

Transitional Kindergarten

The overarching goal of the transitional kindergarten music program is to impart a love of music and to equip students for worship through familiarity and understanding of great music and through skills development. A music specialist provides 15 minutes of music education two times a week. This skills-based program concentrates on singing and moving/dancing. The transitional kindergarten music program also introduces students to foreign language through song.

Kindergarten

A music specialist provides 15 minutes of music education four times a week. This skills-based program concentrates on singing, playing instruments, and moving/dancing. The daily activities are balanced for consistent training in all four of these areas:

1. Performance of a steady beat and simple rhythm patterns
2. Aural discrimination and vocal pitch matching
3. Development of coordination
4. Learning a large and varied repertoire of songs, especially ones correlated with the unit studies in the kindergarten regular curriculum.

Kindergarten students learn to sing a major scale, and songs that are based upon that scale. They learn to recognize the letters A through G, the numerals one through eight, and the solfege syllables. By the end of the year, they can play or sing a simple melody from “note” symbols.

The kindergarten music program also introduces students to classical music (Medieval, Renaissance, Baroque) and foreign language through song: **Spanish** – “Mi Cuerpo”, **Latin** – “Non nobis”, **French** – “Frère Jacques,” “Viva la Compagnie”, **German** – “Alle meine Entchen”

TEXT

Various teacher-provided materials such as:

Carley, Isabel McNeill. *The Magic Circle: Activity Songs and Singing Games for Young Children*. Waterloo Music, Ontario, Canada, 1994.

First Grade

First grade students receive 45 minutes of music education twice weekly. The skills-based program concentrates on singing, playing instruments, and moving/dancing. Daily activities are balanced for consistent training in all four of the following areas:

1. Performance of a steady beat and simple rhythm patterns
2. Aural discrimination and vocal pitch matching
3. Development of coordination through movement and dance
4. Learning a large and varied repertoire of songs, especially ones correlated with the first grade regular curriculum unit studies (history; explorers; pilgrims; Native Americans; kings and queens; presidents; genealogy; science, human body; and literature), art studies (da Vinci, Seurat, Renoir, and Miro), and songs used in performance (e.g., hymn of the month).

A major effort is put into memorizing songs to get the texts and melodies into the hearts and minds of the students. Students are also exposed to classical recordings and foreign languages through song (e.g., French, Spanish, German, and Latin).

TEXT

Various teacher provided materials such as, *The Magic Circle: Activity Songs and Singing Games for Young Children* (Isabel McNeill Carley) Waterloo Music, Ontario, Canada, 1994.

Second Grade

A music specialist provides 45 minutes twice a week of a carefully prepared program of music education. This skills-based program concentrates on singing, playing instruments, moving, and dancing. The daily activities are balanced for consistent training in all four of these areas:

1. Performance of a steady beat and simple rhythm patterns
2. Aural discrimination and vocal pitch matching
3. Development of coordination through movement and dance
4. Learning a large and varied repertoire of songs, especially ones correlated with the second grade regular curriculum unit studies of history, science, literature, and art studies.

A major emphasis is placed on memorizing songs (e.g., hymn of the month) to get the texts and melodies into the hearts and minds of the students. Students become accustomed to steady beat and rhythm patterns, correlating rhythms and music notation. Students learn all the names of the treble staff notes in preparation for recorder instruction in third grade. In addition, students develop a habit of active listening and become familiar with some standard classical music pieces.

TEXT

Adair, Audrey, Audrey J. Adair-Hauser, and Leah Solsrud, Photogr. *Ready-to-Use Music Activities Kit*. Parker Publishing Company, Inc.

Third Grade

Third graders have two 45-minute music classes with a music specialist each week, and one of those classes is largely devoted to recorder instruction. The Orff Schulwerk process is utilized in teaching rhythm, recorder playing, folk songs, games, and dances. The third grade music curriculum concentrates on:

1. Theory (reading treble notes and simple rhythms)
2. Singing (English songs [sometimes correlated with the history, science, art, and literature studied in the classroom] and a variety of foreign language songs)
3. Playing instruments (soprano recorder and Orff percussion instruments)
4. History/listening (composers featured in this year's NC Symphony education concert; a study of ballet [*Cinderella* and *The Nutcracker*])

Fourth Grade

Fourth graders have two 45-minute music classes with a music specialist each week. One of those classes is largely devoted to advancing the recorder studies begun in third grade. The Orff Schulwerk process is utilized in teaching rhythm, recorder playing, folk songs, games, and dances. The fourth grade music curriculum concentrates on:

1. Theory (reading treble notes and simple rhythms in more complex songs)
2. Singing (English songs [sometimes correlated with the history, science, art, and literature studied in the classroom] and a variety of foreign language songs)
3. Playing instruments (recorder [soprano or alto] and Orff percussion instruments)
4. History/listening (composers featured in this year's NC Symphony education concert; a study of opera [*Hansel and Gretel*]).

Fifth Grade

The overarching goal of Trinity's music program is to impart a love of music and to equip students for worship through familiarity and understanding of great music and through development of musical skills. Fifth graders have two 45-minute music classes with a music specialist each week. The Orff Schulwerk process is utilized in teaching rhythm, recorder playing, folk songs, games, and dances. The fifth grade music curriculum concentrates on:

1. Theory (reading treble and bass notes; reading intermediate rhythms; introduction to the use of I, IV, and V chords in accompaniments)
2. Singing (where possible, the English songs are correlated with the history, science, art, and literature studied in the fifth grade; also a variety of foreign language songs)
3. Playing instruments (keyboard, autoharp, recorder, hand chimes, guitar, and the Orff percussion instruments)
4. History/listening (composers featured in this year's NC Symphony education concert; a study of opera [*Dido and Aeneas*]).

Sixth Grade

Sixth graders participate in a 45-minute music class twice a week. The curriculum includes movement/dancing and elocution, but theory, singing and history/listening receive major emphasis. The rudiments of music theory are reviewed and reinforced at this grade level through sight singing, beginning melodic and rhythmic dictations, and simple composition. Concomitantly, students use worksheets and instruments for theory drill work. The students are continually encouraged to sing in order to increase their vocal skills and to learn a large repertoire of songs. Sixth graders concentrate on the music of the Middle Ages and the Renaissance, which correlates with their history curriculum. The music presented in the NC Symphony program is also studied. Most of the listening is guided by teacher suggestions to help the students develop active listening skills. In-depth hymn studies are also continued in sixth grade.

TEXTS

Beard, Katherine. *The Beard Worksheets for Understanding Music. Set II*. Cincinnati: The Willis Music Company.

Comeau, Giles, and Rosemary Covert. *An Illustrated History of Music for Young Musicians: The Middle Ages and the Renaissance*. Warner Brothers Publications.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence Books 1, 2 and 3, Music Theory and History Workbook*. Kjos Music Company.

Glencoe/McGraw-Hill. *Choral Connections, Mixed Voices, Levels 1, 2, and 3*.
Glencoe/McGraw-Hill.

Seventh Grade

The seventh grade music curriculum includes composition and performance, but the following areas receive the major emphasis:

1. Theory (sight singing; rhythmic and melodic dictation; composition)
2. Singing (where possible, the English songs are correlated with the history, science, art and literature studied in the Seventh grade; also, a variety of foreign language songs)
3. History/listening (Late Renaissance, Baroque, and early Classical; possibly, composers featured by the North Carolina Symphony)

Seventh graders participate in a 45-minute music class twice a week. Where possible, the activities are correlated with the history (end of the Renaissance through the U.S. Constitution), science (life science), art (Sargent, Wyeth, Vermeer, Delacroix), and literature studied in the seventh grade regular curriculum. At this grade level a major effort also is put into learning music theory as well as into the performance of an in-depth analysis of music and includes mastery of two- and three-part singing.

TEXTS

Comeau, Gilles, and Rosemary Covert. *An Illustrated History of Music for Young Musicians: The Baroque Period*. Warner Brothers Publications.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence Books 1, 2 and 3, Music Theory and History Workbook*. Kjos Music Company.

Glencoe/McGraw-Hill. *Choral Connections, Mixed Voices, Levels 1, 2, and 3*.
Glencoe/McGraw-Hill.

Eighth Grade

Eighth grade meets for one 45-minute music class each week for one semester. This course continues a systematic study of music theory begun in earlier grades, and in addition, provides a concentration on hymnology. The topic in theory is sight singing, which requires both melodic and rhythmic study and practice. The hymnology section comprises a survey of church history, a look at hymns from the various historical periods, and a consideration of some of the many criteria for a good hymn. A student who has attended Trinity School for kindergarten through seventh grade has already been introduced to more than 80 different hymns through the school wide Hymn of the Month program. It is hoped that this eighth grade course gives these students a lifetime appreciation of hymns.

TEXTS

Irvine, Allan & Tibbs, and Ruth Northrup McHose. *Sightsinging Manual, Eastman School of Music Series, 3rd edition*. Appleton-Century-Crofts, 1957.

The Hymnbook, 1955 Presbyterian hymnal