
- Early finishers buddy up to share their compositions and then practice clapping them while singing “Ding Dong Diggi Diggi Dong.”

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## Rubric/Assessment(s)

- Informally assess whether students are able to sing both parts of the canon.
- Formally assess the compositions:
  - Does the composition contain at least four measures?
  - Does each measure contain exactly four beats?
  - Does the composition contain at least one of each given rhythm?
  - Are 16th notes written correctly?

## Adaptations (Size, Color, Pacing, Modality)

### *Size*

- Students may use an enlarged paper copy of the rhythm from the board.
- Unnecessary bars will be removed from the xylophone.
- A larger version of the composition card manipulatives will be provided.

### *Color*

- Sixteenth notes written on the board or on manipulatives will be a different color than the other rhythms.
- The xylophone bars will be color-coded with stickers to help with note identification.

### *Pacing*

- Students may choose to sing only the first part of the canon.
- Students may choose the Orff pattern most comfortable for them.
- A modified, simpler conducting pattern will be suggested.

### *Modality*

- A PowerPoint slide containing the objectives and schedule for the class will be projected during the entire period.

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- Students will say and clap the rhythm from the board.
  - When introduced to the Orff options, students will practice playing them on their bodies first.
  - The xylophone bars will be color-coded with stickers.
  - Students may choose their preferred medium (written or manipulatives) for the composition assignment.

### Modifications

- Adapted mallets (either with T-bar or with Velcro handle) will be available for use with the Orff instruments.
- Composition can be completed using wooden block manipulatives containing the required rhythms.
- Composition can be dictated to a teacher, aide, or student buddy if appropriate.
- If possible, offer a position choice for Orff and composition activities (on floor with support seat or in wheelchair with Dycem).
- A student buddy can act as a helper, as appropriate.

### Explanation of Pedagogical Connections

Providing accommodations and modifications for students with challenges in the physical domain can often be accomplished through small changes to the activities in a general music classroom. In a performance-based classroom, changes to instrument holds, adapted instruments, changes in choreography or marching drills, and consultation with therapists can make the music experience appropriate and enjoyable for students who struggle in this domain.

# 8

## Unit Plans

### Multilesson Plans with Specific Adaptations for Students Who Struggle with One or More Domain

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It can be helpful to see how a set of plans with adaptations, accommodations, and modifications can look over a period of time. This chapter includes several sets of ideas from new to experienced teachers. Each teacher uses size, pacing, color, and modality in his or her teaching, as well as modifications when needed. The plans range from early childhood through high school students.

#### **Unit Plan 1: *Variations on a Korean Folk Song***

This first set of plans was written for a band playing high school repertoire.

##### **Teacher name and school/district affiliation**

Thomas Graham, Salem City Schools, Virginia

##### **Unit Overview**

When John Barnes Chance was in South Korea, he heard the folk song “Arirang,” which inspired him to write *Variations on a Korean Folk Song* in 1965. The piece is in theme and variations form, featuring five different sections inspired by the theme, all based on the concert G♭ major or E♭ minor pentatonic scale. The variations explore many different tempos and textures, from solo-driven lyrical music to a fast recapitulation of multiple melodies at once.

##### **Longitudinal Objectives**

- Students will demonstrate knowledge of “theme and variations” form.
- Students will define and demonstrate knowledge of their parts in a canon.
- Students will demonstrate understanding of a hemiola rhythmic pattern.
- Students will differentiate between melodic and accompaniment roles.
- Students will improvise in concert G♭ pentatonic.
- Students will compose an eight-measure-long variation on the theme.

**Framework/Standards**

- National Core Arts Standards: Anchor Standards 1, 2, 3, 5, 6, 7, 8, 10, and 11.
- SOLs: HII.1, HII.2, HII.6–8, HII.10–15, and HII.18–20.

**LESSON PLAN 1****Domain Addressed**

Cognition/sensory

**Objective(s)**

- Students will learn the opening melody, scored in the clarinet part (bars 1–16), by ear.
- Students will discuss the theme and its similarities to and differences from most Western music.
- Students will discuss the background of the composition.
- Students will sight-read the piece, working to discern its “road map” and its potential problematic sections.
- Standards: National Core Arts Standards: Anchor Standards 1, 2, 4, 6, 7, 8, 10, 11.
- Standards of Learning (SOLs): HII.1, HII.2, HII.6, HII.8, HII.10–13, HII.18–20.

**103****Materials**

- Score/parts to *Variations on a Korean Folk Song*
- Instrument with which to demonstrate the theme
- Video clips of vocal/instrumental arrangements of “Arirang”
- Student journals

**Procedures**

- Before passing out the music, the teacher will play the entire melody and will then play it in two-measure chunks, indicating for the class to echo. This 16-measure melody is the basis for the entire piece.
- After reaching the end of the first phrase, the teacher will play the first four measures, indicating for the class to echo. The next four measures will be echoed and eventually the whole phrase will be played from memory.
- The same process will be used to learn the second phrase.
- Once both phrases have been learned, they will be strung together.
- The teacher will play both a vocal and an instrumental arrangement of “Arirang.” In their journals, students will list factors that separate it from Western music tradition and elements that are common in both types of music.
- The teacher will provide a brief biography of John Barnes Chance and the inspiration for the piece.
- Students will have 2 minutes to record in their journals questions or thoughts that they have about the piece itself or its inspiration, such as “Why didn’t Chance call the piece *Variations on Arirang*? ” or “I hope this piece uses more than five notes the whole time.” Students will also be encouraged to make predictions about the piece, such as how the “road map” of the piece may be arranged or the texture of certain parts of the piece.
- Finally, the teacher will pass out the music and the class will sight-read the piece, placing an emphasis on understanding how it is put together.

- Students will record in their journals two challenging spots for their section and two challenging spots for the ensemble and how they can be addressed.

### Rubric/Assessment(s)

During the aural training portion of the lesson, the teacher will be constantly assessing the extent to which students are learning the melody. Sections will be revisited as needed for everyone to learn the tune.

At the end of class, the teacher will collect students' journals and will read through the responses regarding "Arirang," the background of the composition, the predictions, and the recommendations for fixing problems in the piece. By asking students to write, the teacher is able to have input from every student. It also encourages students to think of ideas that they may not feel comfortable sharing with an entire class. These windows into the thoughts of the student provide invaluable insight into how the educator can improve future instruction.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* If students do not feel comfortable playing the entire melody by ear, they can play as much as they know or feel comfortable with and can hold the tonic note for the rest of the time.

*Color:* If a student plays a keyboard instrument, each note of the G $\flat$  major pentatonic scale will be associated with a strip of a certain color. This will help narrow the possibilities of note choices when learning the melody by ear. If a student does not play a keyboard instrument, his or her music can be color-coded to aid in the sight-reading process. "Target" notes can receive a certain color so that students know to focus on playing those pitches and rhythmic values.

*Pacing:* Students who may have trouble learning the melody by ear during class will be provided with an mp3 file of the tune two class periods in advance. This way, they will be aware of the objective well ahead of time and can even begin learning pieces of it on their own, giving them a "head start."

*Modality:* A student can be provided with sheet music if he or she needs it to play the melody with the rest of the class. Depending on the student's level of comfort, he or she can be provided with just the rhythmic values or just the pitches and add in the missing element.

### Modifications

#### Performance Objective

Students will learn the opening melody, scored in the clarinet part (bars 1–16), by ear.

- *Winding backward:* Students will learn the first eight bars of the opening melody, scored in the clarinet parts (bars 1–16), by ear and hold the tonic note for the remaining measures.
- *Winding forward:* Students will learn the opening melody, scored in the clarinet parts (bars 1–16), by ear and collaborate to add dynamic contour.

**LESSON PLAN 2****Domain Addressed**

Cognition

**Objective(s)**

- Students will mark and number each variation.
- Students will balance to the melody during the statement of the theme.
- Students will collaborate to decide where phrases begin and end in the opening statement of the theme.
- Students will accurately play their entrances in the first variation.
- Students will play the accompaniment in a connected, legato style in the second variation.
- Standards: National Core Arts Standards: 1, 2, 4, 5, 6, 7, 8, 10, 11.
- SOLs: HII.1, HII.2, HII.6, HII.8, HII.10-13, HII.18-20.

**105****Materials**

- Score/parts to *Variations on a Korean Folk Song*

**Procedures**

- Students will mark and number each variation to review the “road map” established from yesterday. Students will be asked to raise their hand and indicate a measure number they think starts the variation and then explain their thought process.
- Students will sing their parts from the beginning up to measure 37. They will raise their hand when they have moving lines. This awareness exercise will help physically illustrate what players have important melodic material and when they have a drone.
- Students will mark in their parts where they believe phrases begin and end in the first 37 measures. The teacher will then ask volunteers to explain their chosen phrase structure and the reasons for their decisions.
- Create a handout summarizing the rhythmic units used in Variation 1 and have students chant these with each group switching parts so that every rhythmic permutation is covered. This will allow students to visually see how the multiple parts interact in the three extracted lines.
- Students will “bop” their entrances in the first variation (measures 38–77) to solidify their understanding of how the entrances are scaffolded. Students will hear who they are aligned with and who comes in before or after them. The tempo will be taken much slower for now.
- The tempo will gradually be sped up and students will play all of their written material.
- Students will write in their journals three “buzz words” that describe the theme and three that describe the first variation.
- Students will play the second variation, pushing all half-note figures all the way to beat one.

- The teacher will ask students to brainstorm specific techniques that can make their playing in this section more expressive. Responses will be recorded on the board. Each suggestion will be tried in context, and if there are conflicting suggestions, the class will vote on the most effective methods.
- Students will play from the beginning of the piece through the second variation to review the concepts introduced.

### Rubric/Assessment(s)

- The class will collaborate to determine the starting and ending of variations so that everyone will have the same markings.
- To determine understanding of balance, the teacher will ask, “Who has the moving line here?”
- The class will vote on the phrasing choices that make the most musical sense to them, with guidance from the teacher.
- To determine understanding of entrances, the teacher will ask, “Who do you enter with?” and/or “Who enters before/after you?”

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### Adaptations (Size, Color, Pacing, Modality)

*Size:* If the technicality of the first variation is a challenge, students can “bop,” or play the first note of, their entrance to demonstrate that they understand the rhythmic structure.

*Color:* Each cell of the melody will be assigned a color-coded background. This will help students easily determine the melodic material that repeats and also assist them in thinking of the larger phrases.

*Pacing:* The teacher will prepare simplified versions of the first variation for students who may struggle with the 16th-note-based rhythms. The simplest version will reduce the 16th-note patterns to eighth notes. The more challenging version will include eighth and 16th note patterns. Students may progress to a more challenging variation when they have mastered the previous one. All of these parts, however, are playable along with the original parts.

*Modality:* If students struggle with playing the technical passages of the first variation, they can chant/count the rhythmic patterns of their entrances instead of playing them to show that they understand the rhythmic content. This can then be scaffold into chanting/counting and fingering, and then eventually playing.

### Modifications

#### *Performance Objective*

Students will accurately play their entrances in the first variation.

- *Winding backward:* Students will “bop” the first note of their entrances in the first variation.
- *Winding forward:* Students will play the entirety of their material in the first variation, observing dynamics and articulations.

**LESSON PLAN 3****Domain Addressed**

Cognition/sensory

**Objective(s)**

- Students will improvise four-measure melodies with the G<sub>b</sub> major pentatonic scale.
- Students will demonstrate their knowledge of their role as melody or accompaniment in the third variation.
- Create a handout with the chords from Variation 4 for students to analyze, introducing the concept of extensions.
- Standards: National Core Arts Standards: Anchor Standards 1, 2, 4, 5, 6, 7, 8, 10, 11.
- SOLs: HII.1, HII.2, HII.6, HII.8, HII.10-14, HII.18-20.

**107****Materials**

- Score/parts to *Variations on a Korean Folk Song*
- Harmony handout

**Procedures**

- The teacher will teach the class the G<sub>b</sub> major pentatonic scale by ear.
- Students will loop the chord progression in measures 87 and 88 and the teacher will ask the woodwinds to improvise together, followed by the brass and then percussion.
- Students will repeat the same exercises but now sections of like instruments will improvise together.
- After this, the teacher will indicate students to improvise four-measure solos while the class accompanies them.
- This sequence allows students to become comfortable with the new scale and improvisation in a safe environment.
- Students will sing their parts, raising their hands when they have the melody. This will physically demonstrate when roles change during this section.
- The trumpet melody in measures 124 to 140 will be isolated at a slower tempo to focus on intonation.
- Students will play measures 166 to 175 and will be asked to explain the effect that Chance is creating (the melody is moving down through the instrumentation). The teacher will project the score up in front of the class to show the students how this is notated.
- After the teacher has explained the concept of extensions (“nines” in particular), students will have 10 minutes to work in groups to analyze the chords (first four chords of the fourth variation) provided for them on the handout. All parts have been transposed to concert pitch to simplify the assignment. The teacher will play through the progression on the piano, focusing on the C<sub>b</sub> 9 chord.
- Students will play through the fourth variation, listening for extended harmonies and how they add to the color of the section.

- Students will play from the second variation through the fourth to review concepts introduced.

### Rubric/Assessment(s)

- The teacher will be able to hear how students are handling the technical demands of the scale and how they are phrasing their melodies.
- This will help to shape the structure of future improvisation activities. For example, if the teacher would like to see dynamic contrast in future melodies, he or she could set the parameter of “two measures up” and “two measures down.”
- The teacher will be able to assess student understanding of musical roles quite visibly. This is a simultaneous process and assessment strategy that allows for students to discover the answers for themselves.
- The handout will not be graded based on accuracy since this is the first time the class has been introduced to the concept. The teacher will review the handouts to determine the class’s level of comfort regarding harmonic analysis and command of the topic of extensions.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* Some students may only feel comfortable improvising for one or two measures. By being open to individual student needs, the teacher can ensure that the class’s introduction to improvisation is a positive experience.

*Color:* Each note of the G♭ major pentatonic scale can be assigned a different color so that students can more easily differentiate between the selected pitches.

*Pacing:* In improvisation, students are able to self-differentiate. If they only feel comfortable playing a few notes instead of the whole scale, they are still able to improvise effectively.

*Modality:* The notes of the G♭ major pentatonic scale can be provided for students as the rest of the class learns it by ear. Depending on the student’s ability, a few notes can be provided and the student can add in the missing pitches on his or her own. The student could also sing the pitches or simply sing a rhythm as his or her improvisation.

### Modifications

#### *Performance Objective*

Students will improvise four-measure melodies with the G♭ major pentatonic scale.

- *Winding backward:* Students will improvise rhythms patterns for four measures.
- *Winding forward:* Students will include a musical idea previously played by another classmate in their improvisation.

**LESSON PLAN 4****Domain Addressed**

Cognition

**Objective(s)**

- Students will identify their part in the canon during the last variation.
- Students will accurately play a “two-over-three” hemiola.
- Students will play triple and duple beat subdivisions in succession.
- Students will tune chords and listen for balance and blend within the ensemble.
- Using Chance’s variations as inspiration, students will compose their own 16-measure variation on the theme.
- Standards: National Core Arts Standards: Anchor Standards 1, 2, 4, 5, 6, 7, 8, 10, 11.
- SOLs: HII.1, HII.2, HII.6, HII.8, HII.10-13, HII.15, HII.18-20.

**109****Materials**

- Score/parts to *Variations on a Korean Folk Song*
- Composition rubric (Table 8.1)

**Table 8.1** Composition Rubric

<b>Concept</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Length of composition	Composition is at least 16 measures in length			Composition is shorter than the required length
Composition varies at least one element of the theme	Composition varies one or more compositional elements			Composition does not vary at least one element
Accuracy of notation	Composition includes no errors in notation. Stems, beams, etc., are all correctly marked.	Composition includes a few errors in notation.	Composition includes consistent notation errors.	Composition includes a distracting amount of errors in notation.
Originality/creative effort	Composition exhibits obvious creative effort and original thoughts.	Composition exhibits generally interesting and creative thoughts.	Composition features sporadic moments of potential, but these are fleeting.	Composition includes very little evidence of time and effort invested.

## Procedures

- The teacher will define the term *con Islancio* and ask students how this knowledge will inform their playing of this section. Players will be encouraged to make the most of the dynamic contrast and play with a defined front to their notes.
- Students will sing measures 211 to 223. When a player enters for the first time, he or she will raise his or her hand and hold it up until told to put it down. After singing, students will look around the room and identify the members that are playing by the end of the canon section. This will provide students with specific target areas of the ensemble to listen for. Students will be reminded to play no louder than the other players in the canon.
- Students will play measures 199 to 223 to solidify the rhythmic integrity of the segment. The teacher will draw the percussionists' attention to the fact that their entrances are layered much like the winds'.
- The woodwinds will chant eighth notes while the brass chant dotted quarter notes in  $\frac{3}{4}$  time. All students will be patting quarter notes on their leg. Students will be actively participating in the interplay between the two parts. Students will switch roles so that everyone receives a chance to practice his or her hemiola skills. The students will then play measures 223 to 241 to put together the two subdivisions.
- With the brass (including baritone sax and bassoon), the chords in measures 234, 235, 237, and 238 will be isolated for tuning and balance purposes. Students will balance to the lowest voices and fit their sounds inside those of the lowest instruments, in this case baritone sax and bassoon.
- With the woodwinds, the teacher will isolate measures 238 to 239. Students will chant the rhythm while patting the pulse on their leg. Once the triple-to-duple subdivision has been mastered, the class will play the whole section together. When students are not playing, they will sing their parts quietly.
- Students will play measures 223 to 241 to put the brass and woodwind melodies together. Students will be reminded that both parts are melodic material and should be the same volume. The brass should not overpower the woodwinds and vice versa.
- The lesson will culminate with a run-through from measures 199 to the end of the piece. Students will play the canon with rhythmic precision, balance to the lowest voices of the ensemble, and balance the two melodies from measures 223 to the end.
- Students will play the whole piece through to review each section and its distinguishing characteristics.
- Students will discuss the ways in which Chance varies the theme to create an interesting piece (dynamics, articulation, harmony, rhythm, etc.).
- Students will be provided the rubric found in Table 8.1 and will be instructed to start composing their own 16-measure variation on the melody before the next class. They will have some time during the next class to finish their project and to ask questions. Students will be required to vary at least one element (rhythm, melody, harmony) but will be encouraged to attempt more if they wish. Only a melody is required, but students will be encouraged to compose accompaniment.

## Rubric/Assessment(s)

- To determine students' understanding of their part in the canon, the teacher will ask, "Who enters first? Second? Third?"

- Students will chant the rhythmic patterns of a hemiola and duple-to-triple subdivision and then play them. The accuracy of this transition between singing and playing will measure the level of student understanding.
- Chords and melody layers will be revisited in the context of full sections of the piece. If students can actively apply these skills in the context of ensemble playing, they have mastered the specific techniques required of them.
- Compositions will be assessed in their final form during the next class period.

### **Adaptations (Size, Color, Pacing, Modality)**

**Size:** Students will compose an eight-measure variation on the theme if they struggle with writing the full-length assignment. They will still be going through the same creative process and demonstrating their understanding of the concept of a theme and variations.

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**Color:** To assist in the composition process, each line of the staff paper can be assigned a different color so that students are able to more easily differentiate the lines from each other as they are writing.

**Pacing:** Students who may struggle to complete the assignment in the allotted time will be provided staff paper and instructions one class period in advance. They will be able to work at their own pace on the assignment to create a final product that demonstrates their creative potential.

**Modality:** Students can improvise a variation on the theme if they struggle with writing out a melody. Students will have the option to improvise an ending to a provided variation or create a new, original melody.

### **Modifications**

#### ***Performance Objective***

Using Chance's variations as inspiration, students will compose their own 16-measure variation on the theme.

- *Winding backward:* Students will notate the original melody and change the rhythms to create a simplified variation.
- *Winding forward:* Students will compose a new variation with rhythmic/harmonic accompaniment for like instruments.

**LESSON PLAN 5**

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**Domain Addressed**

Cognition

**Objective(s)**

- Students will refine their compositions in class, collaborating and asking questions.
- Students will review the transitional material between each variation and then play the piece from beginning to end.
- Standards: National Core Arts Standards: Anchor Standards 1, 2, 4, 5, 6, 7, 8, 10, 11.
- SOLs: HII.1, HII.2, HII.6, HIL.8, HII.10-13, HII.15, HII.18-20.

**Materials**

- Score/parts to *Variations on a Korean Folk Song*
- Composition rubric
- Recording device

**Procedures**

- Students will have 15 minutes at the beginning of class to finish their compositions and ask questions of the teacher and their peers.
- Students will then have the opportunity to play their pieces for the class, if they so choose. This can be a great stepping stone toward having a single student, small ensemble, or the whole band play an original variation at the concert after playing the full piece.
- Students will play from rehearsal number 17 to measure 43. The teacher will ask students who has the melody during that section of the theme and remind them to balance to those players. Students will also be reminded that there will be a short break between the theme and first variation.
- Students will play from measure 68 to the end of the first variation. The teacher will ask students what the most important factors in this section are (entrances and stable time).
- Students will play measures 104 to 121 to solidify the transition between connected, lyrical playing and the march-like style of the third variation.
- Students will play measures 166 to 186 to be reminded of the transition between the staccato style and the chorale-like nature of the fourth variation. The tempo change will also be mentioned to prepare students for the shift in pulse.
- Students will play measures 223 to 240 to review the hemiola pattern and the coexistence of two melodies. The teacher will remind the students not to play too loud as this section builds all the way to the end of the piece.
- The lesson will culminate in a run-through of the piece to review all of the concepts covered over the past five lessons.

**Rubric/Assessment(s)**

- Student compositions will be assessed using the composition rubric (Table 8.1).

- The run-through will be recorded and listened to during the next class period. Students will be expected to record three things they could improve upon and three things the ensemble could improve upon.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Grade: \_\_\_\_\_/16

### Adaptations (Size, Color, Pacing, Modality)

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*Size:* Students will compose an eight-measure variation on the theme if they struggle with writing the full-length assignment. They will still be going through the same creative process and demonstrating their understanding of the concept of a theme and variations.

*Color:* To assist in the composition process, each line of the staff paper can be assigned a different color so that students are able to more easily differentiate the lines from each other as they are writing.

*Pacing:* Students who may struggle to complete the assignment in the allotted time will be provided staff paper and instructions one class period in advance. They will be able to work at their own pace on the assignment to create a final product that demonstrates their creative potential.

*Modality:* Students can improvise a variation on the theme if they struggle with writing out a melody. Students will have the option to improvise an ending to a provided variation or create a new, original melody.

### Modifications

#### *Performance Objective*

Using Chance's variations as inspiration, students will compose their own 16-measure variation on the theme.

- *Winding backward:* Students will notate the original melody and change the rhythms to create a simplified variation.
- *Winding forward:* Students will compose a new variation with rhythmic/harmonic accompaniment for like instruments.

## Unit Plan 2: Animal Theme

The second set of plans was written for early childhood and primary general music students. This set includes six lessons and materials set around a theme of animals.

### Teacher name and school/district affiliation

Elise Hackl, Conyers Learning Academy Palatine CCSD15, Palatine, Illinois

### LESSON PLAN 1

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#### Domain Addressed

K–1 emotional and behavioral

#### Objective(s)

Given the opportunity to listen to the song “Nanny Goat” and with minimal assistance, students will identify the number of sounds per beat by playing unpitched percussion, verbalizing the rhythmic notation, or choosing the correct iconic notation from a field of two.

- Students will identify notation for one sound on a beat (ta).
- Students will identify notation for two sounds on a beat (ta-di).
- Students will identify whispering, talking, and shouting voices.

#### Materials

- Instruments:
  - Unpitched percussion instruments
- Paper:
  - “Bow Wow Wow” movement cards
  - “Bingo” ostinato page
  - “Hunt the Cows” movement cards
  - Popsicle sticks
  - “Nanny Goat” tracking page
  - “Nanny Goat” rhythm cards
  - Loud/soft cue cards
  - “Here’s a Bunny” pictures
  - Fast/slow cue cards
  - Four voices cards
- Songs:
  - Hello, There
  - Bow Wow Wow
  - Bingo
  - Hunt the Cows
  - Nanny Goat
  - Goodbye Song (Hackl, E.)

## Procedures

- Welcome: “Hello, There”; Teacher (T.) sings and signs; Students (S.) echo and sign together.

**Musical Example 8.1**  
Hello, There

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Music notation for "Hello, There!" in G major, 2/4 time. The lyrics are:

Hel - lo there! (Hel - lo there!) How are you? (How are you?)  
 It's so good (It's so good) To see you. (To see you).  
 We'll sing and (We'll sing and) be hap - py (be hap - py)  
 That we're all here to - geth - er a - gain!

- Warm-up: “Bow, Wow, Wow”; play circle game: Bow, Wow, Wow (stomp three times), who’s dog art thou (wag finger), Little Tommy Tucker’s Dog (spin in circle), Bow, Wow, Wow (stomp three times).

**Musical Example 8.2**  
Bow Wow Wow

Bow wow wow, Whose dog art thou? Little Tom-my Tuc-ker's dog, Bow, wow, wow.

- Sing known songs: “Bingo”; S. play steady beat on unpitched percussion; T. sings and models steady beat.

**Musical Example 8.3**  
Bingo

Music notation for "Bingo" in G major, 2/4 time. The lyrics are:

There was a farm - er had a dog and Bin - go was his name - O.  
 B I N G O, B I N G O  
 B I N G O and Bin - go was his name - O.

- Develop tuneful singing: “Hunt the Cows”; S. listen through song while T. models movement.

**Musical Example 8.4**  
Hunt the Cows

Wake up you sleep - y head and go and hunt the cat - tle.

Fine

Wake up you sleep - y heads and go and hunt the cows.

The sun is hot, The cows are lost,

D.C. al Fine

I think I'll rest, 'Til they come home.

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- Movement: The sun is warm (yawn), The cows are lost (big stretch), I think I'll rest (fall to knees/hands asleep), 'Til they come home (hands on the floor/snoring).
- Wake up! (Get up and walk the steady beat.)
- Second time: S. and T. do movement.
- Review known songs and elements: “Bingo”; T. plays rhythmic ostinato throughout.
- Second time: S. choose correct rhythmic notation from notation cards and/or play correct notation.
- Teach a new song: “Nanny Goat”; S. listen for loud/soft sounds, keep steady beat by tapping lap. From a field of two, S. decide which dynamic they hear.

**Musical Example 8.5**  
Nanny Goat

Nan - ny, nan - ny, nan - ny goat

You can't catch a Bil - ly goat.

- Creative movement: “Here’s a Bunny”; T. chants, S. keep steady beat on lap. Second time through.
- Story: “Once upon a time in a far little land, there lived three little bunnies named Whisper, Talk, and Shout. Whisper was the tiniest bunny of all and he said [make little

bunny ears with two fingers]: ‘Here’s a bunny, with ears so funny, and here is a hole in the ground. When a noise he hears, he pricks up his ears, and he jumps in the hole in the ground.’ Now Whisper the bunny wasn’t the only bunny to know that chant. Talk the bunny [make ears with two palms together in front of chest] could be found saying his chant all around town [repeat chant]. Shout the bunny [make large bunny ears behind your head] was the biggest bunny around. He chanted loudly, everywhere he went [repeat chant].” When all are finished, ask students to identify which bunny you are mimicking using three voice cards or to demonstrate one voice on their own.

### **Summary**

- Review known songs and elements: “Rabbit” song; students listen to the song and play unpitched percussion softly. Students will determine the tempo of the song. Review lesson outcomes: “Bingo”; students will play the rhythmic ostinato (I I/II) along with the song by clapping or using woodblocks.
- Wrap-up: “Goodbye Song”; S. sing with T.

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Good-bye my friends, well it's time to g-o.      Good-bye my friends, well it's time to g-o.



I hate to leave you but I rea-ally must say, good - bye my friends, good-bye.

### **Musical Example 8.6**

Goodbye Song

### **Rubric/Assessment(s)**

Use the following rubric for assessment (Table 8.2).

### **Adaptations (Size, Color, Pacing, Modality)**

- All picture cards can be modified by color or size.
- Four voice cards can be sized based on loudness.
- All verbal answers can be substituted by choosing from a field of two-plus pictures, and vice versa.
- All physical activities can be done while sitting down or with teacher assistance.

### **Modifications**

- Some students may require greater assistance.

**Table 8.2** Recognizing Sounds on a Beat

<b>Criteria</b>	<b>Comments (Include Song Titles)</b>
5: Exceeds	Student correctly identifies all 3 of the following independently: <ul style="list-style-type: none"> <li>• One sound (ta)</li> <li>• Two sounds (ta di)</li> <li>• That one sound is different than two sounds</li> </ul>
4: Meets	Student correctly identifies all 3 of the following with minimal assistance: <ul style="list-style-type: none"> <li>• One sound (ta)</li> <li>• Two sounds (ta di)</li> <li>• That one sound is different than two sounds</li> </ul>
3: Emerging	Student correctly identifies 2 of 3 of the following with minimal assistance: <ul style="list-style-type: none"> <li>• One sound (ta)</li> <li>• Two sounds (ta di)</li> <li>• That one sound is different than two sounds</li> </ul>
2: Emerging Assistance	Student correctly identifies 2 of 3 of the following with assistance: <ul style="list-style-type: none"> <li>• One sound (ta)</li> <li>• Two sounds (ta di)</li> <li>• That one sound is different than two sounds</li> </ul>
1: Does Not Meet	Student correctly identifies 0 to 1 of 3 of the following with assistance: <ul style="list-style-type: none"> <li>• One sound (ta)</li> <li>• Two sounds (ta di)</li> <li>• That one sound is different than two sounds</li> </ul>

**LESSON PLAN 2****Domain Addressed**

K–1 emotional and behavioral

**Objective(s)**

Given various opportunities to sing and play rhythms, students will correctly manipulate icons to demonstrate their understanding of rhythm for two of three opportunities in a class period.

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- Students will track the rhythm of multiple songs on a tracking page.
- Students will keep a steady beat while singing/playing the rhythm of “Bingo.”
- Students will move hands to follow a melodic passage (up: higher, down: lower).

**Materials**

- Instruments:
  - Unpitched percussion instruments
- Paper:
  - “Bow Wow Wow” tracking page
  - “Bingo” ostinato page
  - “Nanny Goat” tracking page
  - “Bee, Bee Bumblebee” tracking page
  - “There’s a Bird in the Kitchen” cards
  - “Three Little Fishies” cards
  - “Bounce High” tracking page
- Movement board
- Songs:
  - Hello, There
  - Bingo
  - Nanny Goat
  - Bee, Bee Bumblebee
  - Bow Wow Wow
  - There’s a Bird in the Kitchen
  - Three Little Fishies
  - Bounce High
  - Goodbye Song (Hackl, E.)

**Procedures*****Introductory Activities***

- (Play upon entering classroom) Welcome: “Hello, There”; T. sings and signs, S. echo and sign together.
- “Who remembers our new music unit? We talked last class about a very special dog. Do you remember his name?”

- Warm-up: “Bingo”; S. play ostinato (I I II I) on unpitched percussion; T. sings and model steady beat.
- “Not only does a dog live on the farm, but so does the Nanny Goat! Let’s listen to what she has to say.”
- Sing known songs: “Nanny Goat”; S. track on tracking page. Then, S. listen for loud/soft sounds, keep steady beat by tapping lap. From a field of two, S. decide which dynamic they hear.
- (Hum sol-mi, go right into song.)
- Develop tuneful singing: “Bee, Bee Bumblebee”; S. sing and tap the steady beat on lap, clap rhythm.

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**Musical Example 8.7**

Bee, Bee Bumblebee

The musical example consists of two staves of music in common time (indicated by a '4'). The first staff begins with a treble clef, a key signature of one sharp (F#), and a dotted half note. The lyrics are: Bee, bee, bum - ble - bee, stung a man u - pon his knee. The second staff begins with a bass clef, a key signature of one sharp (F#), and a dotted half note. The lyrics are: Stung a pig u - pon his snout, I de - clare that you are out!

- (T. stomps three times, goes right into song.)
- Review known songs and elements: “Bow, Wow, Wow”; play circle game: Bow, Wow, Wow (stomp three times), who’s dog art thou (wag finger), Little Tommy Tucker’s Dog (spin in circle), Bow, Wow, Wow (stomp three times).
- (T. yawns, “wake up!”)
- Review known songs and elements: “Hunt the Cows”; S. listen through song while T. models movement.
- Movement: The sun is warm (yawn), The cows are lost (big stretch), I think I’ll rest (fall to knees/hands asleep), ‘Til they come home (hands on the floor/snoring). Wake up! (Get up and walk the steady beat.)

**Core Activities**

- (T. tells S. to wake up. “Uh oh! I think we walked right into the kitchen while we were sleeping. Do you hear that sound? [tweet] Does anyone know what animal that is? Friends, there is a bird in the kitchen!!”)
- Teach a new song: “There’s a Bird in the Kitchen”; S. listen, pat steady beat on lap. T. sings. S. echo animal sounds. Then, S. suggest new animals and add sounds for them.

**Musical Example 8.8**

There's a Bird in the Kitchen

1. There's a bird in the kit - chen! Tweet, Tweet!  
8. There's a child in the kit - chen! Mom - my!

There's a bird in the kit - chen! Tweet, Tweet!  
There's a child in the kit - chen! Mom - my!

There's a bird in the kit - chien and (s)he's hun - gry,  
There's a child in the kit - chen and (s)he's hun - gry,

so let's give him(her) some seed.  
so let's give him(her) some seed.

choc - 'late chip cook - ies and a glass of milk.

- |                         |                        |
|-------------------------|------------------------|
| 2. Duck...Quack...bread | 5. Pig....Oink....corn |
| 3. Cat...Meow...milk    | 6. Lamb...Maa...grass  |
| 4. Dog...Ruff...a bone  | 7. Cow...Moo.... hay   |

- (T. goes straight into movement, uses inner hearing.)
- Review known songs and elements: “Bee, Bee Bumblebee”; S. act out: Bee, Bee, Bumble Bee (swat air), Stung a Man Upon His Knee (tap knees four times), Stung a Pig Upon His Snout (tap nose four times), I Declare That You Are Out (wag finger four times).
- (“I’m thinking of a word that rhymes with B, it comes after R in the ABCs, a place where you can swim and get very wet, the sea is the place our song is set.”)
- Creative movement: “Three Little Fishies”; S. listen, pick out nonsense phrases. S. move hands like fish for each phrase, keeping the steady beat. Then, S. create a movement for each phrase, demonstrating high and low pitches.

**Musical Example 8.9**  
Three Little Fishies

Down in the meadow in a little bit - ty pool, Swam  
three lit-tle fish-ies and a ma-ma fish-ie too. "Swim" said the ma-ma fish-ie. "Swim" if you can.  
And they swam and they swam all ov - er the dam.

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- (Pass out tracking pages while recording is playing.)
- ("Can you send me the song [use inner hearing]?"")
- Review known songs and elements: "Bounce High"; track on tracking page, order rhythmic icons.

**Musical Example 8.10**  
Bounce High

Bounce                  high                  bounce                  low

bounce    the    ball    where    'er    you    go.

**Summary**

- ("Did you see that? The bird is back!! I wonder who else may appear . . . let's sort out what we hear!")
- Review lesson outcomes: "There's a Bird in the Kitchen"; S. raise hands when they hear a sound they've said, match the animal sounds to animal cards.
- ("Well my friends, until we meet again, I'll see you next time back on the farm.")
- Wrap-up: "Goodbye Song"; S. sing with T.

**Rubric/Assessment(s)**

Use the rhythm manipulation assessment rubric for assessment (Table 8.3).

**Table 8.3** Rhythm Manipulation Assessment Rubric (Formative)

<b>Criteria</b>	<b>Comments (Include Song Titles)</b>
5: Exceeds	Student correctly manipulates icons (tracking page and on board) or claps rhythm to demonstrate the rhythm for 3 of 3 opportunities during the class period with no assistance.
4: Meets	Student correctly manipulates icons (tracking page and on board) or claps rhythm to demonstrate the rhythm for 2 of 3 opportunities during the class period with limited assistance.
3: Emerging	Student correctly manipulates icons (tracking page and on board) or claps rhythm to demonstrate the rhythm for 1 of 3 opportunities during the class period with limited assistance.
2: Emerging Assistance	Student correctly manipulates icons (tracking page and on board) or claps rhythm to demonstrate the rhythm for 1 of 3 opportunities during the class period with assistance.
1: Does Not Meet	Student does not manipulate icons (tracking page and on board) or clap rhythm to demonstrate the rhythm for 1 of 3 opportunities during the class period with assistance.

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### Adaptations (Size, Color, Pacing, Modality)

- All known songs can be taken at any tempo.
- Tracking pages can be printed larger or smaller.
- “There’s a Bird in the Kitchen”: Choice field can range from two to six depending on student needs.
- All verbal communication can be supplemented with choice cards.
- All rhythmic playing can be supplemented with tracking pages.

### Modifications

- Physical movement (“Bow Wow Wow,” “Hunt the Cows”) for students with physical disabilities: Students can choose to sing or create their own movement to share with the class. The class will then perform that movement.

## LESSON PLAN 3

### Domain Addressed

K–1 emotional and behavioral

### Objective(s)

Given various opportunities to sing and play rhythms, students will correctly manipulate icons to demonstrate their understanding of rhythm for two of three opportunities in a class period.

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- Students will track the rhythm of multiple songs on a tracking page.
- Students will move their bodies to demonstrate loud and soft sounds.
- Students will move hands to follow a melodic passage (up: higher, down: lower).

### Materials

- Instruments:
  - Unpitched percussion instruments
- Paper:
  - “Three Little Fishies” cards
  - “Nanny Goat” tracking sheets
  - “Bingo” rhythms
  - “The Old Gray Cat” cards
  - “The Old Gray Cat” rhythms
  - Movement board
- Songs:
  - Hello, There
  - Three Little Fishies
  - Bow Wow Wow
  - Here’s a Bunny
  - Alison’s Camel
  - Nanny Goat
  - Bingo
  - Butterfly
  - The Old Gray Cat
  - Bluebird
  - Hunt the Cows
  - Goodbye Song (Hackl, E.)

### Procedures

#### *Introductory Activities*

- (Play upon entering classroom) Welcome: “Hello, There”; T. sings and signs, S. echo and sign together (go right in).

- Warm-up: “Three Little Fishies”; S. listen, pick out nonsense phrases. S. move hands like fish for each phrase, keeping the steady beat. Then, S. create a movement for each phrase, demonstrating high and low pitches
- (Stomp three times, go right in.)
- Sing known songs: “Bow Wow Wow”; play circle game: Bow, Wow, Wow (stomp three times), who’s dog art thou (wag finger), Little Tommy Tucker’s Dog (spin in circle), Bow, Wow, Wow (stomp three times).
- “Here’s a Bunny”; Story: “Once upon a time in a far little land, there lived three little bunnies named Whisper, Talk, and Shout. Whisper was the tiniest bunny of all and he said [make little bunny ears with 2 fingers]: ‘Here’s a bunny, with ears so funny, and here is a hole in the ground. When a noise he hears, he pricks up his ears, and he jumps in the hole in the ground.’ Now Whisper the bunny wasn’t the only bunny to know that chant. Talk the bunny [make ears with two palms together in front of chest] could be found saying his chant all around town [repeat chant]. Shout the bunny [make large bunny ears behind your head] was the biggest bunny around. He chanted loudly, everywhere he went [repeat chant].” When all are finished, ask students to identify which bunny you are mimicking using three voice cards or to demonstrate one voice on their own.
- Develop tuneful singing: “Alison’s Camel”; T. sings; S. listen and hold up the correct number of fingers, tap a steady beat throughout.

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**Musical Example 8.11**  
Alison’s Camel

Al - i - son's cam - el has ten humps, Al - i - son's cam - el has ten humps,  
 Al - i - son's cam - el has ten humps, so go, Al - i - son go. boom boom boom  
 repeat: nine humps, eight humps, etc. until no humps. Spoken: So, Alison has a horse, of course.

- Review known songs and elements: “Nanny Goat”; S. track on tracking page. Then, S. listen for loud/soft sounds, keep steady beat by tapping lap. From a field of two, S. decide which dynamic they hear.
- (Hum sol-do, go right into song.)
- “Bingo”; S. identify correct notation from “Bingo” rhythm cards.

### Core Activities

- Teach a new song: “Butterfly”; T. sings; S. echo sing. T. models creating an arc in the air for each phrase, dropping at the end. S. will mirror this arc. Then, S. will create a movement for each phrase.

**Musical Example 8.12**  
Butterfly

1.  
But - ter - fly, but - ter - fly, where do you roam?  
2. But - ter - fly, but - ter - fly, why won't you stay?  
Whose luck - y gar - den do you call your home?  
Why are you al - ways flut - ter - ing a - way?

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**Musical Example 8.13**  
The Old Gray Cat

The old gray cat is sleep - ing, sleep - ing, sleep - ing, the  
old gray cat is sleep - ing, in the house.

Additional verses:

The little mice are creeping.  
The little mice are nibbling.  
The little mice are sleeping.  
The old gray cat comes creeping.  
The little mice all scamper...all through the house.

- Creative movement: "Bluebird"; S. listen to each phrase and determine if it got higher or lower. Then, play a game: S. stand in a circle, holding arms up to make windows. T. weaves in and out, walking through the circle, and tapping a student ("tap one"). Then, they switch places and continue with the game.

**Musical Example 8.14**  
Bluebird

1.

Blue - bird, blue - bird, through my win - dow, Blue - bird, blue - bird, through my win - dow.

2.

**Fine**

Oh, John - ny, aren't you tir - ed? Choose a lit - tle girl(boy) and tap them on the shoul - der,

Choose a lit - tle girl(boy) and tap them on the shoul - der, choose a lit - tle girl(boy) and

**D.C. al Fine**

tap them on the shoul - der, Oh, John - ny, aren't you tired?

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- Review known songs and elements: “The Old Gray Cat”; S. echo clap the rhythm cards, then attempt in a small group without teacher assistance.
- “Hunt the Cows”: Movement: The sun is warm (yawn), The cows are lost (big stretch), I think I’ll rest (fall to knees/hands asleep), ‘Til they come home (hands on the floor/snoring). Wake up! (Get up and walk the steady beat.)

### Summary

- Review lesson outcomes: “Butterfly”; S. sing with T., creating arcs independently or with physical assistance to demonstrate understanding of phrasing.
- Wrap-up: “Goodbye Song”; S. sing with T.

### Rubric/Assessment(s)

Use the rhythm manipulation assessment rubric for assessment (Table 8.3).

### Adaptations (Size, Color, Pacing, Modality)

- All known songs can be taken at any tempo.
- Tracking pages can be printed larger or smaller.
- “There’s a Bird in the Kitchen”: Choice field can range from two to four depending on student needs.
- All verbal communication can be supplemented with choice cards.
- All rhythmic playing can be supplemented with tracking pages.

### Modifications

- Physical movement (“Bow Wow Wow,” “Hunt the Cows”) for students with physical disabilities: Students can choose to sing or create their own movement to share with the class. The class will then perform that movement.

**LESSON PLAN 4**

**Domain Addressed**

K–1 emotional and behavioral

**Objective(s)**

Given various opportunities to sing and play rhythms, students will play the rhythmic ostinato correctly to demonstrate their understanding of rhythm for two of three opportunities in a class period.

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- Students will walk, skip, gallop, or tap the steady beat appropriately to a song.
- Students will move their bodies/hands to map the form of a piece.
- Students will play the rhythmic ostinato of a song correctly.

**Materials**

- Instruments:
  - Unpitched percussion instruments
- Paper:
  - High/low cards
  - Rhyme cards
  - “Wild Horseman” listening map
  - “The Old Gray Cat” rhythm cards
  - Duck bills
  - Movement board
- Other:
  - Scarves
- Songs:
  - Hello, There
  - Butterfly
  - The Old Gray Cat
  - Shhiau Ya
  - Number One
  - Bluebird
  - The Bear Went Over the Mountain
  - Alison’s Camel
  - The Wild Horseman (Schumann)
  - Goodbye Song (Hackl, E.)

**Procedures**

***Introductory Activities***

- (Play upon entering classroom) Welcome: “Hello, There”; T. sings and signs; S. echo and sign together (go right in).

- Warm-up: “Butterfly”; T. sings; S. echo sing. T. models creating an arc in the air for each phrase, dropping at the end. S. will mirror this arc. Then, S. will create a movement for each phrase.
- (Clap rhythm, students echo: I I/I I.)
- Sing known songs: “The Old Gray Cat”; S. echo clap the rhythm cards, then attempt in a small group without teacher assistance.
- Develop tuneful singing/review known songs and elements: “Shiau Ya”; S. sing and raise their hands when they hear the duck sound. Then, S. move their duck bills to the rhythm of the duck sound (gwa).

### Core Activities

- Teach a new song: “Number One”; S. listen, matching the rhyming words. S. then learn the rhythmic ostinato II I/II I, using unpitched percussion or maracas to play the ostinato.

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**Musical Example 8.15**  
Number One

1.Num - ber one, num - ber one, now my song has just be - gun,  
 2.Num - ber two, num - ber two, Roost - ers crow cocka - doo - dle - doo,  
 3.Num - ber three, num - ber three, Three little mon - keys in a tree,  
 4.Num - ber four, num - ber four, Two plus one, then add one more,  
 5.Num - ber five, num - ber five, Bees make hon - ey in a hive,

With a rum tum tad - dle - um, Old John Bad - dle - um,

- Review known songs and elements: “Bluebird”; S. listen to each phrase and determine if it got higher or lower. Then, play the game: S. stand in a circle, holding arms up to make windows. T. weaves in and out, walking through the circle, and tapping a student (“tap one”). Then, they switch places and continue with the game.
- Creative movement: “The Bear Went Over the Mountain”; S. walk, skip, gallop, or move to the steady beat, then choose other actions from the action board of how to go over the mountain. Then, T. and S. discuss which actions bears could actually do (could a bear really drive over the mountain? Why or why not?).

**Musical Example 8.16**

The Bear Went Over the Mountain

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Oh - the bear went ov - er the moun - tain,  
the bear went ov - er the moun - tain,  
the bear went ov - er the mount - ain,  
**Fine**  
to see what he could see.  
**D.C. al Fine**  
To see what he could see,  
to see what he could see.

- Review known songs and elements: “Alison’s Camel”; T. sings; S. listen and hold up the correct number of fingers, tap a steady beat throughout. Use high/low cards to determine if the phrase gets higher and/or lower.

### Summary

- Review lesson outcomes: “The Wild Horseman”; S. listen and discuss AABA form, looking at the listening map. Then, S. will create movements for the A and B sections and perform those movements during the correct section.
- Wrap-up: “Goodbye Song”; S. sing with T.

### Rubric/Assessment(s)

Use the rhythmic ostinato rubric for assessment (Table 8.4).

**Table 8.4** Rhythmic Ostinato Rubric (Formative)

<b>Criteria</b>	<b>Comments (Include Song Titles)</b>
5: Exceeds	Student correctly plays or claps the rhythmic ostinato for 3 of 3 opportunities during the class period with no assistance.
4: Meets	Student correctly plays or claps the rhythmic ostinato for 2 of 3 opportunities during the class period with limited assistance.
3: Emerging	Student correctly plays or claps the rhythmic ostinato for 1 of 3 opportunities during the class period with limited assistance.
2: Emerging Assistance	Student correctly plays or claps the rhythmic ostinato for 1 of 3 opportunities during the class period with assistance.
1: Does Not Meet	Student does not correctly play or clap the rhythmic ostinato for 1 of 3 opportunities during the class period with assistance.

**Adaptations (Size, Color, Pacing, Modality)**

- All known songs can be taken at any tempo.
- Tracking pages can be printed larger or smaller.
- Any pictures: The choice field can range from two-plus depending on student needs.
- All verbal communication can be supplemented with choice cards.
- All rhythmic playing can be supplemented with tracking pages.

**Modifications**

- Physical movement (“Bluebird,” “The Bear Went Over the Mountain”) for students with physical disabilities: Students can choose to sing or create their own movement to share with the class. The class will then perform that movement.
- Varied assistance (prompts) is available to all students based on individual needs.

## LESSON PLAN 5

### Domain Addressed

K–1 emotional and behavioral

### Objective(s)

Given various opportunities to sing and play rhythms, students will play the rhythmic ostinato correctly to demonstrate their understanding of rhythm for two of three opportunities in a class period.

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- Students will correctly play/manipulate icons to demonstrate steady beat and rhythm.
- Students will determine real versus imaginary by answering if a bear could complete the task.
- Students will play the rhythmic ostinato of a song correctly.

### Materials

- Instruments:
  - Unpitched percussion instruments
  - Maracas
- Paper:
  - High/low cards
  - “Los Pollitos” rhythm cards
  - “Mr. Rabbit” tracking page
  - Duck bills
  - Real/imaginary Venn diagram
  - Movement board
- Songs:
  - Hello, There
  - Number One
  - Shhiau Ya
  - Los Pollitos
  - The Bear Went Over the Mountain
  - Mister Rabbit
  - We Are Dancing
  - Alison’s Camel
  - Goodbye Song (Hackl, E.)

### Procedures

#### Introductory Activities

- (Play upon entering classroom) Welcome: “Hello, There”; T. sings and signs; S. echo and sign together (go right in).
- Warm-up: “Number One”; T. sings; S. listen and recall rhyming words. Then, S. clap and/or play rhythmic ostinato on unpitched percussion (II I/II I).

- (Clap rhythm, students echo: I I/I Z.)
- Sing known songs: “Shiau Ya”; S. sing and move their duck bills to the rhythm of the duck sound (gwa).
- Develop tuneful singing: “Los Pollitos”; S. listen and pat steady beat. Then, tap and chant rhythmic ostinato (II II I I) before attempting to notate it on the board.

**Musical Example 8.17**  
Los Pollitos

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Translation:  
 Little chickens calling, pio, pio  
 Crying when they're hungry,  
 crying when they're cold.

- Review known songs and elements: “The Bear Went Over the Mountain”: S. choose an action word and replace “went” with that action. Using the real and imaginary Venn diagram, students can sort actions into real, imaginary, or both.

### Core Activities

- Teach a new song: “Mister Rabbit”; S. listen to song and track words, wrinkling their noses on rests. Then, maracas are added to play only on rests.
- Creative movement: “We Are Dancing”; S. play the game: S. dance in a circle, with the wolf in the center. On the word “wolf,” everyone must freeze until the wolf says “dance.” If anyone is still moving, he or she is out. Then, continue on with the game.
- Review known songs and elements: “Alison’s Camel”; T. sings; S. listen and hold up the correct number of fingers, tap a steady beat throughout. Use high/low cards to determine if the phrase gets higher and/or lower.

### Summary

- Review lesson outcomes: “Los Pollitos”; S. track/trace II II I I pattern to practice writing stick notation.
- Wrap-up: “Goodbye Song”; S. sing with T.

### Rubric/Assessment(s)

Use the rhythmic ostinato rubric for assessment (Table 8.4).

### **Adaptations (Size, Color, Pacing, Modality)**

- All known songs can be taken at any tempo.
- Tracking pages can be printed larger or smaller.
- Any pictures: The choice field can range from two-plus depending on student needs.
- All verbal communication can be supplemented with choice cards.
- All rhythmic playing can be supplemented with tracking pages.
- The Venn diagram can include pictures instead of words, gluing instead of writing.
- “We Are Dancing”: If getting out is frustrating, students can play with no outs and just freezing.

### **Modifications**

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- Physical movement (“The Bear Went Over the Mountain,” “We Are Dancing”) for students with physical disabilities: Students can choose to sing or create their own movement to share with the class. The class will then perform that movement.
- Varied assistance (prompts) is available to all students based on individual needs.

**LESSON PLAN 6****Domain Addressed**

K–1 emotional and behavioral

**Objective(s)**

Given various opportunities to sing and play rhythms while keeping a steady beat, students will demonstrate independence with steady beat for three of four opportunities.

- Students will determine which part(s) of a piece have a steady beat by moving to that part.
- Students will create a new musical idea through movement with little to no assistance.
- Students will independently keep the steady beat of a song.

**135****Materials**

- Instruments:
  - Unpitched percussion instruments
  - Maracas
- Paper:
  - High/low cards
  - “Spring Is Coming” choice board
  - Movement board
- Other:
  - Scarves
  - Beanbag
- Songs:
  - Hello, There
  - Five Little Monkeys (American Chant)
  - Snail, Snail
  - A Be Ce
  - Butterfly
  - Spring Is Coming
  - We Are Dancing (American Folk Song)
  - Rover
  - Alison’s Camel
  - Goodbye Song (Hackl, E.)

**Procedures*****Introductory Activities***

- (Play upon entering classroom) Welcome: “Hello, There”; T. sings and signs; S. echo and sign together (go right in).

- Warm-up: “Five Little Monkeys”; T. uses hand movements (hanging, crocodile swimming, snapping mouth) when chanting. T. moves only to parts with steady beat; S. echo the movement.
- Sing known songs: “Snail, Snail”; Game: Line leader coils the line in, marching to the steady beat. Once in the center, the leader lets go and heads to the back of the line. The line will stop coiling at the end of the song.
- Develop tuneful singing: “A Be Ce”; S. listen and choose their own way to keep the steady beat from the movement board.

**Musical Example 8.18**  
A Be Ce

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A Be Ce

A be ce che de e e - fe ge ha - che i  
 jo - ta ka e - le e - lle e - me e - ne e - né o.  
 pe - cu e - re e - rre e - se te u ve y do - ble ve  
 e - quis e i grie - ga con ze - ta yaa - ca - bé.

- Review known songs and elements: “Butterfly”; S. sing and demonstrate phrasing and melodic movement through the use of scarves.

### Core Activities

- Teach a new song: “Spring Is Coming”; S. listen to the song. “How do we know spring is coming?” (Create list.) Then, sing the song with new lyrics while S. keep a steady beat.
- Review known songs and elements: “We Are Dancing”; S. play the game: S. dance in a circle, with the wolf in the center. On the word “wolf,” everyone must freeze until the wolf says “dance.” If anyone is still moving, he or she is out. Then, continue on with the game.
- Creative movement: “Rover”; T. sings; S. echo sing, patting steady beat. Then, S. pass a beanbag to the steady beat. On “Rover,” the student with the bean bag must roll over and pass in the opposite direction.

**Musical Example 8.19**

Rover

I had a dog his name was Ro - ver.

Ev' ry time I looked at him he rolled right o - ver.

- Review known songs and elements: “Alison’s Camel”; T. sings; S. listen and hold up the correct number of fingers, tap a steady beat throughout. Use high/low cards to determine if the phrase gets higher and/or lower. Then, S. will sing “boom, boom, boom” using hand signs (sol-la-ti).

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### Summary

- Review lesson outcomes: “Spring Is Coming”; S. sing song, using hands to demonstrate phrasing.
- Wrap-up: “Goodbye Song”; S. sing with T.

### Rubric/Assessment(s)

Use the steady beat independence rubric for assessment (Table 8.5).

**Table 8.5** Steady Beat Independence Rubric (Formative)

Criteria	Comments (Include Song Titles)
5: Exceeds	Student correctly keeps a steady beat for 4 of 4 opportunities during the class period with no assistance.
4: Meets	Student correctly keeps a steady beat for 3 of 4 opportunities during the class period with little to no assistance.
3: Emerging	Student correctly keeps a steady beat for 3 of 4 opportunities during the class period with some assistance.
2: Emerging Assistance	Student correctly keeps a steady beat for 1 to 3 of 4 opportunities during the class period with little to no assistance.
1: Does Not Meet	Student requires heavy assistance in keeping a steady beat for 2 or more opportunities.

### Adaptations (Size, Color, Pacing, Modality)

- All known songs can be taken at any tempo.
- Tracking pages can be printed larger or smaller.
- Any pictures: The choice field can range from two-plus depending on student needs.
- All verbal communication can be supplemented with choice cards.
- All rhythmic playing can be supplemented with tracking pages.

### **Modifications**

- Physical movement (“Snail, Snail,” “We Are Dancing”) for students with physical disabilities: Students can choose to sing or create their own movement to share with the class. The class will then perform that movement.
- Varied assistance (prompts) is available to all students based on individual needs.

## Unit Plan 3: Upper Elementary Music Literacy

The next set of plans was written for students in upper elementary school general music. It has a focus on music literacy. The unit is eight lessons in length.

### Teacher name and school/district affiliation

Alexandria Luke, University of Florida, Alexandria City Public Schools

#### LESSON PLAN 1

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### Domain Addressed

Sensory

### Objective(s)

After completing these tasks, students will be able to:

- accurately count aloud half notes using Kodàly syllables.
- consider connections between the Virginia reel and Amasee folk dances.

### Materials

- Smart Board
- Piano
- Poker chips or similar
- Large image of half-note rest and half note
- Rough-tape rhythm card
- Image of solfège hand signs
- Video of Amasee dance

### Procedures

- Warm-ups; focus: audiation, singing.
- Play “Follow the Leader”: Divide into groups, paying attention to existing skill level and needs. Each group is given one or two simple guidelines for their improvisation based on differentiated needs. The leader establishes a pattern, and each member of the group must follow the leader. Each student takes a turn being the leader. With each successful attempt, the leader hands out a chip from his or her own pile; with each incorrect attempt, the leader takes a chip and must offer constructive comments. At the end, the leader with the most chips left wins.
- Introduce half notes/rests; focus: rhythm.
- Bring out one picture each of a half note and rest that includes the word we say to count them; name each rhythm and pronounce it for students; have them echo.
- Direct student attention to the Smart Board; use four series of four- to six-note patterns of half notes and rests, which they will clap/count and along with teacher.

- Introduce re; focus: pitch.
- Briefly review solfège pitches and hand signs using piano and poster (DMSL).
- Show pitches do-la on the staff on the Smart Board, using colorful notes.
- Recall the song “Hot Cross Buns” with students and sing the words (mi-re-do pattern). Show the pattern on the Smart Board. Ask students to audiate the song, but verbalize re when they come to that note.
- “Charlie Over the Ocean”; focus: singing, pitch.

**Musical Example 8.20**

Charlie Over the  
Ocean

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Char-lie o-ver the o-cean, (Char-lie o-ver the o-cean), Char-lie o-ver the sea (Char-lie o-ver the sea-),



Char-lie caught a tu - na, (Char-lie caught a tu - na), can't catch me (can't catch me - ).

- Ask students to repeat you as you rhythmically say the words to “Charlie.”
- Repeat, adding a half-note steady beat to the performance.
- Add melody, teaching by rote.
- Show “Charlie” on the board, and show students do (first note). Set the Smart Board markers to match the set color from the previous exercise. Students will each take a turn coming up and coloring in the note head of do, re, mi, sol, or la.
- “Amasee”; focus: culture.
- Watch video of “Amasee” dance.
- Discuss the similarities to the Virginia reel, reviewed during the beginning-of-the-year unit. Discuss with students the purpose of folk dance, and what we do for fun and fellowship in modern times.

### Rubric/Assessment(s)

- Informal assessment: Walk among students and listen for accuracy.
- Informal assessment: Watch and listen to students while they clap/count.

### Adaptations (Size, Color, Pacing, Modality)

- Offer rough-tape rhythm cards to familiarize with notation (sensory).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 2****Domain Addressed**

Physical, cognitive, behavioral/emotional

**Objective(s)**

After completing these tasks, students will be able to:

- accurately count aloud half notes using Kodály syllables.
- accurately sing and sign new pitch re in a song.
- perform with precision the traditional movements to an American folk dance.
- Sing a melody in the range of a sixth with accurate pitch and rhythm.

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**Materials**

- Smart Board
- Music-writing software of choice
- Drums
- Image of “Charlie” music (color-coded)
- Image of “Amasee” lyrics

Take your part - ner down the line -, A - ma - see, A - ma - see.

**Musical Example 8.21**  
Amasee

Swing your part - ner, swing a - gain -, A - ma - see, A - ma - see.

**Procedures**

- Warm-ups; focus: audiation, singing, rhythm.
- Warm-ups: Scale singing with words (i.e., “Mommy made me mash my M&M’s”), then solfege scale (very slowly); use quarter notes and half notes.
- Review re: Sing “Hot Cross Buns” and have students hold out “cross.”
- Review half notes/rests; focus: rhythm, playing.
- Review half notes and rests using Smart Board. Ask seven to eight volunteers to mix and match half notes/rests and quarter notes/rests in 4/4 time for two measures. Students will clap/count and then play rhythms on drums.
- Wind it forward: Use a more advanced time signature like 3/4 or 2/4.
- Wind it back: Use only half notes or half rests before moving on to mixing and matching.
- “Charlie Over the Ocean”; focus: audiation, singing, rhythm, form.

- Sing “Charlie” song, using all solfège hand signs.
- Sing “Charlie” and have students follow the music with only do and re colored in, and use the appropriate sign on re.
- Wind it forward: Use the appropriate hand signs for the whole song.
- Wind it back: Have students clap on re instead of sign.
- Ask students to name forms that they know (AB, ABA, through-composed, call and response). Ask students what form “Charlie” uses and why they know this to be true.
- “Amasee”; focus: singing, movement.
- Using rote method and words shown in large print on the board, teach students the song “Amasee.”
- Help students recall the video from the previous lesson; watch one round on the screen.
- Teach students the basic steps to “Amasee” (sashay, do-si-do).
- Perform the dance until each student has had a chance to go down the line at least once.

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### Rubric/Assessment(s)

- Watch and listen to students while they clap/count and play. See Table 8.6.

**Table 8.6** Alexandria City Public Schools Achievement Levels

<b>Achievement Levels</b>	
4	Consistently demonstrates a high level of conceptual understanding and skills mastery of standards taught
3	Frequently demonstrates concepts and skills of standards taught
2	Sometimes demonstrates concepts and skills of standards taught
1	Seldom demonstrates concepts and skills of standards taught

- Sing “Charlie” and have students sign do and re at the appropriate time.

### Adaptations (Size, Color, Pacing, Modality)

- Add Velcro handles to drums (modality).
- Give students the option of where they stand in the line (behavioral/emotional).
- Give students an option of handheld percussion to keep a steady beat in lieu of dancing (modality).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 3****Domain Addressed**

Sensory, cognitive

**Objective(s)**

After completing these tasks, students will be able to:

- perform with precision the traditional movements to an American folk dance.
- sing a melody in the range of a sixth with accurate pitch and rhythm.

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**Materials**

- Drums

**Procedures**

- Warm-up; focus: singing, pitch, additive songs.
- Play “Solfege Simon”: Students stand in a large circle facing the center. Set the range to a sixth (DRMSL). The leader begins by singing a tone of choice (note: it may be best to help students by making the first round a scale, then moving on to a more challenging string), and the next player sings a new tone, followed by the previous tone(s). The string continues until one person misses a tone, and then he or she is out and the game restarts. Students who are out should sign along with the players from outside the circle. Every time a sequence ends (by a person getting out), play the whole thing back on the piano to show students how far they came.
- “Charlie Over the Ocean”; focus: singing, movement.
- Review the song “Charlie.”
- Discuss ocean versus freshwater and types of fish you could substitute for tuna and how it would change the rhythm (whale = half note, dolphin = two quarter notes, sea urchin = quarter + eighth pair, octopus = eighth pair + quarter, little seahorse = two eighth pairs, etc.).
- Teach students the game, and play for no more than 10 minutes.
- “Amasee”; focus: singing, movement, form.
- Ask students to sing “Amasee” with teacher while clapping the steady beat.
- Ask how it is similar to “Charlie” (form) and to subsequently name the form (call and response).
- With their given partner, students should come up with a dance move to use going “down the line,” replacing the sashay.
- Perform “Amasee” with improvised moves until each pair has had a turn.

**Rubric/Assessment(s)**

- Observation
- Informal discussion

**Adaptations (Size, Color, Pacing, Modality)**

- Give students the option of where they stand in the line (behavioral/emotional).
- Give students an option of handheld percussion to keep a steady beat in lieu of dancing (modality).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 4****Domain Addressed**

Cognitive, sensory, physical

**Objective(s)**

After completing these tasks, students will be able to:

- accurately count aloud half notes using Kodály syllables.
- accurately sing and sign new pitch re in a song.
- perform with precision the traditional movements to an American folk dance.
- Sing a melody in the range of a sixth with accurate pitch and rhythm.
- improvise an accompaniment to “Amasee” on xylophone, which includes the pitch re.

**145****Materials**

- Spot markers
- Bell
- Rhythm cards
- Xylophone
- Drum

**Procedures**

- Warm-up; focus: audiation, singing, music literacy.
- Play “Improv Chain Game”: The teacher leader sings a solfège pattern within a sixth (DRMSL). Each consecutive student improvises a tonal pattern as well, but must begin on the last pitch of the previous person’s pattern. Example: do-re-mi, mi-la-mi, mi-re-do, do-sol-sol, etc.
- Review half notes/rests; focus: rhythm.
- Play “Rhythm Race” game: Designate two judges and divide the class into two lines. Spot markers should be laid on the ground in a straight path, one for each student in the line. The starting bell sounds and the judge shows the rhythm card to the first student. If the student gets it correct, he or she can stand on the first spot. If not, he or she must stay put until everyone has had a turn and the judge comes back. The game continues until all of the spots in the line are used up. The team that makes it to the end of the spots first wins.
- Wind it forward: Student must read rhythms backward.
- Wind it back: Student must name the type of note or name the rhythmic value.
- “Charlie Over the Ocean”; focus: singing, movement.
- Play the “Charlie” singing game for no more than 5 minutes as a review.
- “Amasee”; focus: playing, improvising.
- Review “Amasee” song.
- Direct student attention to the xylophone that has been set up to only use the notes do-re-mi-sol-la.

- Show an example of improvising on the xylophone, asking one student to volunteer to sing while you play. Then evaluate.
- Wind it back: Offer the option of using the drum in lieu of the xylophone, and employ quarter/eighth pairs before adding in half notes/rests.

### Rubric/Assessment(s)

- Informal assessment: Listen for pitch accuracy in addition to syllable accuracy (keeping the chain “going”).
- Listen for a steady beat when students are counting; assess whether rhythm versus beat should be reviewed (Table 8.6).
- Give students the opportunity to improvise for a round of “Amasee” in turn while the rest of the class does the dance. Ask each student to evaluate his or her own performance at the end, with emphasis on the use of half notes and re, using the student-made performance rubric (Table 8.7).

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**Table 8.7** Student-Made Performance Rubric

Rubric Scale	Rubric Qualifier
1: Needs improvement	Overplaying, rhythmic inaccuracies, lost, weak tone
2: Getting there	Outside the key, pinched, inconsistent, flat, sharp
3: Good	Scales, quoting, recovery, on-key, characteristic tone
4: Excellent	Rhythmic accuracy, pitch accuracy, some unique parts, sampling, energetic
5: Superb	No mistakes, creative, unique, innovative, confident

### Adaptations (Size, Color, Pacing, Modality)

- Offer rough-tape rhythm cards to familiarize with notation (sensory).
- Add spongy grips to mallets (modality).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 5****Domain Addressed**

Behavioral/emotional, physical, cognitive, sensory

**Objective(s)**

After completing these tasks, students will be able to:

- accurately perform accompaniment with a half-note pattern.
- accurately sing and sign new pitch re in a song.
- perform with precision the traditional movements to an American folk dance.
- sing a melody in the range of a sixth with accurate pitch and rhythm.
- sing the song “Ida Red” with accurate pitch, rhythm, and lyrics.

**147****Materials**

- Boomwhackers
- Drums or other handheld percussion
- Metallophone
- “Ida Red” map
- Jump ropes

**Procedures**

- Warm-up; focus: movement.
- Dance “Amasee” once with sashay and once with improvised partner moves.
- Wind it forward: Offer the Boomwhacker accompaniment as an extra challenge. Six students at a time are chosen and given one color/pitch Boomwhacker. They are shown the notation to the melody of “Amasee” on the board and must play their pitch at the appropriate time during the song.
- “Charlie Over the Ocean”; focus: playing.
- Introduce the written accompaniment to “Charlie.” Explain that students will be performing the accompaniment on metallophone while the rest of the class plays the game.
- Students should recognize that the accompaniment is mostly half notes and rests. They should be able to explain why a metallophone could be more useful for half notes than a drum (the ring of the bars lasts longer). Students should clap and count, and use solfège names to sing the accompaniment.
- Demonstrate the accompaniment while students sing the melody to “Charlie.”
- Wind it forward: When playing the accompaniment, offer students a part with chords instead of single tones; allow an improvised accompaniment once the student has shown expertise in half notes/rests.
- Wind it back: Offer a percussion accompaniment before/instead of moving onto pitched notation; offer a single-pitched variation of the accompaniment to start.
- “Ida Red”; focus: singing.

**Musical Example 8.22**  
Ida Red

Down the road and a - cross the creek, Can't get a let - ter but once a week,

I - da Red, I - da Blue, I got stuck on I - da too.

2. Ida red, Ida green, purtiest gal you've ever seen.
3. Ida red, Ida pink, I'm gonna dress that gal in mink.
4. Ida red, Ida yellow, 'fraid she's got another fellow.
5. Ida red, Ida gold, she is somethin' to behold.
6. Ida red, Ida black, I'm gonna give that gal a smack.
7. Ida red, Ida white, I'm gonna hold that gal so tight.
8. Ida red, Ida grey, guess I'll squeeze that gal all day.
9. Ida red, Ida red, that gal's sweeter than gingerbread.

- Divide students into pairs. Introduce “Ida Red” by rote, paired with a handclap. Give students two or three tries to get the basic clapping game correct.
- Once students have gained expertise in the clapping game, introduce the color map. For each verse, add a colorful “Ida” to the board, until all nine verses are represented.
- Wind it forward: Students create their own handclapping sequence; designate a harder pattern for advanced students (i.e., must include eighth notes, differentiate half notes with a snap, etc.); if students have mastered the handclap, give them two jump ropes to do double-dutch. Each verse, a new person must jump in/out.
- Wind it back: Handclapping consists of quarter notes with partner and half notes with self; use less complex motions.

### Rubric/Assessment(s)

- Students take turns performing the accompaniment while the class plays the game; assess the performance of the accompaniment using the “Charlie Over the Ocean” accompaniment rubric (Table 8.8).

**Table 8.8** “Charlie Over the Ocean” Accompaniment Rubric

Rubric	4	3	2	1
Qualifier				
Rhythmic integrity	All rhythms, particularly half notes and rests, are performed confidently with no errors.	Most rhythms are correct (1–2 errors with student self-correction).	Few rhythms are correct (3–5 errors, student must stop and receive outside help).	Most rhythms are incorrect (6+ errors).
Melodic integrity	All pitches are sung correctly and in tune, particularly re.	Most pitches are sung correctly and mostly in tune (1–2 errors with student self-correction).	Few pitches are sung correctly and often out of tune (3–5 errors, student must stop and receive outside help).	Student rarely finds correct pitches (6+ errors).
Technique	Mallets and posture are correct; tone is characteristic.	Mallets and posture are correct; tone is slightly uncharacteristic (e.g., harsh, weak, etc.)	Mallets OR posture are correct; tone is uncharacteristic (e.g., harsh, weak, etc.)	Mallets and posture are incorrect; tone is very uncharacteristic (e.g., harsh, weak, etc.)

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### Adaptations (Size, Color, Pacing, Modality)

- Give students the option of where they stand in the line (behavioral/emotional).
- Give students an option of handheld percussion to keep a steady beat in lieu of dancing (modality).
- Offer a color-coded copy of the accompaniment (color).
- Add Velcro handles to drums and spongy grips to mallets (modality).
- Offer rough-tape rhythm cards to familiarize with notation (sensory).
- Allow student to have constant hand contact with his or her partner (sensory).
- Create a finger play in lieu of a hand clap (modality, pacing).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 6**

**Domain Addressed**

Cognitive, sensory, physical

**Objective(s)**

After completing these tasks, students will be able to:

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- accurately count aloud half notes using Kodály syllables.
  - accurately perform accompaniment with a half-note pattern.
  - accurately sing and sign new pitch *re* in a song.
  - sing a melody in the range of a sixth with accurate pitch and rhythm.
  - sing the song “*Ida Red*” with accurate pitch, rhythm, and lyrics.

**Materials**

- Smart Board
- Metallophones
- Drums
- “*Ida Red*” map
- Jump ropes

**Procedures**

- Warm-up; focus: singing, pitch, rhythm.
- Play “*Solfège Simon*.”
- Have students clap and count, then sing, the accompaniment to “*Charlie*” from the Smart Board.
- “*Charlie Over the Ocean*”; focus: playing.
- Wind it forward: When playing the accompaniment, offer students a part with chords instead of single tones; allow an improvised accompaniment once student has shown expertise in half notes/rests.
- Wind it back: Offer a percussion accompaniment before/instead of moving on to pitched notation; offer a single-pitched variation of the accompaniment to start.
- “*Ida Red*”; focus: singing.
- Review “*Ida Red*” by rote, paired with the color map, then the hand clap.
- Continue to practice “*Ida*” with the handclapping game.
- Listen to Merle Haggard’s version of “*Ida Red*. ” Discuss the instruments, rhythms, lyrics, and style. Ask students what they think characterizes American folk music.
- Wind it forward: Students create their own handclapping sequence; designate a harder pattern for advanced students (i.e., must include eighth notes, differentiate half notes with a snap, etc.); if students have mastered the handclap, give them two jump ropes to do double-dutch. Each verse, a new person must jump in/out.
- Wind it back: Handclapping consists of quarter notes with partner and half notes with self; use less complex motions.

- Culminating project; focus: composition, pitch, rhythm.
- Describe to students the parameters of the upcoming composition project, and give the objectives.
- Explain the district rubric and answer any questions the students have.

### Rubric/Assessment(s)

- Students take turns performing the accompaniment while the class plays the game; assess the performance of the accompaniment using the “Charlie Over the Ocean” accompaniment rubric (Table 8.8).
- Informal assessment: Listen for memorized lyrics and pitch accuracy. Additive songs like “Ida” are particularly useful for the cognitive domain of disabilities.

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### Adaptations (Size, Color, Pacing, Modality)

- Offer a color-coded copy of the accompaniment (color).
- Offer rough-tape rhythm cards to familiarize with notation (sensory).
- Add Velcro handles to drums and spongy grips to mallets (modality).
- Allow student to have constant hand contact with his or her partner (sensory).
- Create a finger play in lieu of a handclap (sensory, modality).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 7**

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**Domain Addressed**

Cognitive, physical, sensory, communication, behavioral/emotional

**Objective(s)**

After completing these tasks, students will be able to:

- accurately perform accompaniment with a half-note pattern.
- accurately sing and sign new pitch re in a song.
- sing a melody in the range of a sixth with accurate pitch and rhythm.
- sing the song “Ida Red” with accurate pitch, rhythm, and lyrics.
- recognize the new pitch re when presented in a color-coded notation.
- compose a short piece using half notes and half rests, and diatonic notes including do, re, mi, sol, la.

**Materials**

- Composition method (Smart Board, dry-erase boards, pencils and staff paper, rhythm Legos, etc.)
- Metallophones
- Drums
- “Ida Red” map
- Jump ropes

**Procedures**

- Warm-up; focus: pitch, intervals, ear training.
- Play “Name That Tone”: Set up small stations with a large staff (floor, magnetic board, whiteboard, etc.), and form small groups of no more than five students. Students will take turns discerning the new pitch re from three choices on the board. Notation should be color-coded.
- Wind it forward: Students can sing the three pitches, with accurate order, pitch, syllable, and hand sign.
- Wind it back: Students can identify re from two pitches.
- “Charlie Over the Ocean”; focus: playing.
- Wind it forward: When playing the accompaniment, offer students a part with chords instead of single tones; allow an improvised accompaniment once student has shown expertise in half notes/rests.
- Wind it back: Offer a percussion accompaniment before/instead of moving on to pitched notation; offer a single-pitched variation of the accompaniment to start.
- “Ida Red”; focus: singing.
- Use the color map to review “Ida Red” by rote, paired with the handclap.
- Sing “Ida” in its entirety once with the movement.

- Wind it forward: Students create their own handclapping sequence; designate a harder pattern for advanced students (i.e., must include eighth notes, differentiate half-notes with a snap, etc.); if students have mastered the handclap, give them two jump ropes to do double-dutch. Each verse, a new person must jump in/out.
- Wind it back: Handclapping consists of quarter notes with partner and half-notes with self; use less complex motions.
- Culminating project; focus: composition, pitch, rhythm.
- Students begin to write their compositions using room resources of teacher's choice (preset paper with measures printed, whiteboards with magnets or Velcro, iPads, etc.).
- Wind it forward: Extend the project from four to eight measures to 12 to 14 measures; use a harder time signature (2/4, 3/4); give more rhythmic parameters (at least 4 eighth-note pairs, at least one half rest, etc.); give more melodic parameters (re must appear two to four times, ending pitch must be do, must contain one mi-sol leap, etc.).
- Wind it back: Students will use only quarter notes and half notes; only write in 4/4 time signature; or given starting/ending pitches.

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### Rubric/Assessment(s)

- Join each station in turn, observing student progress identifying re (Table 8.6).
- Students take turns performing the accompaniment while the class plays the game; assess the performance of the accompaniment using the “Charlie Over the Ocean” accompaniment rubric (Table 8.8).
- Students will sing all verses of “Ida Red” from memory with accurate pitch, rhythm, and lyrics; assessed using the “Ida Red” rubric (Table 8.9).

**Table 8.9** “Ida Red” Rubric

Rubric Qualifier	4	3	2	1
Rhythmic integrity	All rhythms are performed confidently with no errors.	Most rhythms are correct (1–2 errors with student self-correction).	Few rhythms are correct (3–5 errors, student must stop and receive outside help).	Most rhythms are incorrect (6+ errors).
Melodic integrity	All pitches are sung correctly and in tune, particularly re.	Most pitches are sung correctly and mostly in tune (1–2 errors with student self-correction).	Few pitches are sung correctly and often out of tune (3–5 errors, student must stop and receive outside help).	Student rarely finds correct pitches (6+ errors).
Lyrics	Lyrics are performed accurately and in the proper order.	Most lyrics are correct (1–2 errors with student self-correction).	Few lyrics are correct (3–5 errors, student must stop and receive outside help).	Most lyrics are incorrect (6+ errors).

- Informal assessment: Walk among students and observe their process. Ask them to tell you about their creative choices. Check for appropriate range and rhythm.

### **Adaptations (Size, Color, Pacing, Modality)**

- Offer a color-coded copy of the accompaniment (color).
- Add Velcro handles to drums and spongy grips to mallets (modality).
- Offer rough-tape rhythm cards to familiarize with notation (sensory).
- Allow student to have constant hand contact with his or her partner (sensory).
- Create a finger play in lieu of a handclap (sensory, modality).
- Offer rhythm Legos to help compose (sensory, modality).
- Offer electronics to help compose, particularly Smart Board for its large scale (size, sensory, modality).
- Offer the option to work in pairs, but write a 10-measure work (cognitive, behavioral/emotional).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

**LESSON PLAN 8****Domain Addressed**

Cognitive, physical, sensory, communication, behavioral/emotional

**Objective(s)**

After completing these tasks, students will be able to:

- compose a short piece using half notes and half rests, and diatonic notes including do, re, mi, sol, la.
- accurately perform, with partners, short pieces in the range of a sixth containing half notes and rests.

**155****Materials**

- Boomwhackers
- Composition method (Smart Board, dry-erase boards, pencils and staff paper, rhythm Legos, etc.)
- Reflection tool

**Procedures**

- Warm-up; focus: singing, pitch.
- Play “Improv Chain Game.”
- Culminating project; focus: composition, music literacy, playing.
- If needed, allow students to finish their compositions.
- Divide students into groups of three or six. Give each student two or one diatonic Boomwhackers, respectively.
- Wind it forward: Extend the project from four to eight measures to 12 to 14 measures; use a harder time signature (2/4, 3/4); give more rhythmic parameters (at least 4 eighth-note pairs, at least one half-rest, etc.); give more melodic parameters (re must appear two to four times, ending pitch must be do, must contain one mi-sol leap, etc.).
- Wind it back: Students will use only quarter notes and half notes; only write in 4/4 time signature; or be given starting/ending pitches.

**Rubric/Assessment(s)**

- The group will add together their compositions to create a large class composition, which we will play together. Students should reflect on their own and others’ work using the worksheet (Table 8.7, Appendix A).
- Assess each written composition using the district rubric (Table 8.6), focusing on rhythm and range.

**Adaptations (Size, Color, Pacing, Modality)**

- Offer rhythm Legos to help compose (sensory, modality).

- Offer electronics to help compose, particularly Smart Board for its large scale (size, sensory, modality).
- Offer the option to work in pairs, but write a 10-measure work (cognitive, behavioral/emotional).
- Offer a more structured alternative reflection tool (behavioral/emotional, cognitive).
- Take the time to discuss the feelings involved in composing, performing, and making/accepting comments to and from others one on one with students who might find the process more difficult (behavioral/emotional).
- Wind it forward/back (pacing).
- Offer an alternative communication method such as a tech app or picture board (communication).

## Additional Lesson Plans

The following five lesson and unit ideas are the product of four students and a faculty member at Shenandoah University. Kelli Hess and Andrew Giotta worked with Dr. Stephanie Standerfer to create unit plans with adaptations, accommodations, and modifications. They are excellent examples of ways we can create more inclusive experiences for students.

### LESSON PLAN

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#### Teacher Name and School/District Affiliation

Kelli Hess, undergraduate music education major, jazz emphasis, Shenandoah University, Virginia

#### Domain Addressed

Student has sensory needs

#### Objective(s)

Kindergarten (Table 8.10).

**Table 8.10** Lesson Plan Objectives

Objectives/Outcomes (Standard) Behavior Context	Assessment
<p>After learning this piece, each student will:</p> <ol style="list-style-type: none"> <li>1. Performance: Sing “Doggie, Doggie” with accurate rhythms and pitch while keeping a steady beat.</li> <li>2. Creative: Create new lyrics that fit within the beat to replace the two-syllable word “doggie” in the song “Doggie, Doggie.”</li> </ol>	<p>Each student will be assessed by:</p> <ol style="list-style-type: none"> <li>1. Performance: Students will sing “Doggie, Doggie” with accurate rhythms and pitch while keeping a steady beat as a class. Listen to determine if each student is able to match the high, medium, and low pitches in the song. Each student will have an opportunity to sing the solo part.</li> <li>2. Creative: Students will create new lyrics that fit within the beat to replace the two-syllable word “doggie” in the song “Doggie, Doggie.” The students will replace the word “doggie” with another two-syllable dog name such as “Scooby.” Ask students to get into groups of three and perform the new lyrics for the class.</li> </ol>
<p>Reinforced (Prior) Content:</p> <ul style="list-style-type: none"> <li>—Quarter notes</li> <li>—Mi and sol</li> </ul>	<p>Preassessment Process: Sing “See-Saw” with the students, which is a song that only uses sol and mi. This will determine whether or not the students are solid with sol and mi (low and medium pitch) and ready to add la (the higher pitch).</p>

## Materials

“Doggie, Doggie” score:

**Musical Example 8.23**  
Doggie, Doggie

Doggie, Doggie

Dog - gie, dog - gie where's your bone? Some - one stole it from your home.

Who has my bone? \_\_\_\_\_ I have the bone. \_\_\_\_\_

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- Dog bone
- Smart Board or white board
- Rhythm cards
- Choice cards
- Picture cards of dogs, bones, and houses

## Procedures

Teaching process: Teach a song by rote by echoing.

### Lesson 1: “Doggie, Doggie”

#### *Goal/Focus*

Learning a song by rote, matching high, medium, and low pitches, and keeping a steady beat.

- Students will echo the teacher’s two-beat clapping patterns.
- Echo four-beat rhythmic patterns using Takadimi syllables (2 two-beat phrases per pattern). (Focus Activity)
- Begin a beat patting on the knees and have students join you. Ask: What are we keeping? (The beat)
- Ask students to keep the beat and listen for repeating words as the teacher sings the song.
- Ask: What kept the beat? (Hands) What performed the rhythmic pattern? (Voice)
- Did you hear any words that repeated? (Bone, doggie)
- Sing four phrases and ask the students to listen for and count the repeating words.
- Ask the students if they heard any repeating words and how many times they were sung. (Bone, three times; doggie, two times)
- Ask students to echo each phrase while keeping the beat on the knees:
  - Phrase 1: Doggie, doggie, where's your bone?
  - Phrase 2: Someone stole it from your home.
  - Phrase 3: Who has your bone?
  - Phrase 4: I have your bone!

- Begin the beat pattern again and ask students to echo longer phrases:
  - Phrases 1 and 2: Doggie, doggie, where's your bone?
  - Someone stole it from your home.
  - Phrases 3 and 4: Who has your bone?
  - I have your bone!
  - Repeat phrase echoing if necessary.
- Ask students to sing the song with the teacher.
- Ask students to sing the song without the teacher singing.
- Divide the class into two groups. One group will be the dog group, and the other will be the thief group. The dog group will sing the first solo, and the thief group will sing the second solo. Sing the song again with the groups singing their solo parts.

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### ***Informal Assessment***

- Watch and listen for “low, medium, and high” pitch accuracy.
- Watch and listen to see if students are able to keep a steady beat as they echo patterns and phrases.

### **Lesson 2: “Doggie, Doggie” Game**

#### ***Goal/Focus***

“Doggie, Doggie” game and creating new lyrics.

- Warm up by having the students echo pitch patterns from “Doggie, Doggie.” Use only neutral syllables for today (preparation for lesson 3).
- Review the song “Doggie, Doggie” with the students and have them sing the song with you while keeping a beat on their knees. Divide the class into two groups. One group will be the dog group, and the other will be the thief group. The dog group will sing the first solo, and the thief group will sing the second solo. Sing the song again with the groups singing their solo parts.
- Have the children sit in a circle with the “doggie” in the middle of the circle hiding his or her eyes. Place a rawhide dog bone behind the “doggie.” Choose one of the children in the circle to sneak up on the dog and steal his or her bone. The doggie sings, “Who has my bone?” The thief answers, “I have the bone.” All the children then hide their hands behind their backs, and the “doggie” guesses who has the bone.
- Have students evaluate their performance of both beat and rhythm. Ask: What can you fix? How can we make it sound better?
- Fun bonus activity: Ask the students to sing the song again. However, this time they get to replace the word “doggie” with another two-syllable dog name such as “Scooby.” Ask different students to give examples.
- Ask the students if they have any dogs. What do the dogs look like? What are their names? What type of dog do they have?

### ***Informal Assessment***

- Visually and aurally assess students’ individual performances of pitch, beat, and rhythm as they sing the solo parts.

- As the students sing the solo parts, assess their ability to match the pitch, or sing high and low pitches.
- Make anecdotal notes of deficiencies following the activity.

### Lesson 3: "Doggie, Doggie" Game

#### *Goal/Focus*

Solfège syllables, aural preparation for reading la in the next song.

- Warm up by having the students echo pitch patterns from "Doggie, Doggie" with solfège syllables. Repeat the patterns as needed.
  - A. sol-mi-sol-mi
  - B. sol-mi-la-sol-mi
- Review the song "Doggie, Doggie" with the students and have them sing the song with you while keeping a beat on their knees. After this, play two rounds of the game from the previous lesson.
- Have the students echo with solfège syllables after the teacher sings the pitches on neutral syllables.
- Echo four phrases from the song with the same neutral-syllable patterns from the previous step. Next, do words-syllables.
- Ask the students to sing the song with you again, this time following your solfège hand signs.
- Ask the students what words have the highest pitches. Sing the song with them again using solfège hand signs. Have the students do the hand signs with you.
- Ask again what words have the highest pitches. (It, your)
- Introduce the solfège syllables (mi, sol, la).
- Pull up a solfège hand sign chart on the board. Explain to them where sol, mi, and la are. Explain how some pitches are higher and some are lower.
- Sing the song to the class in solfège.
- Ask students to echo each phrase in solfège while keeping the beat on the knees:
  - Phrase 1: Doggie, doggie, where's your bone? (sol-mi-sol-mi)
  - Phrase 2: Someone stole it from your home. (sol-mi-la-sol-mi)
  - Phrase 3: Who has your bone? (sol-mi-la-sol-mi)
  - Phrase 4: I have your bone! (sol-mi-la-sol-mi)
- Begin the beat pattern again and ask students to echo longer phrases:
  - Phrase 1: Doggie, doggie, where's your bone? (sol-mi-sol-mi)
  - Phrase 2: Someone stole it from your home. (sol-mi-la-sol-mi)
  - Phrase 3: Who has your bone? (sol-mi-la-sol-mi)
  - Phrase 4: I have your bone! (sol-mi-la-sol-mi)
- Ask students to sing the section in solfège with the teacher.
- Ask students to sing the song in solfège without the teacher singing.

#### *Informal Assessment*

- Observe students moving and singing on the beat.
- Listen for students' pitch accuracy as they sing the solfège syllables.
  - Were the students able to sing the correct rhythms while keeping a steady beat?
  - Were they able to determine the difference between the high, middle, and low pitches?
  - Can the students match the teacher's pitches?

### **Performance Rubric**

Students will sing “Doggie, Doggie” with accurate rhythms and pitch while keeping a steady beat as a class. Listen to determine if each student is able to match the high, medium, and low pitches in the song. Each student will have an opportunity to sing the solo part.

Assess the development of individual singing skills as students sing the dog or thief part in the song as a solo or duet (Table 8.11).

**Table 8.11** “Doggie, Doggie” Assessment Rubric

Rubric Qualifier			
Pitch accuracy	+ Accurate	/ Developing	– Needs improvement
Steady beat	+ Accurate	/ Developing	– Needs improvement
Rhythmic accuracy	+ Accurate	/ Developing	– Needs improvement

- Accurate: Very few mistakes, able to demonstrate knowledge on their own if needed.
- Developing: A few mistakes, needs assistance from the teacher or other students in some areas, needs a little more practice.
- Needs improvement: Many mistakes, unable to perform the task without assistance from the teacher, needs to review the lesson or task.

### **Creating Rubric**

Students will create new lyrics that fit within the beat to replace the two-syllable word, “Doggie” in the song “Doggie, Doggie.” The students will replace the word “doggie” with another two-syllable dog name such as “Scooby.” Ask students to get into groups of three and perform them for the class.

Use the following rubric for assessment (Table 8.12).

**Table 8.12** Creating Rubric

Rubric Qualifier			
Two-syllable dog name	+ Accurate	/ Developing	– Needs improvement
Lyrics that fit within the beat	+ Accurate	/ Developing	– Needs improvement
Group performance for the class	+ Accurate	/ Developing	– Needs improvement

- Accurate: Very few mistakes, able to demonstrate knowledge on their own if needed.
- Developing: A few mistakes, needs assistance from the teacher or other students in some areas, needs a little more practice.
- Needs improvement: Many mistakes, unable to perform the task without assistance from the teacher, needs to review the lesson or task.

### **Adaptations (Size, Color, Pacing, Modality): For a Student with Sensory Needs**

**Size:** Have multiple games going on at once so that the circle for the game isn’t too big and intimidating, and each group will be able to perform at their

own individual rates. This also will make the song quieter within the group, which is good for a student with sound sensitivity needs.

*Color:* Use a beat map with different colored squares. The first phrase will be blue, the second will be green, the third will be light pink, and the fourth will be light purple. Point along to the beat as the students sing. Explain to the students that the lighter colors (pink and purple) will be the solo sections.

*Pacing:*

- Have two people steal the bone instead of just one. That way, the student will not have to sing alone if he or she has anxiety.
- Have the class split up into two groups. One group will be the dog group, and the other will be the thief group. The dog group will sing the first solo, and the thief group will sing the second solo. That way, no one will have to sing alone.

*Modality:*

*Visual:*

- Buy a soft “plush” bone and a smooth dog bone. If a student has tactile sensitivities, he or she will have a different bone to choose from.
- The teacher can hold up pictures to go along with the words (pictures of bones, houses, question marks, etc.) for students who have trouble reading words, students who have trouble seeing, and students who need to be reminded of the lyrics.
- The teacher can create actions and movements that go along with the lyrics so that the students can visualize what they are singing.

*Aural:*

- If a student is sensitive to sound, use this as an opportunity to teach the term *piano* to the class. Have the class sing the song softly to demonstrate the new dynamic.
- Instead of using drums to keep the beat, the student can use a quieter instrument such as a maraca to keep a steady beat.
- The teacher could have the students perform hand bell sight-singing if a student is unable to sing the entire song at once. Hand bell sight-singing involves each student or a group of students singing one word of the song at a time. The teacher points to different students in the class as the song continues around the classroom.
- Send recordings home with the students to practice with their parents if they are having trouble recognizing the pitches.

*Kinesthetic:*

- For students who are sensitive to movement, such as a student in a wheelchair, they can be the ultimate beat keeper with another group of students and keep the beat on a nonpitched instrument, or they can be the “doggie” in the center of the circle.
- Have them create different motions for the words and make sure the motions go along with the beat. For “doggie,” they could make dog ears; for “where’s your bone?” they could hold up their hands and look puzzled; and so forth.

**Modifications*****Performance Objective***

Sing “Doggie, Doggie” with accurate rhythms and pitch while keeping a steady beat.

- *Winding backward:* To assess the students, have them determine what is the low, middle, and high pitches in the song. The student may use choice cards or point out the pitches with his or her body. That way, the student does not have to sing, but he or she can at least show that he or she recognizes the new “high” pitch.
- *Winding forward:* The student can sing a harmony part on new solfège syllables including do, mi, fa, sol, and la. The harmony can be a third above or below the original harmony depending on the range that is comfortable for the student.

**LESSON PLAN**

**Teacher Name and School/District Affiliation**

Olivia Crass, student, Shenandoah University, Virginia

**Domain Addressed**

Physical

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**Objective(s)**

The students will sing “Froggie in the Meadow” at mezzo-forte and piano dynamic levels.

**Materials**

Score

**Musical Example 8.24**

Froggie in the Meadow

The musical score consists of three staves of music. The first staff is in 2/4 time, F major, with lyrics: "Frog - gie in the mead - ow, can't get him out." The second staff continues in 2/4 time with lyrics: "Take a lit - tle stick and stir him all a - bout." The third staff begins with "A little faster" and shows two measures of music with lyrics: "Frog - - gie's gone, Frog - - gie's gone."

**Procedures**

“Froggie in the Meadow” is intended to span over four class periods for the students to learn.

**Lesson 1: Comparing Loud and Soft**

- The teacher will project different animals onto the board such as a mouse, a lion, a hamster, and a elephant. The teacher will ask the students if they think each animal makes a loud or a soft sound and the students will respond by saying “loud” or “soft.”
- The teacher will ask the students what other animals make quiet sounds. (A snake, a cat, etc.) What animals make loud sounds? (Dogs, monkeys, etc.)
- What other sounds are loud and soft? (Sirens are loud, whispering soft)
- The teacher will play different notes on the piano, some being loud and some being soft. The students will be asked to raise their hands to share which dynamic level they think the note was.

## Lesson 2: Echoing Tonal and Rhythmic Patterns

- The teacher will ask students to keep the beat by patting their legs.
- The teacher will sing two-beat rhythm patterns including four 16th-note pairs, paired eighth notes, individual eighth notes, quarter notes, and dotted quarter notes on a neutral syllable (e.g., “ba”).
- The teacher will vary the dynamic of the rhythmic patterns, some being soft and some being loud.
- The teacher will ask students if they know what was changing each time the teacher sang a new rhythm pattern. (It was loud or soft)
- The teacher will sing tonal patterns including do, re, and mi and use hand signs. The tonal patterns will also be varying in dynamic so that the students can become accustomed to hearing the difference.
- The teacher will sing “Froggie in the Meadow” loudly for the students. He or she will ask them to listen to tell him or her who they are singing about. (Froggie)
- The teacher will sing the song quietly and ask the students to listen to tell him or her where froggie is. (In the meadow)

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## Lesson 3: Learning “Froggie in the Meadow” by Rote

- The class will review loud and soft by talking about sounds. For example, an ambulance siren is loud and leaves falling are soft.
- The teacher will ask the students to find the beat by patting their knees.
- To remind the students of the words, the teacher will project pictures onto the board that pertain to the song, such as a frog, a meadow, and a stick.
- The teacher will sing the first measure of “Froggie in the Meadow” for the students and the students will repeat him or her.
- The teacher will add one measure of the song for the students to repeat and then will combine the previous measures.
- On the last phrase, the teacher will model for the students to stop patting their knees and to put their hands out on each side of them in an “I don’t know” gesture (because of the meter change).
- The class will practice singing the song softly until they reach the “froggie’s gone” part, where they will be loud (because they are looking for froggie).

## Lesson 4: Singing by Memory

- The teacher will ask the students to keep the beat by patting their knees.
- The teacher will project the same image prompts onto the board to help the students remember the words to the song.
- The teacher will sing “Froggie in the Meadow” softly and ask for the students to join in with him or her when they are ready.
- The students will review “Froggie in the Meadow” as needed to refresh their memory of the notes and dynamic changes.
- When the students are ready, they will place their fingers on their noses.
- The teacher will take away the images on the board and the class will sing the song from memory with the teacher.

- The teacher will stop singing with the class and listen to the class to see if they apply the dynamic levels while he or she is not singing.

### Additional Ideas

This song includes a game. If the students moved quicker than anticipated during the lesson, the teacher could wind the song forward by teaching the game.

- Have the students form a circle.
- Have the students keep the beat by stepping side to side while they sing “Froggie in the Meadow.”
- Pick one student to hide froggie (a stuffed puppet) and another student to be the seeker.
- Instruct the hider to hide froggie somewhere in the classroom while the seeker has his or her eyes closed.
- The class will sing “Froggie in the Meadow” to give the hider time to figure out where he or she wants to put froggie.
- Once the students have sung the song, the seeker may look for froggie.
- The class will help the seeker know where to go by saying “ribbit” quietly if the seeker is far away from froggie, and gradually getting louder as the seeker gets closer to finding froggie.
- The hider and seeker choose two people to replace them in the game.
- Continue this until each person has had a turn.

### Rubric/Assessment(s)

The students will not all be assessed at the same level. Some students may not be ready to sing “Froggie in the Meadow” at varying dynamic levels. If this is the case, the teacher will change the objective for that student. Is the student able to verbally identify the differences between loud and soft? He or she may be assessed on that instead (Table 8.13).

**Table 8.13** “Froggie in the Meadow” Assessment Rubric

—	/	★
The student sings “Froggie in the Meadow” with no change in dynamic.	The student sings “Froggie in the Meadow” and sometimes varies in dynamics, but not at appropriate times.	The student sings “Froggie in the Meadow” with appropriate dynamics.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* The prompt pictures can be projected as needed, or the student may receive individual copies of the pictures.

*Color:* The student may receive a paper with the lyrics to the song on it. The parts where we sing mezzo forte will be in red and the parts where we sing piano will be blue.

*Pacing:*

- The students are learning the song by scaffolding. If they are not ready for me to take away the picture prompts or for me to stop singing, I will continue doing what they need until they can perform the task successfully on their own. Also, if the student is not ready to incorporate more than one dynamic level, he or she may perform the song at the level in which he or she is most comfortable.
- If the student is unable to move his or her body to keep the beat, he or she may move his or her head or sing “ta.”

*Modality:*

*Visual:* The students will receive individual copies of the prompt pictures that will be enlarged.

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*Aural:* The teacher may need to take more time to thoroughly explain the difference between high and low and to use different vocal examples to show the difference.

*Kinesthetic:*

- Some students may want to add a physical movement to differentiate loud and soft, and we could use this as a class—for example, reaching our hands out to our sides when we sing mezzo forte and crouching down to the ground when we sing softly.
- If the student is not able to add a physical movement, he or she may make a sound.

**Modifications**

- Students will be able to keep the beat by patting their knees.
- Students will be permitted to receive a paper with the lyrics to “Froggie in the Meadow” if they cannot remember the words.
- Student may pair up with a buddy to help them search for the froggie if it is hard for them to hear the change in dynamics from the class as they get closer to the froggie during the game.

**Unit Plan: “All ’Round the Brickyard”***Teacher Name and School/District Affiliation*

Danielle Murray, Shenandoah University, Virginia

*Domain Addressed*

Sensory

*Objectives*

- Students will sing “All ’Round the Brickyard” accurately while keeping the steady beat with various actions.
- Students will improvise action words and actions to put in place of others on the eighth notes of “All ’Round the Brickyard” and also four beats of body percussion with a partner in between times of singing.

- Students will identify the form in “All ’Round the Brickyard” as AB form.

*Materials*

- Score

**Musical Example 8.25**

All ’Round the  
Brickyard

The musical score consists of two staves of music for a single voice. The top staff begins with a quarter note followed by a dotted half note. The lyrics "All 'round the brick - yard," are written below the notes. The bottom staff begins with a quarter note followed by a dotted half note. The lyrics "I'm going - to step it, step it, step it, and a re - mem - ber me." are written below the notes. The music is in G major and 2/4 time.

**LESSON PLAN 1****Objective(s)**

- Students will accurately sing “All ’Round the Brickyard” and identify the form as AB form.

**Procedures**

- Place a pitch map showing melodic contour with brick icons and words on the board for “All ’Round the Brickyard.”
- Have students stand in a circle and walk in place to a beat I create, patch, and do rhythm patterns for “All ’Round the Brickyard.”
- Sing “All ’Round the Brickyard” with words and have the students listen while keeping the beat.
- Ask them what it is they are keeping. (The beat)
- Sing the first phrase (up to the end of measure 2) with words and have the students repeat you; do this twice.
- Sing up to the second phrase (end of measure 4) with words and have students repeat you; do this twice.
- Sing both phrases together but tell students to only listen; ask them to hold up a number 1 when they hear the first pattern and a number 2 when they hear the second pattern.
- Ask the students if they are the same or different; they will answer “different.”
- Explain that because they are different they get different letters (A and B). If they sounded the same they would get the same letter.
- Have the students sing the song with you the whole way through with words.
- Have the students sing the song without you the whole way through with words.
- Have the students walk around the room to the beat and sing along with you; have them listen to what movement you say and have them sing and do the action.

**169****Rubric/Assessment(s)**

## Informal Assessment

- In reference to the pitch map of bricks on the board with words, ask the class which section is an A section and which section is B; place magnetic letters.
- Have students walk in place to the beat in a circle for rhythmic patterns.

**LESSON PLAN 2**

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**Objective(s)**

- Students will improvise movements on the beat of the song and also body percussion for four beats in between singing.

**Procedures**

- Start with reviewing rhythm patterns from “All ’Round the Brickyard.”
- Refresh students’ minds by singing the song the whole way through and having them sing or hum with you if they remember while marching to the beat. Then ask if we can all try it together and have everyone sing with you, then without you.
- Have the class stand in a circle and walk around to the beat you are playing on the drum. Pick a starting student, and then explain that you are going to sing the first action words, and then that student will continue next.
- Ask all the students to sing with you; they will perform the action word you sing. The starter student will sing the next set of actions words, and then the student behind him or her, and so on. Every student should be singing along and doing the motions.
- Not everyone needs to have a turn but make sure everyone is moving on the beat.
- Have the students mimic your body percussion for four beats after the song and then come up with their very own on the next four beats. Explain this, and then explain who is student 1 and who is student 2, and that student 1 will come up with his or her very own body percussion on the first four beats, and then student 2 will do his or her very own after, as was just done with the whole class.
- Have students walk around the room and sing the song; when the students reach the end of the song they need to find a partner. If they are student 1, they will do four beats of body percussion first, and then student 2 will echo with four beats of body percussion. Then they will continue to walk around the room as they continue to sing the song; they will find another partner at the end and improvise new body percussion.

**Rubric/Assessment(s)**

- Observe each student performing his or her improvised action and make sure each student is moving to the beat. The teacher will walk around during their four beats of body percussion improvisation and make sure to observe each individual student’s improvisation with the partner. The teacher will make sure to mark each student’s grade down using the rubric in Table 8.14.

**Table 8.14** “All ’Round the Brickyard” Assessment Rubric

<b>Rubric Goal</b>	<b>Meets Goal</b>	<b>Needs Work</b>	<b>Not Quite</b>
Steady beat	Walks on the steady beat all the time or quickly finds the steady beat if begins to get lost	Walks on steady beat most of the time and takes some thinking to find it once it's lost	Rarely or never walks on the steady beat
Movement improvisation	Quickly comes up with action words, sings and does motion on eighth notes	Pauses to think about action word; either does not sing at the correct time or does not show the motion	Does not think of an action word or takes awhile to think of one; does not do motion and does not sing at the correct time
Body percussion	Creates four beats of body percussion and gives partner full four beats of body percussion	Creates less or more than four beats of body percussion and/or does not understand when it's partner's turn	Does not create four beats of body percussion or does not give partner a turn

**LESSON PLAN 3**

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**Objective(s)**

- Students will improvise movements on the beat of the song and also body percussion for four beats in between singing.

**Procedures**

- Talk about the meaning of the song being a working song for slaves and the brickyard being the place where slaves would make bricks.
- Tell a story about the slaves singing to pass the time away and singing about being remembered because they didn't know what the future held for them. (Make up story)
- Mention other African American folk songs and play examples; talk about similar lyrics and what the song is portraying.
- Have students tell the class something they want to be remembered for. This could be something about them, what they do every day, what they will do, and so forth.
- Sing the actions that the students talk about as the action words in the song, and have the students repeat you and come up with actions.

**Rubric/Assessment(s)**

- Objective 1 assessment: The students will walk in a circle to the beat while they sing “All ’Round the Brickyard” and do various movements to the beat. The teacher will observe that everyone is moving to the beat around the circle by watching each individual student.
- Objective 2 assessment: Students will walk in a circle to the beat and take turns improvising action words and movements one after another on the eighth notes of “All ’Round the Brickyard.” When it comes to their turn they will say or sing an action and do the motion and the rest of the class will join in on that motion. After, the students will walk around the room while singing, and when the song ends they will find a partner (a 1 if they are a 2, or a 2 if they are a 1) and improvise four beats of body percussion; their partner will then improvise four beats and they will continue singing. The teacher will walk around and make sure to observe each student individually.
- Objective 3 assessment: Students will listen to “All ’Round the Brickyard” and hold up a 1 when they hear the tonal patterns of the first part of the song and a 2 when they hear a tonal pattern of the second part of the song. Then, they will identify if they are the same or different. The students will then listen to two different songs and hold up which song (1 or 2) has AB form, or two different parts.
- Individual assessment should be documented as the teacher observes.

Respond:

Got it!

Holds up correct number  
of song that demonstrates  
AB form

Don't have it

Holds up incorrect number of song  
that demonstrates AB form

## Adaptations (Size, Color, Pacing, Modality)

- *Size:* Create a life-sized pitch map with real bricks on the floor; the bricks on the floor will show the melodic contour of the song. This way the student can see the beat larger and can physically feel the beat! Use an animal symbol underneath the bricks to represent and mark where the beat would be, and then have the student take the stuffed animal version of this animal and move it along the bricks to the beat of the song (also kinesthetic). The student will also only be responsible for knowing the second phrase of the song while keeping the beat. The student will also need to be able to improvise in his or her own way after the second phrase, whether this be with instruments, voice, or body percussion. Have a large A and a large B cutout colored red handy in the classroom to hold up when singing the A section and B section (size and color).
- *Color:* In regards to the pitch map discussed in the next entry (“Visual”), the visual image will be color coordinated and relate to the physical pitch map referred to previously. The characters that represent the beat will all be the same bright-colored animal, and the bricks and words will all be red to represent pitches and the words that go with it. Since the beat is what we are really focusing on, that will be the thing that is the different color so that it stands out.
- *Pacing:* One student will be the ultimate beat keeper for the day! Instead of singing and stepping to the beat, just have the student keep the beat OR sing the song. Ultimately, to fit objective number 1, the student will keep the beat on a drum for the whole song.

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### *Modality:*

#### *Visual:*

- Put a pitch map on the board; the visual image will show the melodic contour of the song using brick icons and an animal placed under the bricks will indicate the beat. This is so that the beat can be compared to the placement of the words and melodic contour of the song. There will also be real-life bricks placed around the room to walk around so that the student can relate the meaning of the song to real-life objects.

#### *Aural:*

- Since the student will be keeping the beat throughout the song during class, provide a recording of the song for the student to listen to. Also, for the body percussion improvisation, the student can speak the sounds for the body percussion instead of doing it with his or her body, could make sounds, play a beat box, or play instruments for his or her pattern.

#### *Kinesthetic:*

- This lesson is kinesthetically involved; however, the student will act out the action he or she would like to show for his or her turn in the song instead of singing it. The student will show the class what he or she would like to do and everyone will sing the action. Students will also take turns playing instruments for different actions instead of doing movements so the student will feel and hear where the improvisation would go; this would be a kinesthetic and auditory modality accommodation.

## Modifications

- *Winding backward:* Observe the student for a response to music, any response at all. Does the student recognize that music is playing? Provide the student with sheet music so he or she can see what music looks like and observe the student to see if there is any reaction to the look of musical notation. Play a song for the student and see if there is any response—if there is a noise being made, a movement, or an emotional reaction. This student may be moving, making noises, or using facial expression. Compare these actions to the student's actions when music is not present to see if there is a noticeable difference in emotion or personality. If there is no reaction, try singing a song softly or playing an instrument to see if the student responds. Look to see if the student keeps the unsteady beat; see if the student is using any beat at all, either off of the steady beat or at a faster or slower tempo, but that there is a pulse in his or her body with the music. Prompt for the unsteady beat by asking the student to find the pulse in the song or ask the student to use his or her body or voice, whichever works best.
- *Winding forward:* Have the student patch with the song to get a feel for rhythmic values and then have the student clap the rhythm he or she hears in the song. Then, continuing forward, have the student play the rhythms on a drum and eventually improvise rhythms on the drum during the song. Provide the student with sheet music with written solfège on the notes, as well as a recording to go with it that sings the solfège along with the sheet music. While others are singing the words, tell the student he or she can try singing along with the solfège and give the student the hand sing chart that he or she can use to practice solfège hand signs while singing. Provide the student with an information sheet on the pentatonic scale pitches, and have him or her improvise the pentatonic scale on an Orff instrument during the song.

**LESSON PLAN****Teacher Name and School/District Affiliation**

Andrew Giotta, Shenandoah University, Virginia

**Domain Addressed**

Sensory (visual impairment)

**Objective(s)**

- Students will demonstrate use of dynamic contrasts as means of expression.
- Students will play expressively through the use of articulation markings.

**175****Materials**

- “Fire Dance” by David Shaffer
- Concert band instruments

**Procedures (Implement Learning Adaptations at Any Point)**

Day 1

Objective:

- Students will play legato and accented notes in the context of “Fire Dance” by David Shaffer.
- Students will play forte, piano, fortepiano, crescendo, and decrescendo in the context of “Fire Dance” by David Shaffer.

Procedures:

- Students will file into class.
- Students will take out their instruments.
- Teacher will lead warm-ups, consisting of:
  - Remington exercise
  - G minor concert scale
  - D minor concert scale
- Teacher will hand out music to students.
- Class will sight-read “Fire Dance” by David Shaffer. (Student with sensory impairment will be given copy with enlarged articulations and dynamic markings. Also give this student the colored transparency.)
- Define terms:
  - Articulation (style with which a note is played)
  - Legato (a smooth, connected note)
  - Accent (a note played with a harder articulation to make it stand out more)
  - If needed, play these articulations for students so they can hear what it needs to sound like.

- Define terms:
  - Dynamic (volume of the music)
  - Forte (strong)
  - Piano (soft)
  - Fortepiano (start the note strong, then immediately get softer)
  - Crescendo (gradually play stronger)
  - Decrescendo (gradually play softer)
  - If needed, play these dynamics for students so they can hear what they sound like. (Play dynamic change and have students change their height level in accordance with what they hear.)
- Review measures that students have articulation difficulties with.
  - Measure 4 (staccato), measures 7 and 8 (accents), 9 to 12 (flutes: legato and accents)
- Review measures that students have dynamic difficulties with.
  - Measures 11 to 14, 30
- Work on the music from measures 1 to 35.
  - Aim for correct articulations and dynamics.
  - Notes and rhythms may be a problem; do not worry about those at this point.

### Rubric/Assessment(s)

- Assessment type: Performance.
- Assessable components: Use of dynamic contrasts, use of articulations.
- Assessment directions: Students will play excerpts from the piece in which they play dynamic contrasts and use different articulations (Table 8.15).

**Table 8.15** “Fire Dance” Assessment Rubric

Qualifier	Mastery	Intermediate	Beginning
Articulations	Performance is expressive using articulation markings (accent, and staccato).	Music is played using articulation markings (accent or staccato).	Music is played but lacks articulation markings.
Dynamics	Performance is expressive using dynamic contrasts.	Music is played with inconsistent use of dynamic contrast.	Music is played but lacks dynamic contrast.

### Adaptations (Size, Color, Pacing, Modality)

*Size:* Rewrite the dynamic/articulation markings bigger than previously written. This will aid students in seeing what articulation they need to perform and allow them to play expressively.

*Color:* Use a colored transparency sheet to read the music. A colored transparency will make the notes on the page easier to read, as it will take away the stark contrast of black on white. Being able to read music will enable students to play more expressively.

*Pacing:* Slow down the tempo during the assessment. The assessment is for dynamic and articulation ability, not for speed. This will allow the students to focus more on what they are playing and need to play, and allow them to play more expressively because of it.

*Modality:*

*Visual:*

- Change conducting style during articulation/dynamic changes (bigger, smaller, “sharper”). The student with a visual impairment may play more expressively with a more distinct conducting pattern as opposed to the symbols on the sheet music.

*Aural:*

- Play examples of dynamic changes within the music for students. If a student is visually impaired, he or she will more easily benefit from an aural example.

*Kinesthetic:*

- Play a recording for students to listen to. Students will crouch or stand depending on how loud the music gets. By having a student with a visual impairment listen to a recording and adjust his or her height according to dynamics, he or she will internalize the change that must happen when playing the music.

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## Modifications

- *Winding backward:* Students will play one excerpt with either dynamic changes or articulation changes this week. Next week they will play the other half of the test. This will allow the students more time to learn the music and more practice being expressive while playing it.
- *Winding forward:* Students will play written dynamics and articulations. They will also have prepared their own copy of the music with different dynamics and articulations and will play that version as well. This will show a greater understanding of expressivity, as they will compose their own articulation and dynamic markings.

Students with both wound-back and wound-forward assessments will use the same rubric. Wound-back students will have the test split up over 2 weeks. Wound-forward students will be assessed on both the excerpt as written and their own version.

**LESSON PLAN: "ENGINE #9" MUSIC LITERACY  
WITH INSTRUMENTS**

**Teacher Name and School/District Affiliation**

Dr. Stephanie L. Standerfer, associate professor of music education, Shenandoah University, Virginia

**Domain Addressed**

Cognitive and/or physical

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**Objective(s)**

Student will be able to play the rhythm of the song using quarter notes and eighth-note pairs (instrument part 4).

**Materials**

**Musical Example 8.26**  
Engine #9

Music notation for "Engine #9" featuring five parts:

- Voice:** Sol Mi
- Part 4:**
- Part 3:** Sol Mi
- Part 2:** Sol Mi
- Part 1:** Sol Mi

The lyrics are:

En - gine, en - gine num - ber nine, Go - ing down the rail - road line.

If the train goes off the tracks, Will I get my mon - ey back?

Individual instrument parts should be printed for student use at the instruments. The two-line staff presents only the information necessary for this musical experience.

## Procedures

### *Suggested Sequential Lessons*

This song is designed to be taught in small sections of four sequential class periods so that musical skills can be developed over time. The methodology utilizes solfège, Takadimi rhythm system (Hoffman, Pelto, & White, 1996), and an aural-oral teaching process (Krueger, 2010).

#### ***Lesson 1: Auditory Preparation***

- Echo rhythm patterns with quarter notes and eighth-note pairs with a neutral syllable (e.g., bum).
- Echo rhythm patterns with quarter notes (ta) and eighth-note pairs (ta-di).
- Echo tonal sol-mi patterns with a neutral syllable (e.g., bum) using Glover-Curwen hand signs to indicate the difference in high and low pitches.
- Echo tonal patterns with sol and mi solfège syllables using Glover-Curwen hand signs.
- These steps can be integrated to begin two or three class periods prior to beginning the next lesson where notation is introduced. It is important for students to have the sounds in their ear and to feel the rhythm kinesthetically prior to seeing the symbols.

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#### ***Lesson 2: Rhythm Reading—Voice Part***

- Show students a beat map with four measures of quarter notes. Ask students to look for the bar lines. How are the beats grouped? (Sets of four)
- Have students tap and say the rhythm.
- Have students echo a pattern with three eighth-note pairs and a quarter note.
- Ask students how the rhythm is different from the quarter notes in the notation. (Some beats have two sounds)
- Create eighth-note pairs by drawing the beam and stem on the first, second, and third quarter notes in the measure.
- Ask students what musicians might say for the second sound. (“Di” should carry over from the auditory preparation)
- Lead students in performing the measure with paired eighth notes guiding their eyes to reading each note.
- Add beams and stems so that all four measures are the same. This will then show the rhythm of the song. Lead students in performing the rhythm while guiding their eyes to the notation.
- Establish the beat and begin students in performing the rhythm with syllables. Step back from the notation to informally assess how successful students are performing the new rhythm. Make sure not to attract students’ attention from reading the notation.
- Use a silent signal to self-evaluate accuracy of the rhythmic performance.

#### ***Lesson 3: Melodic Reading***

- Perform the rhythm with syllables.
- Ask students to identify the key. (Sol is the top line; mi is the bottom line)

- Ask students to show which pitch is first in the song. (Sol)
- Which pitch ends the first measure? (Mi)
- Is there anything that repeats (is the same)? (Each measure is the same)
- Show me which pitch we end with. (Mi)
- Establish the tonality and lead students into singing, guiding their eyes to each note. Have students sing the solfège with the Glover-Curwen hand signs.
- Choose a student director to lead the singing as the teacher informally assesses students' accuracy. Make sure not to distract students' attention from reading the notation.

#### ***Lesson 4: Reading the Song***

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- Perform the rhythm with syllables.
  - Identify the key, pitch set, and starting pitch.
  - Establish the tonality and lead students into singing the first two beats. Drop back and watch for independent musicianship.
  - Introduce the text for the song by asking what the song is about.
  - What happens to the train? Why would you want your money back?
  - Say the words while keeping the beat.
  - Establish the tonality and lead students into singing the song with the text and hand signs.
  - Teach the chosen instrument patterns by singing the pitches and “playing” on the body first. Transfer patterns to instruments. Part 4 would be the target behavior to meet the objective. Teach parts 1, 2, and/or 3 to reinforce skills and allow students to self-select the most appropriate challenge as per any needed curricular modifications (see later). Use multiple class periods to teach the instrument parts if necessary.

#### ***Additional Ideas***

- Students can add movement by forming a “train” line with an engineer that rotates to an instrument part with each repetition. Start with several students at the instruments. Allow more time for students needing extra repetitions of the instrument parts to master the skill.
- Add an eight-beat improvisation in between each repetition of the song. This can be rhythmic, using quarter notes and eighth-note pairs, or melodic, using sol and mi.

#### **Rubric/Assessment(s)**

Individual student achievement of the most appropriate objective/outcome should be documented as students rotate to instruments. The teacher can watch small groups of students at the instruments and note students who are watching the notation as they play and indicate the level of skill as meeting the expectation, developing the skill, experiencing minor errors that additional practice would alleviate, or not being able to play the attempted part at this time. Students experiencing greater levels of difficulty with a part should be guided to a part that better matches their current skill set. The multiple levels of objectives and corresponding instrument parts provide several options to match students to the most appropriate skill.

### Adaptations (Size, Color, Pacing, Modality)

- Since this arrangement is designed for younger elementary students, the size of the notation should be enlarged for most students. Advanced students who may be engaged in music activities outside of school may prefer a smaller size more closely related to their music in other contexts.
- To introduce the new concept of paired eighth notes, they can be color-coded to stand out among the known elements of quarter notes and the staff lines. For students who are working on the skill of playing with alternating hands, the notes can be color-coded to match the hands (e.g., right = red, left = blue).
- Allowing students to self-select the part that poses the most appropriate challenge is one option for adapting the pacing and teaching the skills over several class periods.
- The suggested teaching process includes avenues for students with visual, auditory, and kinesthetic preferences. Some students may need additional visual cues such as a hand-out of material being presented to the class on a whiteboard or Smart Board. Other students may need a buddy to explain the part verbally when at the instrument. Still other students need more time to practice the part with body percussion before trying it on the instrument (or more turns at the instrument).

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### Modifications

- Student will be able to keep the beat.
  - Part 2 has the sol-mi harmonic interval on the beat with bilateral movement.
  - Part 1 has sol-mi played on the beat with independent mallet movement.
- Students will be able to read and play patterns with quarter notes and quarter rests.
  - Part 3 incorporates quarter rests for which students can tap their shoulders or tap their mallets together so that they feel the beat of silence.
- Students will be able to play the melody.
  - Students with advanced skills can play the melody (voice part) on the barred instruments.

## Appendix A: Reflection Worksheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class: \_\_\_\_\_

### *Composition Reflection*

Use these questions to help you reflect on your time composing. How did you feel and what did you think about?

While I was writing my composition, I felt \_\_\_\_\_, because \_\_\_\_\_

I thought about:

- 
- 
- 

Next time I compose I will take some of this advice. (Circle one) Yes No

Next time I compose I will make these changes: (Try for two!)

- 
- 

When I think of *constructive criticism*, I feel: (Circle one)

☺ ☺ ☺

I gave helpful constructive criticism to my classmates, such as:

- 
- 
-

# 9

## Conclusions

### General Teaching Strategies for Students with Special Needs

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Regardless of the specific challenge or difference, there are some global strategies that work for all students with special needs. Our preparation for each encounter with them, in part, determines the level of success we have during our teaching opportunities.

There are 10 considerations to keep in mind when preparing to work with students with special needs.

1. Know your students.
  - Talk to your school guidance counselor or administrator about your students.
  - Check information on the Individualized Education Program (IEP) and behavior management plans to know how to approach each student (behaviorally, academically, socially).
  - Ask special education staff members to assist in understanding any of the IEP paperwork that may be confusing or contain new information.
  - If possible, contact students outside of school. Postcards can be a novel way to let a student know how interested you are in including them in your music teaching.
2. Know your special education faculty.
  - Take the time to get to know the special education faculty at your school. Visit their classrooms.
  - Know which special education teacher is responsible for each IEP.
  - Know the specialties of each special education teacher (brainstorming, behavior modifications, curriculum adaptations) and ask for their assistance when needed.
  - Invite special education teachers to visit your classroom and offer any advice.
  - Develop a good working relationship with other teachers. Let them know you value the inclusion of their students in your classes and ensembles.
3. Know your special education staff members.
  - Get to know paraprofessionals and instructional assistants. They are with these specific students for most of the day and may have unique perspectives regarding their needs.
  - Invite paraprofessionals and instructional assistants to observe your class or ensemble and ask for their suggestions based on their experiences and knowledge regarding the specific students.

4. Know your administration.
  - Get to know the specific culture and policies regarding students with differences at your school. Be aware of the procedures regarding noncompliance of students during school and how specific students may be disciplined as a result of these events.
  - Ask about the possibility of attending an IEP meeting early in the year to become acquainted with the process.
  - Become an active part of the school community.
5. Know how to advocate for the least restrictive environment (LRE).
  - The general classroom and ensemble setting are not necessarily the LRE for all students.
  - Students included in the general education setting for academic classes may or may not be included in other classes. LRE is not universal.
6. Know your instructional methods and materials.
  - Use technology to enhance and enlarge materials.
  - Provide written materials for all spoken instruction (icons or text).
  - Allow a hands-on examination of all materials and equipment.
  - Provide recordings of rehearsals and classes.
  - Allow students to respond in their preferred modality (visual, aural, or kinesthetic) for any assessment.
  - Provide materials in advance.
  - Code music or instruments with colors or symbols.
  - Use highlighters (erasable) or colored pens.
  - Provide written or iconic rehearsal schedules.
  - Individualize assignments that are aligned with IEP information.
  - Allow students to be partners in planning their own adaptations, accommodations, and modifications.
  - Prepare music in advance with indication for tempo, phrasing, breathing, meter, measures, and so forth.
  - Create visual aids for difficult notation, text, or terms.
7. Know the physical arrangement of your classroom.
  - Orient students to safety issues in the classroom.
  - Plan ahead and let students know when you make physical changes to the classroom.
  - Check your room often for possible hyper or hypo sensory items.
8. Know your classroom management style.
  - Use seating arrangements to facilitate good behavior management.
  - When possible, use the same behavior management plan used by other teachers.
  - Use a signal or word you have prearranged with a student for notification when behavior is not appropriate.
  - Be available for parent/teacher conferences.
  - Make sure all students know they are of value to the group.
  - Be flexible and modify expectations when needed.
  - Provide specific instructions and feedback regarding behavior privately rather than risk a verbal struggle in class.
  - Structure the classroom so that expectations are understood, rules are plainly stated, and routines are predictable. Review rules frequently.

- Assist students with transition difficulties that could lead to behavior disruptions.
  - Encourage students to talk themselves through difficult tasks—step by step.
9. Know how and when to ask for help.
- Before asking for outside help, make sure you have done everything possible to improve the situation yourself.
  - If you have already tried several solutions, you will be better able to define the situation precisely.
10. Know that you are not alone.
- There are a variety of sources available to assist on a local or more global scale. The IEP or case study team is available, as are central and district-level personnel.
  - Websites, online forums, Facebook groups, and advocacy organizations are all available for brainstorming of solutions and assistance.

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## Resources Available for Music Educators

Part of remembering that you are not alone in your work to become the best teacher possible for all your students is being aware of resources available to assist music educators. In addition to the materials listed in the second edition of *Teaching Music to Students with Special Needs: A Label-Free Approach*, there are some websites with instruments and materials that can be used to accommodate and modify for students with differences.

One such resource is an ocarina. The Ocarina Workshop in the United Kingdom has developed an ocarina that can be played with one hand. There other ocarinas that can be played with four or six fingers. These instruments are in roughly the same range as a soprano recorder. The option of using an ocarina is a sound one, particularly for students who have difficulty manipulating the recorder. Students may use the ocarinas in consort with recorders, or a class or grade of students may learn the ocarina instead of the recorder. Figure 9.1 shows a child playing the one-handed ocarina.

Another instrument option for students who have difficulty with traditional instruments is the Skoog (found at <http://www.skoogmusic.com>). The Skoog is a highly adaptable Bluetooth-accessible instrument that can be programmed to sound like any instrument available in MIDI. It can perform up to five notes in a series (pentatonic). The instrument can be adjusted to sound when it is brushed slightly or adjusted to require a heavy touch to sound. The instrument can be twisted, pushed, slid, or prodded to perform using hands, elbows, and fingers. The Skoog can play in mono- or polyphonic settings. Some secondary ensemble directors have included the Skoog in their bands and orchestras for students who need accommodations in their instrument choices (see Figure 9.2).



**Figure 9.1**  
Child with ocarina

**Figure 9.2**

Skoog adaptive  
MIDI instrument



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## Examples of Incremental Sequencing

As we teach students with special needs, the idea of incremental sequencing, and of winding back our sequences to meet the sometimes very delayed functioning levels of our students, becomes critical. I have included several examples of this type of sequencing for consideration (Tables 9.1 to 9.4). The first set of sequences comes from Allison Lewis, who teaches in East Penn School District near Philadelphia, Pennsylvania.

Mrs. Lewis's goals are not necessarily thought of as linear (students could certainly demonstrate an ability to step microbeats before macrobeats, for example). This tracking sheet is meant to check off students who demonstrate these skills easily, and take notes about students who struggle with certain skills, to later brainstorm microsteps for them within the learning sequence of that skill.

Taylor Walkup teaches at the VOICE Charter School in Long Island City, New York. She also uses incremental sequencing to track the progress of her students with differences. Each student has an individual checklist. Mrs. Walkup uses the same list for each year the student is in music with her. Progress over a long period can be very reinforcing for students, parents, and teachers! Tables 9.5 and 9.6 provide two examples (rhythm and melody) of her checklists.

There are many iPad apps, adaptive musical instruments, devices, and services available for students who need accommodations in their performance of instruments. The National Association for Music Education research interest group that is focused on students with special needs has a web page filled with possibilities. The page can be found by Googling “Children with exceptionalities rig.” This page is updated on a continuous basis for music educators to use for research and teaching.

**Table 9.1** Kindergarten Goals

<b>Student Name</b>	<b>Clear Head Voice</b>	<b>Continuous Flow</b>	<b>Assimilation Pattern—Major</b>	<b>Assimilation Pattern—Minor</b>	<b>Assimilation Pattern—Duple</b>	<b>Assimilation Pattern—Triple</b>	<b>Greeting or Goodbye—Solo</b>

**Table 9.2** Tonal Goals (sol-mi-la)

**Table 9.3** Tonal Goals (do, re, high do, low la, low sol, fa, low ti, etc.)

Student Name	Echo Patterns, Using Solfa and Hand Signs	Sing Known Song with Solfa and Hand Signs	Known Aural Decoding—Words/Neutral to Solfa	Abstract Aural Decoding	Improv	Known Reading	Known Writing	Abstract Reading

**Table 9.4** Rhythm Goals

**Table 9.5** Melody Checklist

	<b>Sequence for:</b> _____ <b>Student name</b>
	Explore the singing and speaking voice.
	Echo spoken words in a variety of tones (whisper, natural speaking, and raised).
	Sing and speak vocal exercises and exploration activities (sirens, sighs, stories, animal sounds, zipper, roadmaps, sound pictures, window shade, draw in the air, streamers/ribbons/scarves, flashlight, light saber, speak/whisper/shout/sing chart, Koosh canon).
	Use a head register purposefully in stories, rhymes, songs, and activities (puppy crying, yoo-hoo, slide whistle, raise the roof, “Clara,” “I Saw You in the Ocean,” “I Love My Little Rooster,” “Little Red Caboose,” “Engine, Engine #9,” “Pussy Cat, Pussy Cat,” “Cowboy Joe,” “Rhyme and Pop-up,” “Johnny,” “Whoops,” “Slinky,” “Count to 10,” thumbs up/ thumbs down, space bubble, sing until you can’t hear your own voice, boys and culture: “This is how we do it in class”)
	Echo a singing voice sound after the teacher.
	Sing a given pitch after the teacher, matching the pitch.
	Sing vocal exercises focusing on singing voice and pitch-matching activities (Voice Tag, Echo Songs, Tube, Melodic Patterning).
	Chain songs by phrase around the circle.
	Explore higher/lower extremes aurally, kinesthetically, and visually in folk song literature (Octave, P5, P4, M3, m3).
	Experience higher and lower pitches with sol-mi interval (folk songs and neutral syllable).
	Move to higher and lower pitches using body solfa or movements for sol-mi (no solfa syllables).
	Name the distance between these “high” and “low” sounds as “skip.”
	Echo high and low patterns on neutral syllable and “high/low.”
	Identify higher and lower pitches through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “high” for sol and “low” for mi.
	Sight-read sol-mi melodies using “high” and “low” from giant note heads on board without staff.
	Echo patterns. Teacher sings sol-mi on “loo” and students decode “high” and “low.”
	Discover sol-mi within song repertoire.
	Identify solfège syllables for sol-mi using giant note heads labeled sol-mi.
	Sight-read sol and mi from labeled note heads and label-free note heads placed higher and lower.
	Identify hand signs for sol and mi.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain sol-mi with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using sol-mi patterns.
	Audiate sol-mi patterns, including sol-mi and mi-sol, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.

(continued)

**Table 9.5** Continued

	Perform solfège syllables and hand signs for sol-mi in familiar songs.
	Improvise using sol-mi.
	Identify the staff visually using staff kits, floor staff, and so forth.
	Identify sol from note heads lined up in one space on the staff.
	Sight-read sol-sol-sol-sol from note heads on staff.
	Identify mi on the staff. When sol is in a space, mi is in the space below it.
	Sight-read sol-sol-sol-mi from note heads on the staff. Sight-read variations of sol-mi in a space on the staff.
	Identify sol from note heads lined up in one line on the staff.
	Sight-read sol-sol-sol-sol from note heads on staff.
	Identify mi on the staff. When sol is on a line, mi is on the line below it.
	Sight-read sol-sol-sol-mi from note heads on the staff. Sight-read variations of sol-mi on a line on the staff.
	Practice visual sol-mi. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol and mi using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience la in sol-la-sol-mi and sol-mi-la-sol-mi patterns (folk songs and neutral syllable).
	Move to sol-la-sol-mi and sol-mi-la-sol-mi patterns using body solfa or movements and name “step” (no solfa syllable for la).
	Echo sol-la-sol-mi and sol-mi-la-sol patterns on solfa syllables for sol-mi and neutral/“high” for la.
	Identify higher pitch for la through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “high” for la and solfa for sol-mi.
	Sight-read sol-la-so-mi melodies using “high” for la and solfa for sol-mi from giant note heads on board without staff.
	Echo patterns. Teacher sings sol-la-sol-mi on “loo” and students decode “high” for la and solfa for sol-mi.
	Discover la within song repertoire.
	Add body solfa for la.
	Identify solfège syllable for la using giant note heads labeled la.
	Sight-read sol-la-sol-mi patterns from labeled note heads and label-free note heads placed higher and lower (sol and la are closer, vertically, than sol and mi).
	Identify hand sign for la.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain la with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using sol-la-sol-mi and sol-mi-la-sol-mi patterns.
	Audiate la patterns, including sol-la-sol-mi and sol-mi-la-sol-mi, from hand signs or tone ladder.

**Table 9.5** Continued

Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
Perform solfège syllable and hand sign for la in familiar songs.
Improvise using so, mi, and la.
Identify sol from note heads lined up in one space on the staff.
Sight-read sol-sol-sol-sol from note heads on staff.
Identify la on the staff. Sol and la are always opposites. When sol is in a space, la is on the line above it.
Sight-read sol-sol-sol-la from note heads on the staff. Sight-read variations of sol-la on a line on the staff.
Identify sol from note heads lined up in one line on the staff.
Sight-read sol-sol-sol-sol from note heads on a staff.
Identify la on the staff. When sol is on a line, la is on the space above it.
Sight-read sol-sol-sol-la from note heads on the staff. Sight-read variations of sol-la in a space on the staff.
Practice visual la. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of la: sol-la-sol-mi, sol-mi-sol-la, mi-sol-la, la-sol-mi, and so forth.
Compose melodies using solfa on a staff.
Write songs and patterns including so, mi, and la using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
Experience do in sol-do, sol-mi-do, and do-mi-sol patterns (folk songs and neutral syllable).
Move to sol-do, sol-mi-do, and do-mi-sol patterns using body solfa or movements and review steps and skips (no solfa syllable for do).
Echo sol-do, sol-mi-do, and do-mi-sol patterns on solfa syllables for sol-mi and neutral/“low” for do.
Identify lower pitch for do through pitch-matching activities and songs aurally, visually, and kinesthetically.
Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “low” for do and solfa for sol-mi.
Sight-read sol-do, sol-mi-do, and do-mi-sol melodies using “low” for do and solfa for sol-mi from giant note heads on board without staff.
Echo patterns. Teacher sings sol-do, sol-mi-do, and do-mi-sol on “loo” and students decode “low” for do and solfa for sol-mi.
Discover do within song repertoire.
Identify solfège syllable for do using giant note heads labeled do.
Sight-read sol-do, sol-mi-do, and do-mi-sol patterns from labeled note heads and label-free note heads placed evenly spaced and vertically on board.
Identify hand sign for do.
Echo patterns (solfa to solfa) using hand signs.
Sing known melodies and songs that contain do with solfège syllables and hand signs.
Decode solfège syllables and hand signs from teacher humming a known song using sol-do, sol-mi-do, and do-mi-sol patterns.

*(continued)*

**Table 9.5** Continued

	Audiate do patterns, including sol-do, sol-mi-do, and do-mi-sol, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for do in familiar songs.
	Identify sol from note heads lined up in one space on the staff.
	Sight-read sol-sol-sol-sol from note heads on the staff.
	Identify do on the staff. “Sol and do are always both in a space or both on a line. When sol is in a space, do is two spaces below it. When sol is on a line, do is two lines below it. OR sol-mi-do goes space-space-space, or line-line-line, going down.”
	Sight-read sol-do and sol-mi-do from note heads on the staff. Sight-read variations of do patterns on a line on the staff.
194	Practice visual do. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of do: sol-mi-do, do-sol, sol-do, do-mi-sol, la-sol-mi-do, do-mi-sol-la, and so forth.
	Compose melodies using solfa on staff.
	Write songs and patterns including sol, mi, do, and la using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience re in mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do patterns (folk songs and neutral syllable).
	Move to mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do patterns using body solfa or movements and review steps and skips (no solfa syllable for re).
	Echo mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do patterns on solfa syllables for sol-mi-do and neutral for re.
	Identify re as pitch lower than mi and higher than do through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for re and solfa for sol-mi-do.
	Sight-read mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do melodies using “loo” for re and solfa for sol-mi-do from giant note heads on board without staff.
	Echo patterns. Teacher sings mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do on “loo” and students decode “loo” for re and solfa for sol-mi-do.
	Discover re within song repertoire.
	Identify solfège syllable for re using giant note heads labeled re.
	Sight-read mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do patterns from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for re.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain re with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do patterns.
	Audiate re patterns, including mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for re in familiar songs.

**Table 9.5** Continued

	Identify sol-mi-do from note heads lined up on the staff.
	Sight-read sol-mi-do from note heads on staff.
	Identify re on the staff. “Re is on the line between space-space mi and do, or in the space between line-line mi-do. OR if mi and do are in spaces, re is on the line between them. If mi and do are on lines, re is in the space between them.”
	Sight-read mi-re-do, sol-mi-re-do, do-re-mi-sol, and re-sol-do from note heads on the staff.
	Practice visual re. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of re: mi-re-do, do-re-mi, re-mi-re, re-sol, sol-re, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, and re using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience low la in do-la, and re-do-la, patterns (folk songs and neutral syllable).
	Move to do-la, and re-do-la, patterns using body solfa or movements and review steps and skips (no solfa syllable for low la).
	Echo do-la, and re-do-la, patterns on solfa syllables for do-re and neutral for low la.
	Identify low la as pitch lower than do through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for low la and solfa for re-do.
	Sight-read do-la, and re-do-la, melodies using “loo” for low la and solfa for re-do from giant note heads on board without staff.
	Echo patterns. Teacher sings do-la, and re-do-la, on “loo” and students decode “loo” for low la and solfa for re-do.
	Discover low la within song repertoire.
	Identify solfège syllable for low la using giant note heads labeled la.
	Sight-read do-la, and re-do-la, from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for low la.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain low la with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using do-la and re-do-la patterns.
	Audiate low la patterns, including do-la and re-do-la, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for low la in familiar songs.
	Identify do from note heads lined up on the staff.
	Sight-read do-do-do-do from note heads on staff.
	Identify low la on the staff. “When do is in a space, low la is in the space below it. When do is on a line, low la is on the line below it.”
	Sight-read do-do-do-low la from note heads on the staff. Sight-read variations of low la patterns on a line on the staff.

*(continued)*

**Table 9.5** Continued

	Practice visual low la (la.). Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of low la when do is the tonal center: do-la,-do, la,-do-mi, do-la,-do-mi, and so forth.
	Audiate low la patterns from hand signs or tone ladder when la, is the tonal center.
	Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of low la patterns when la, is the tonal center: la,-do-mi, la,-do-re-mi, mi-do-la, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, re, and low la using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience low sol (sol,) in do-sol and sol-do patterns (folk songs and neutral syllable).
	Move to do-la-sol, do-sol, and sol,-do patterns using body solfa or movements and review steps and skips (no solfa syllable for low sol).
	Echo do-la,-sol,, do-sol, and sol,-do patterns on solfa syllable for do and neutral for low sol.
	Identify low sol as pitch a step lower than low la through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for low sol and solfa for do-la.
	Sight-read do-la-sol, do-sol, and sol,-do melodies using “loo” for low sol and solfa for do-la from giant note heads on board without staff.
	Echo patterns. Teacher sings do-la-sol, do-sol, and sol,-do on “loo” and students decode “loo” for low sol and solfa for do-la.
	Discover low sol within song repertoire.
	Identify solfège syllable for low sol using giant note heads labeled sol.
	Sight-read do-la-sol, do-sol, and sol-do from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for low sol.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain low sol with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using do-la-sol, do-sol, and sol-do patterns.
	Audiate low sol patterns, including do-la-sol, do-sol, and sol,-do, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for low sol in familiar songs.
	Identify do-la from note heads lined up on the staff.
	Sight-read do-do-do-la from note heads on staff.
	Identify low sol on the staff. “When low la is in a space, low sol is on the line below it. When low la is on a line, low sol is in the space below it.”
	Sight-read do-do-la,-sol, from note heads on the staff. Sight-read variations of low la patterns on a line on the staff.
	Practice visual low sol. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of low so: so,-la,-do-mi, re-do-la,-so, and so forth.
	Compose melodies using solfa to staff.

**Table 9.5** Continued

	Write songs and patterns including sol, mi, la, do, re, low la, and low so using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience high do' in sol-la-do' and do'-la-sol patterns (folk songs and neutral syllable).
	Move to sol-la-do' and do'-la-sol patterns using body solfa or movements and review steps and skips (no solfa syllable for high do').
	Echo sol-la-do' and do'-la-sol patterns on solfa syllables for sol-la and neutral for high do'.
	Identify high do' as pitch higher than la through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing "loo" for high do' and solfa for sol-la.
	Sight-read sol-la-do' and do'-la-sol melodies using "loo" for high do' and solfa for sol-la from giant note heads on board without staff.
	Echo patterns. Teacher sings sol-la-do and do'-la-sol on "loo" and students decode "loo" for high do' and solfa for sol-la.
	Discover high do' within song repertoire.
	Identify solfège syllable for high do' using giant note heads labeled do.
	Sight-read sol-la-do and do'-la-sol from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for high do'.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain high do' with solfège syllables and hand signs in familiar songs.
	Decode solfège syllables and hand signs from teacher humming a known song using sol-la-do and do'-la-sol patterns.
	Audiate high do' patterns, including sol-la-do' and do'-la-sol, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for high do'.
	Identify sol-la from note heads lined up on the staff.
	Sight-read sol-sol-sol-la from note heads on staff.
	Identify high do' on the staff. "When la is in a space, high do' is in the space above it. When la is on a line, high do' is on the line above it."
	Sight-read sol-la-do from note heads on the staff. Sight-read variations of high do' patterns on a line on the staff.
	Practice visual high do'. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of high do: sol-la-do', do'-la-sol, do-mi-sol-do', do'-so, so-do', and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, re, low la, low so, and high do' using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience fa in sol-fa-mi and mi-fa-sol patterns (folk songs and neutral syllable).
	Move to sol-fa-mi and mi-fa-sol patterns using body solfa or movements and review steps and skips (no solfa syllable for fa).
	Echo sol-fa-mi and mi-fa-sol patterns on solfa syllables for sol-mi and neutral for fa.

**Table 9.5** Continued

	Identify fa as pitch higher than mi and lower than sol through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for fa and solfa for sol-mi.
	Sight-read sol-fa-mi and mi-fa-sol melodies using “loo” for fa and solfa for sol-mi from giant note heads on board without staff.
	Echo patterns. Teacher sings sol-fa-mi and mi-fa-sol on “loo” and students decode “loo” for fa and solfa for sol-mi.
	Discover fa within song repertoire.
	Identify solfège syllable for fa using giant note heads labeled fa.
	Sight-read sol-fa-mi and mi-fa-sol from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for fa.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain fa with solfège syllables and hand signs
	Decode solfège syllables and hand signs from teacher humming a known song using sol-fa-mi and mi-fa-sol patterns.
	Audiate fa patterns, including sol-fa-mi and mi-fa-sol, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for fa.
	Identify sol-mi from note heads lined up on the staff.
	Sight-read sol-sol-sol-mi from note heads on staff.
	Identify fa on the staff. “When sol and mi are in space-space, fa is on the line between them. When sol and mi are on line-line, fa is in the space between them.”
	Sight-read sol-fa-mi from note heads on the staff. Sight-read variations of fa patterns on a line on the staff.
	Practice visual high do’. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of fa: sol-fa-mi, mi-fa-sol, fa-re, re-fa, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, re, low la, low so, high do’, and fa using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience low ti (ti,) in do-ti,-do patterns (folk songs and neutral syllable).
	Move to do-ti,-do patterns using body solfa or movements and review steps and skips (no solfa syllable for ti).
	Echo do-ti,-do patterns on solfa syllable for do and neutral for ti.
	Identify low ti as pitch a half step lower than do through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for low ti and solfa for do.
	Sight-read melodies with do-ti,-do using “loo” for low ti and solfa for do from giant note heads on board without staff.
	Echo patterns. Teacher sings do-ti,-do on “loo” and students decode “loo” for low ti and solfa for do.
	Discover low ti within song repertoire.

**Table 9.5** Continued

	Identify solfège syllable for low ti using giant note heads labeled ti.
	Sight-read do-ti,-do from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for low ti.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain low ti with solfège syllables and hand signs.
	Decode solfège syllables and hand signs from teacher humming a known song using do-ti,-do patterns.
	Audiate low ti patterns, including do-ti,-do, from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for low ti.
	Identify do from note heads lined up on the staff.
	Sight-read do-do-do-do from note heads on staff.
	Identify ti, on the staff. “When do is in a space, low ti is on the line below it. When do is on line, ti is in the space below it.”
	Sight-read do-ti, from note heads on the staff. Sight-read variations of low ti patterns on a line on the staff.
	Practice visual low ti. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of low ti: do-ti,-do, ti,-re, re-ti,, sol-fa-re, ti,, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, re, low la, low sol, high do, fa, and low ti using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.
	Experience ti in la-ti-do' patterns (folk songs and neutral syllable).
	Move to la-ti-do' patterns using body solfa or movements—review steps and skips (no solfa syllable for ti).
	Echo la-ti-do' patterns on solfa syllables for la-do' and neutral for ti.
	Identify ti as a pitch lower than do' and higher than la through pitch-matching activities and songs aurally, visually, and kinesthetically.
	Read melodic contour of developmentally appropriate folk songs from icons on board. Students sing “loo” for ti and solfa for la-do’.
	Sight-read melodies with la-ti-do' using “loo” for ti and solfa for la-do' from giant note heads on board without staff.
	Echo patterns. Teacher sings la-ti-do' on “loo” and students decode “loo” for ti and solfa for la-do’.
	Discover ti within song repertoire.
	Identify solfège syllable for ti using giant note heads labeled ti.
	Sight-read la-ti-do from labeled note heads and label-free note heads placed vertically on board.
	Identify hand sign for ti.
	Echo patterns (solfa to solfa) using hand signs.
	Sing known melodies and songs that contain ti with solfège syllables and hand signs.

**Table 9.5** Continued

	Decode solfège syllables and hand signs from teacher humming a known song using la-ti-do' patterns.
	Audiate ti patterns, including la-ti-do', from hand signs or tone ladder.
	Echo patterns. Teacher sings neutral syllable and students decode with solfa and hand signs.
	Perform solfège syllable and hand sign for ti.
	Identify do from note heads lined up on the staff.
	Sight-read do-do-do-do from note heads on staff.
	Identify ti, on the staff. "When do' is in a space, ti is on the line below it. When do' is on line, ti is in the space below it."
	Sight-read do'-ti from note heads on the staff. Sight-read variations of ti patterns on a line on the staff.
	Practice visual ti. Sight-read from staff using beach ball, Q&A, Name that Tune, hand staff, and so forth. Include all contexts of ti: do'-ti-la-so, so-la-ti-do', ti-so, and so forth.
	Compose melodies using solfa to staff.
	Write songs and patterns including sol, mi, la, do, re, low la, low sol, high do, fa, and ti using the staff, stick notation, finger staff, hand signs, body solfa, tone sets, tone ladders, and flashcards.

**Table 9.6** Rhythm Checklist

	<b>Sequence for:</b> _____ <b>Student Name</b>
	Sing and chant many songs and rhymes in simple and compound meters.
	Experience beat through motions (pat, clap, and other hands-together motions; stepping motions, alternating hands; crossing midline).
	Discover beat when singing and chanting known songs and rhymes.
	Derive beat in known songs and rhymes ♡.
	Track beat from icons ♡.
	Experience microbeat in rhymes, chants, and recorded music.
	Derive as marching or swinging microbeats.
	Experience microbeat versus macrobeat through movement.
	Identify microbeat versus macrobeat.
	Perform microbeat versus macrobeat.
	Echo rhythm patterns on a neutral syllable.
	Experience rhythm in song by clapping.
	Derive rhythm from known songs and rhymes.
	Identify rhythm as “the way the words go.”
	Derive the rhythm of known songs using icons.
	Experience beat versus rhythm through movement.
	Identify beat versus rhythm.
	Perform beat versus rhythm in known songs and rhymes.
	Echo patterns using the words “long” and “short.”
	Discover long and short rhythms from known songs and rhymes.
	Identify rhythm using words “long” and “short” and iconic notation.
	Sing and chant songs using “long” and “short.”
	Echo patterns using rhythm syllables “ta” and “ta-ti” for quarter and eighth notes.
	Derive “long” and short rhythm patterns as “ta” and “ta-ti.”
	Identify quarter- and eighth-note rhythms using syllables “ta” and “ta-ti” and rhythm symbol   and □.
	Audiate   and □ rhythm patterns from rhythm ladder.
	Perform quarter and eighth notes.
	Sing and chant songs and rhymes that use rhythmic element, rest.
	Echo patterns containing rest.
	Derive rest from known songs and rhymes.
	Identify rest as a beat of silence and identify rhythm symbol.
	Audiate patterns using quarter rest from rhythm ladder.
	Perform rhythmic patterns using rest.
	Sing and chant songs and rhymes in duple meter.
	Experience strong and weak beats.
	Derive strong and weak beats in known song and rhymes.

(continued)

**Table 9.6** Continued

	Identify and label strong and weak beats as duple meter  .
	Perform songs and rhymes in duple meter.
	Review songs and rhymes in triple meter.
	Derive beat and rhythm from known songs and rhymes in triple meter.
	Echo rhythm patterns using “ta” and “ta-tu-te.”
	Identify as one longer sound/beat “ta” and symbol and three equal shorter sounds/micro beat “ta-tu-te” and symbol  .
	Audiate patterns using   and  from rhythm ladder.
	Perform rhythm patterns using   and  .
	Sing and chant songs using rhythmic element, dotted quarter rest.
	Echo rhythmic patterns using dotted quarter rest.
	Identify dotted quarter rest as a beat of silence and rhythm symbol.
	Audiate patterns using dotted quarter rest.
	Perform rhythm patterns using dotted quarter rest.
	Sing and chant songs using half note  .
	Echo rhythm patterns using  .
	Derive that new rhythm element is held over two beats.
	Identify “tie” and tie two quarter notes together to equal one sound on two beats.
	Identify one sound on two beats as a half note using rhythm syllable “ta-aa” and rhythm symbol  .
	Audiate half-note patterns from rhythm ladder.
	Perform rhythm patterns containing half note.
	Sing and chant songs using half rest  .
	Echo rhythm patterns containing  .
	Derive half rest as two beats of silence.
	Identify half rest and symbol  .
	Audiate patterns using half rest  .
	Perform rhythm patterns using half rest  .
	Experience strong and weak beats.
	Derive strong and weak beats in known song and rhymes.
	Identify and label strong and weak beat patterns.
	Perform songs and rhymes in  .
	Sing and chant songs using 16th notes  .
	Echo rhythm patterns containing  .
	Derive that 16th notes have four equal sounds on one beat.
	Identify  using rhythm syllables “ta-ka-ti-ki” and rhythm symbol.
	Audiate  patterns from rhythm ladder.
	Perform rhythm patterns using  .

**Table 9.6** Continued

	Review known rhythm symbols. “Sometimes, we may see our rhythm symbols written differently.”
	Write paired eighth notes as two separate eighth notes $\boxed{\text{N}}$ = $\text{N} \text{ N}$ .
	Read rhythm $\boxed{\text{N}}$ = $\text{N} \text{ N}$ from rhythm ladder.
	Review   and $\boxed{\text{N}}$ .
	Write $\frac{4}{\text{N}}$ as three separate eighth notes $\boxed{\text{N}}$ = $\text{N} \text{ N} \text{ N}$ .
	Read $\boxed{\text{N}}$ = $\text{N} \text{ N} \text{ N}$ from rhythm ladder.
	Sing and chant known songs using quarter eighth-note rhythm pattern in triple meter   $\text{N}$ .
	Echo rhythm patterns using   $\text{N}$ .
	Derive rhythm pattern as two unequal sounds on a beat “long-short.”
	Identify   $\text{N}$ as two unequal sounds on a beat using rhythms syllable “ta-te” and rhythm symbol.
	Audiate   $\text{N}$ patterns from rhythm ladder.
	Perform rhythm patterns using   $\text{N}$ .
	Review 16th notes $\boxed{\text{N}}$ .
	Sing and chant songs using eighth and two 16th-note patterns $\boxed{\text{N}}$ .
	Echo rhythm patterns containing $\boxed{\text{N}}$ .
	Derive rhythm pattern $\boxed{\text{N}}$ as three unequal sounds on one beat.
	Identify   using rhythm syllables “ta-ti-ki” and rhythm symbol.
	Audiate   patterns from rhythm ladder.
	Perform rhythm patterns containing $\boxed{\text{N}}$ .
	Sing and chant known songs using two 16th and eighth-note rhythm patterns $\boxed{\text{N}}$ .
	Echo rhythm patterns containing $\boxed{\text{N}}$ .
	Derive rhythm pattern $\boxed{\text{N}}$ as three unequal sounds on one beat.
	Identify $\boxed{\text{N}}$ using rhythm syllables “ta-ka-ti” and rhythm symbol.
	Audiate $\boxed{\text{N}}$ patterns from rhythm ladder.
	Perform $\boxed{\text{N}}$ rhythm patterns (grade 3: grade-level goal).

## Concluding Thoughts

Music education continues to evolve as our society shifts. Teacher education is in a constant state of growth as our schools, leadership, and population changes. Sometimes we are made uncomfortable by the amount and pace of change. I am convinced that being made uncomfortable is a positive and necessary part of growth. Some feelings of uncertainty and discomfort stem from our experiences with difference, disability, diversity, and equity. Again, discomfort precedes change. When we feel a need to learn more about something, change our approach, add new ideas, and think about teaching in a different way, we are acting on that uncertainty and creating new growth in our teaching practice.

By reading this resource guide, as well as *Teaching Music to Students with Special Needs: A Label-Free Approach*, you have taken a step in learning more about students with differences and ideas for change in your teaching practice. I encourage you to read as much as you can about disability, difference, diversity, and equity and to apply those ideas you consider most applicable to your classroom and ensemble settings. Finally, as Arthur O'Shaughnessy said, “We are the music makers, and we are the dreamers of dreams.” Our students deserve nothing less.

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