



# MUSIC AT ABINGDON

# GENERAL MUSIC



**Ms. Kingsley and Dr. Heim**

# MS. KINGSLEY



**Education:** BA in Music Education/Voice, Masters in Arts Administration

**Certification and Training:** Levels 1-3 Orff Schulwerk; semester of Kodaly training; Graduate Certification in Theatre, CUA; acting and dance training in NYC studios

**Performance:** Regional, Stock, Off-Broadway theatres, choral, recital

**Production/Directing:** theatre education wing for Off-Broadway theatre, NYC; non-profit theatre company in Oregon featuring history-enlightening productions; Arts-at Performing-Arts-Through-History youth programs and Community Arts & Meals; author/director of many youth plays based on history incorporating authentic literature, music and dance performed in schools and community centers.

# DR. HEIM



Doctor of Musical Arts (DMA), University of Maryland-College Park (Vocal Performance/Opera Studio); other degrees in conducting, voice and church music

Performed with several regional opera companies in the area (WNO, Baltimore Opera, Wolf Trap Opera, & smaller companies)

Year 16 teaching in Arlington

Orff Level 1 Certification; additional resources from First Steps in Music/Conversational Solfege (John Feierabend) and GamePlan (Kreske/DeLilles) used in classroom teaching

PROCESSES: imitation, exploration, **improvisation**, literacy

MEDIUMS: speaking voice, singing voice, body percussion, body, pitched and unpitched elemental instruments

LITERACY TOOLS: solfege hand-signs; rhythmic syllables

ELEMENTAL COMPOSITIONAL DEVICES: drones, ostinatos, elemental expanded forms, simple chordal progressions

# Integration and Differentiation

# SEQUENTIAL AND SPIRAL LEARNING PK - 5

## ACTIVITIES

**Singing**

**Dancing**

**Rhythmic and Creative  
Movement**

**Drama Strategies**

**Speech Chants**

**Playing Instruments**

## SKILLS

**Recognizing, performing  
and creating with a  
progression of the  
elements of music, dance  
and drama through  
multi-cultural materials.**

**Gaining historical  
perspective of the  
performing arts.**



# PRE-K (VPI)

- Immersion in songs, rhymes/poems, dances, song stories
- Instruments: mostly hand percussion to reinforce rhythm/steady beat
- Developing a repertoire that can then be used as a reference point going forward (and spiraling back around) in higher grades



# KINDERGARTEN

- Continued development of repertoire of songs, rhymes/poems, movement, dances, and song stories which can be used in later grades to teach concepts
- Mostly hand percussion instruments, but also some initial experiences with pitched percussion (glockenspiels, xylophones)



- Some introduction to symbolic notation in preparation for music reading concepts (i.e. long/short, melodic contour shapes, syllabic/rhythmic connection)
- Songs with Sol, Mi, La using hand signs, ear-training (echo/inner-hearing)
- Improvisation/composition (movement and short rhythm patterns, “free” instrumental, sound scapes, improvisation with pentatonic scale; vocal improvisation)

SKATING TO EMILE WALDTEUFEL'S "LES PATINEURS" (THE SKATERS)



Example of  
 symbolic  
 rhythmic  
 notation and  
 rhyme as  
 source of  
 dramatization.



BOW



WOW



WOW



(Shh)



WHOSE



DOG ART



THOU?



(shh)



LIT- TLE



TOM-MY



TUCK-ER'S



DOG.



BOW



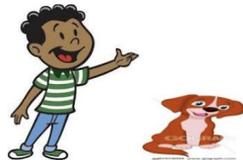
WOW



WOW



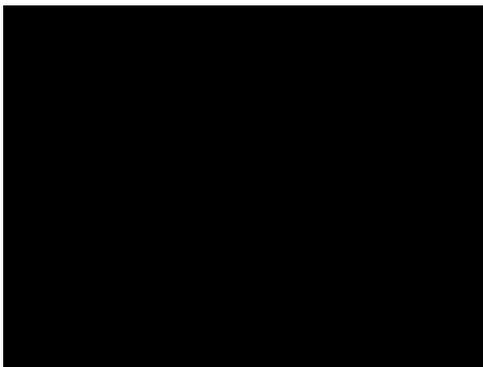
(shh)



instrumental  
“free  
improvisation”  
with creative  
movement



# 1ST GRADE



Ms. Smith's class:  
Hello Song

- Continued development of repertoire of songs, rhymes/poems, movement, dances, and song stories which are used to teach concepts which are used in later grades to teach concepts
- More use of pitched percussion instruments (xylophones, metallophones, glockenspiels) for both steady beat/accompaniment parts and beginning melodic parts and improvisation
- Notation: transition from symbolic notation to quarter/eighth/half note notation and quarter rests; continued use of rhythm syllables for rhythmic patterns
- Introduction to discreet pitch concepts
  - SOLFEGE: 'sol-mi' first, then adding 'la'
  - High-low placement of 'sol-mi-la' on 3-line staff
- Initial exposure to elements of music through contrasts (fast/slow-tempo, loud/quiet-dynamics, high-low-pitch, short/long-rhythm)
- Initial exploration of form (AB repeated; ABA; phrase structures-aaba, abac, etc.)
- Further improvisation of rhythm patterns, sung melodies, body percussion

# NOTATION: SOL, MI, LA ON 3-LINE STAFF



# FIRST GRADERS: LINES TRIO AND ANGLES TRIO - A SHAPE GARDEN (AWARENESS OF OTHERS - STARTING TO BE A MOVEMENT COMPOSITION)



## Extension:

We developed this into an ABA movement piece with the B section in zigzag, rounded or straight pathways.

# 2ND GRADE

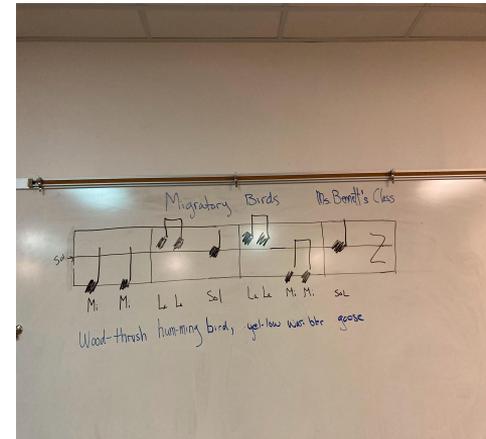
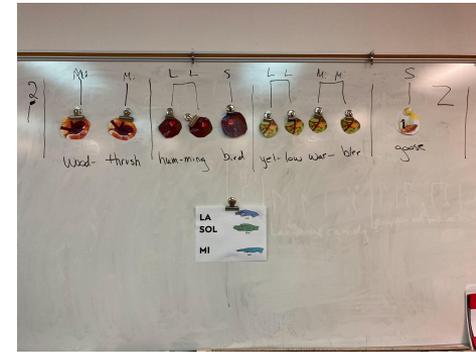
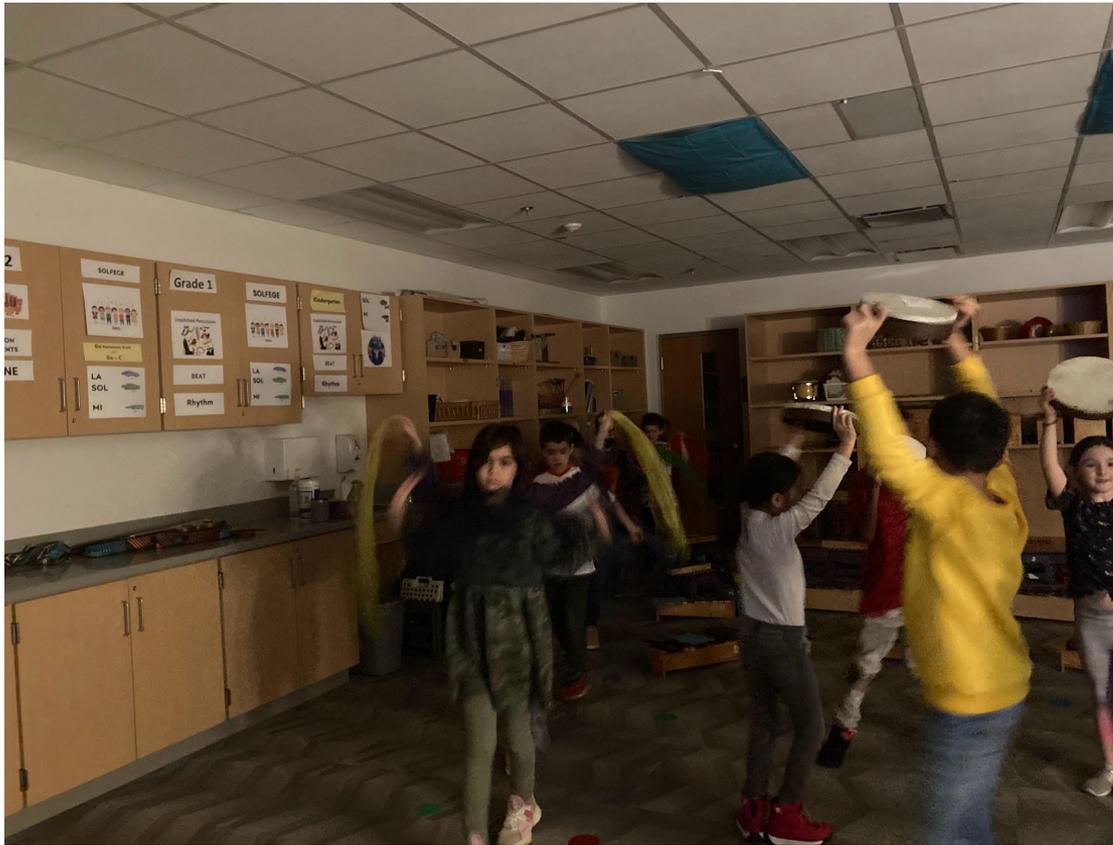
- Review of 1st Grade academic rhythm concepts (quarter, eighth, triplets, half notes, quarter rests) and pitch (sol-mi-la)
- Continued new repertoire as well as review of former repertoire to introduce new concepts:
  - whole note, half and whole rests
  - beat patterns of 2, 3, and 4
  - adding mi-re-do to pitch vocabulary to make pentatonic scale
  - Introduction to triplet beat division (6/8 time)
- More direct/overt exploration of elements of music (pitch, rhythm, dynamics, tempo, form) through critical listening and other activities/games/dances
- Instrument families: Western classical and Multi-Cultural
- Performing and creating more complex dances and occasionally accompanying them with instruments.
- Narrated drama forms with music and movement.
- Using pitched percussion instruments both as rhythmic and melodic concepts and skills.





Ghanaian  
Performance  
Project:  
“The Kudus”





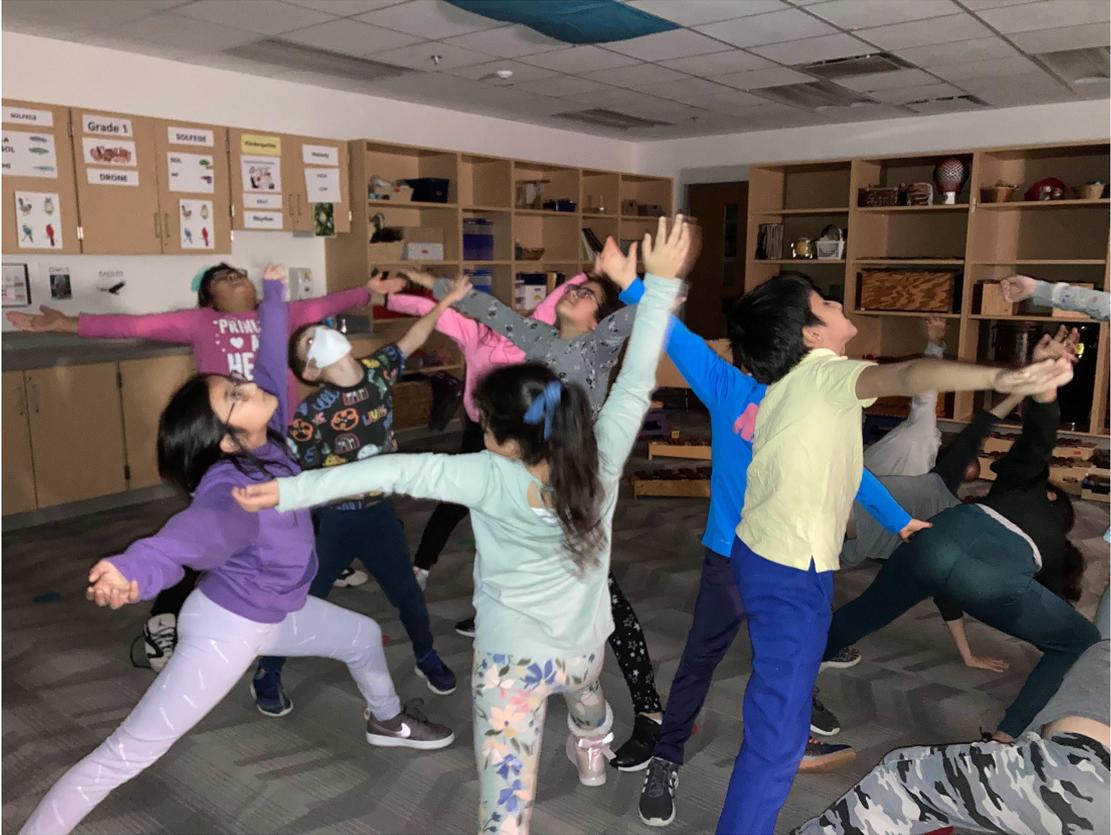
Integrating Performing Arts for pilot program, "Bridging the Americas" with Smithsonian Zoo.

# 3RD GRADE



- Review of rhythmic and pitch concepts, adding in:
  - Rhythmic Elements: syncopation, meter vocabulary with use in notation; values: dotted half note, sixteenth notes, and their rests
  - expanding on 6/8 time/triple beat division (adding in gallop rhythm)
  - Extending pentatonic scale pattern up to high do' and down to la, and so, below do ('plagal' notes)
- Up to now, all solfege/pentatonic scale work has been in C major—now looking at transposition to other keys (specifically F major), with a new 'do' homebase
- Some exposure to minor mode ('la' as homebase note) and hexatone (adding 'fa' into the scale)
- Continued use of instruments to play more complex melodies and accompaniments, sometimes 2-3 parts simultaneously
- Introduction to full 5-line staff:
  - pitch identification both by letter and solfege names
  - understanding/reading melodic contour on the staff (same note, moving by step, or skip/leap)
- Increasingly complex dances and movement activities, often accompanied with instruments and singing

Collaborative Star Constellation with UP Focus.



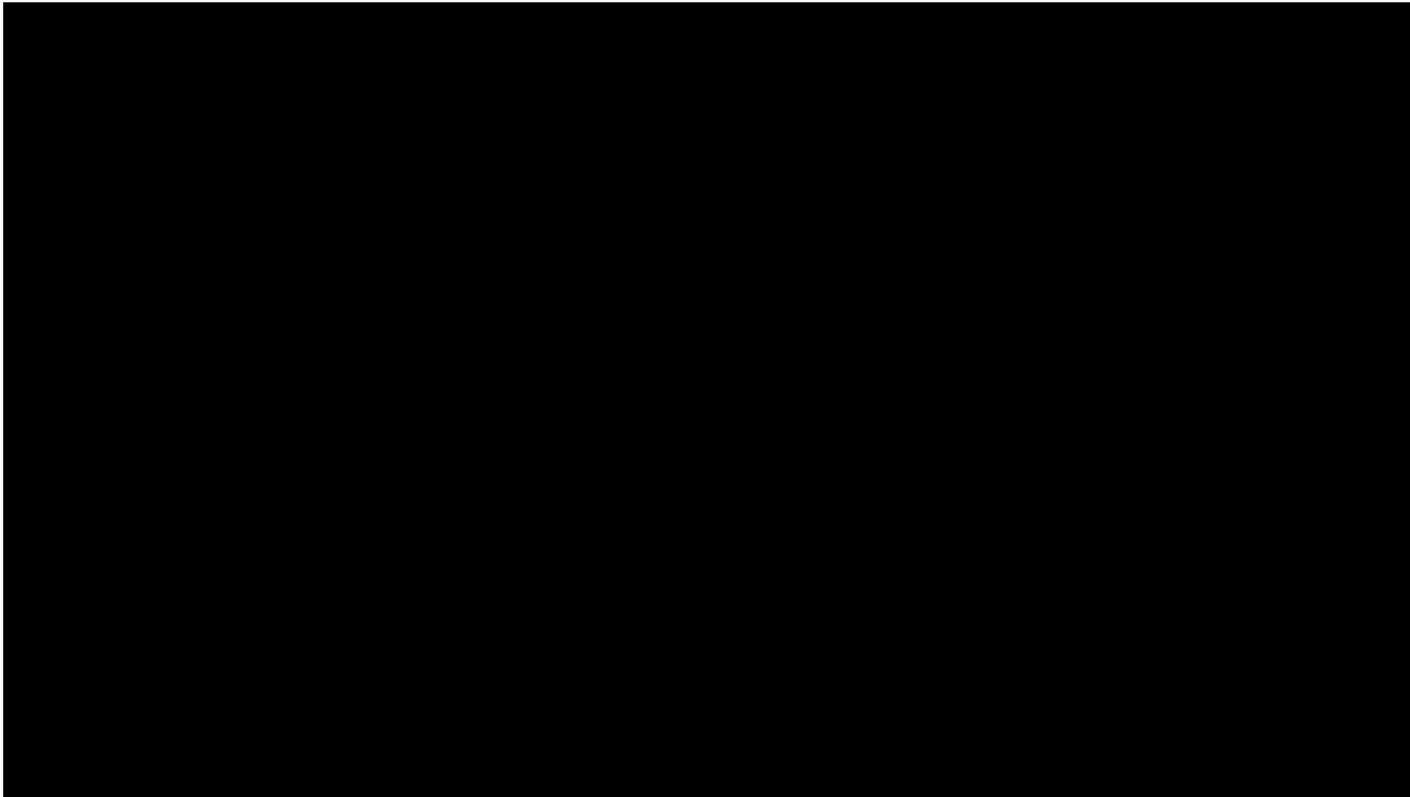
Mi, Re, Do rain  
song: playing  
melody in both  
octaves;  
enlarging form  
with interlude



# 4TH GRADE

- Integration with Virginia Social Studies through music, dances, dramatizations of stories/events.
- Increasingly complex rhythms practiced through a variety of mediums: songs, movement, body-percussion, instrumental work
  - Dotted quarter notes (in duple time)
  - Sixteenth/eighth note combinations
  - Mixed meter
- Do and La pentatonic scales are increased in use, (major and minor forms); the remaining pentatonic modes are also explored for their “affect” and application to multi-cultures.
- Singing complexity increases to use of rounds, partner songs and continued use of ostinatos and counter-melodies to provide texture and harmony. Attention to elements of singing technique: posture, breath, diction, imagery.
- Whole class, individual, and small group composition projects in music and dance based on poetry, proverbs and subjects of student interest.
- Continued awareness and purposeful use of the elements of music through music-making, movement activities and critical listening (pitch, rhythm, dynamics, tempo, articulation, timbre, form, texture)

# INTRODUCTION TO "ARISE"



# 5TH GRADE

- Increasingly complex rhythms explored
  - Dotted quarter notes (in duple time)
  - Sixteenth/eighth note combinations
  - Syncopation (placing stress/accents off the main beat)
- While pentatonic scale is still used regularly (major and minor forms), the full diatonic major/minor scales are explored as well as other modes
- Singing complexity increases to 2-3 parts at times (typically rounds or melodies with ostinato parts), as well as instrumental pieces and song accompaniments (2-4 parts)
- Increasingly complex dances (longways set, circle and mixer dances) and thematically oriented creative movement.
- Story dramatization including music and movement with dialogue.
- Introduction to concepts of functional harmony (I-V-I and I-IV-V-I) taught through rounds, 12-bar blues, and world music examples
- Use of ukulele as both an accompaniment/harmony instrument and a melodic instrument to reinforce functional harmony, scales and note reading
- Some world music drumming ensembles, from 2-5 parts, used to accompany songs
- Whole class, individual, and small group composition projects
- Exploration of elements of music (pitch, rhythm, dynamics, tempo, articulation, timbre, form, texture) through critical listening and other activities/games
- Science of Sound SOL unit reinforced through musical context



# SHCHEDRYK (UKRAINIAN NEW YEAR'S CAROL)



# INSTRUMENTAL MUSIC



**Band and Orchestra**

# MRS. KOESTERER

- Undergraduate degree from University of Missouri in Music Education
- Master's degree in Music Education with an emphasis in Curriculum from the University of Michigan (obtained last Summer)
- Primary instrument is flute
- I've been in APS the last 3 years, teaching general music and orchestra and this past year made the switch to teaching all Band and Orchestra.



# OVERVIEW

Both 4th and 5th grade band and orchestra build upon the knowledge they gain in music since kindergarten. When we add in the complexities of playing an instrument, we pull back from more challenging rhythms and other elements and focus on instrument posture/position, achieving a characteristic tone quality on their instrument and gaining fluency reading music on the music staff.

Band and Orchestra are both performing ensembles and typically give two concerts a year, one in the Winter and one in Spring.

# INSTRUMENTS OFFERED

## **Band:**

Flute

Clarinet

Trumpet

Trombone

Baritone

Percussion

## **Orchestra:**

Violin

Viola

Cello

\*\*\*Students stay on the same instrument for both 4th and 5th grade\*\*\*

# 4TH GRADE ORCHESTRA

Pizzicato technique

Basic bow hold technique

Bowing arco technique

Bowing on one string at a time

Learning the notes of the D major scale

Learning how to read music on the music staff

Playing in Unison

# 5TH GRADE ORCHESTRA

Bowing arco technique, slurs and continuing to use pizzicato technique

Learning past the notes of the D major scale

Incorporating more string crossings with the bow

Gaining fluency reading music on the music staff

Playing in multiple parts

# 4TH GRADE BAND

Air use

Consistently producing a characteristic tone

Instrument posture/position

Gaining fluency reading music on the staff

Learning the first 5 notes

Playing in unison

# 5TH GRADE BAND

Air use

Consistently producing a characteristic tone

Instrument posture/position

Gaining fluency reading music on the staff

Learning past the first 5 notes and adding more challenging rhythms

Playing in multiple parts