USER'S MANUAL

Sound Discoveries

MACMILLAN/McGRAW-HILL

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INTRODUCTION

SOUND DISCOVERIES is an entertaining, activity-based software introduction to basic musical concepts.

Each lesson in *SOUND DISCOVERIES* is divided into four sections:

1. **EXPLORE**: Allows exploration of the musical materials presented by the activity in an open-ended fashion. Students can take this opportunity to familiarize themselves with the computer interface without worrying about being right or wrong.

2. **DISCOVER:** Introduces the basic skills for the activity. The student encounters the material through a discovery-learning process, gaining understanding through clear aural and visual examples and guided exploration.

3. **PRACTICE:** Offers reinforcement of skills that the student has just learned. Answers are assessed and the student is guided to correct answers, but is not scored. After a set number of challenges, which varies from lesson to lesson, the student can choose to go on to the Create section or to continue practicing.

4. **CREATE:** Enriches the learning experience as students employ what they have learned to create their own musical compositions. The student makes aesthetic choices, applies learned skills, and is allowed to revise and alter finished work in a guided creative environment.

The beginning of every section is marked by a "Sound Lab" door. The student can skip to the beginning of the next section at any time by pressing the ESC key and selecting "Skip to the next section" on the menu.

GETTING STARTED

HARDWARE REQUIREMENTS

To use *SOUND DISCOVERIES*, you will need:

1. **Computer:**

   Apple[1] IIGS computer with at least 512K

2. **Disk Drive:**

   One 3 1/2" drive

3. **Monitor:** A color monitor is strongly suggested.

4. **Printer:** A printer is optional. All Apple printers are supported.

NETWORKS

If you have purchased the network version of *SOUND DISCOVERIES*, it will function with Corvus, Velan, Digicard, and AppleTalk networks. For installation instructions, see your network manual. *SOUND DISCOVERIES* may also be compatible with other networks, but we cannot guarantee that it will operate or that it will operate properly.

[1]Apple is a registered trademark of Apple Computer, Inc.

LOADING INSTRUCTIONS

Follow the instructions below.

> WARNING: Never remove or insert a disk when a drive light is on. Doing so may damage the disk and/or the disk drive.

If the computer is NOT on:

1. Insert any program disk in drive one.
2. Turn on the computer and the monitor.
3. The title screen will appear. Follow the on-screen instructions.

If the computer is on:

1. Insert any program disk in drive one.
2. Press the Control, , and the Reset Keys at the same time.
   Release the Reset key. Then release the other two keys.
3. The title screen will appear. Follow the on-screen instructions.

THE MAIN MENU

After *SOUND DISCOVERIES* boots up, the Macmillan/McGraw-Hill logo appears and the program advances to the title screen. Press any key, and the Main Menu screen for the disk you have chosen will appear.

To choose an activity, just click on the title of the activity with your mouse.

To access the utilities menu, press -T on this screen. (See Using the Utilities, page 55.)

SPECIAL FEATURES

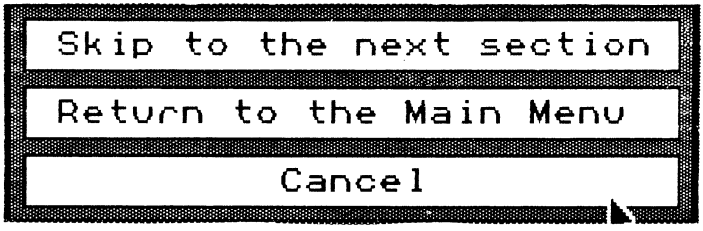
VOLUME

The control panel allows you to change the volume of the sound and music. Press Control-⌘-ESC from anywhere in the program to access the control panel. Use the arrow keys to highlight SOUND, and press ENTER. Use the arrow keys to adjust the volume to the desired level, then press ENTER. Use the arrow keys to highlight QUIT, and press ENTER again. If you are using an external speaker with a volume control, you can control the volume without using this option.

CHOOSING NUMBERS FOR SOLFEGE SYLLABLES

This option is only available on the Pitches in Bottles and Pitch Names disks. When this option is selected, the program will substitute the numbers 1 through 7 for the syllable names *do*, *re*, *mi*, through *ti*. When this option is not selected, the program will use the pitch syllable names normally. Press CNTL N from the Main Menu to select or deselect this option. The program will "remember" which option you prefer and default to the last selected option.

ESC KEY



Throughout this program, you can press ESC at any time and a menu will appear. By clicking on the items on this menu, you can:

- Skip ahead to the beginning of the next section (Discover, Practice, or Create);
- Return to the Main Menu of the disk;
- Select CANCEL from this menu to return to where you were in the program.

SUGGESTED LESSON SEQUENCE

To assure sequential development of concepts and skills, it is suggested that the software lessons be used in the following order:

	Lesson Title	Pitch	Rhythm	Disk Title
1	High and Low	√		Sound Search
2	Beat and No Beat		√	Sound Search
3	Higher and Lower	√		Pitches in Bottles
4	Sound and Silence		√	Rhythm Basics
5	*So Mi*	√		Pitches in Bottles
6	Two Sounds to a Beat		√	Rhythm Basics
7	Groups of Two		√	Rhythm Basics
8	*So Mi La*	√		Pitches in Bottles
9	The Staff	√		Pitches in Bottles
10	*Do Mi So La*	√		Pitch Names
11	Groups of Two and Three		√	Rhythm Basics
12	Half Note and Half Rest		√	Music Calculator
13	*Do Re Mi So La*	√		Pitch Names
14	Dotted Half Note and Dotted Quarter Note		√	Music Calculator
15	High *Do*	√		Pitch Names
16	Low *La*	√		Pitch Names
17	Low *So*	√		Pitch Names
18	Letter Names on the Staff	√		The Keys to Success
19	Meet the Keyboard	√		The Keys to Success
20	Whole Note and Whole Rest		√	Music Calculator
21	Whole and Half Steps	√		The Keys to Success
22	Sharps and Flats	√		The Keys to Success
23	Meter Signatures		√	Rhythm Wrap-Up
24	Syncopation		√	Rhythm Wrap-Up
25	Dotted Quarter and Eighth Note		√	Rhythm Wrap-Up
26	Sixteenth Note and Rest		√	Music Calculator
27	*Fa*	√		Pitch Names
28	Key Signatures	√		The Keys to Success
29	Six-Eight Meter		√	Rhythm Wrap-Up
30	*Ti* and Low *Ti*	√		Pitch Names

SOUND SEARCH

HIGH AND LOW

OBJECTIVE Distinguish between high and low sounds, both musical and environmental

---

EXPLORE The student may take a walk through one of three sound environments: Outside, the Music School, or the Zoo. In each environment, the student encounters sounds and may choose whether or not to "record" them. The student can proceed to the next section when four sounds or more have been recorded. The student can record up to six sounds.

DISCOVER The student investigates the sounds in the "Sound Lab." Using the "High/Low Meter," the student determines which sounds are high and which are low. The student hears each sound and makes a guess before revealing each answer.

PRACTICE The student is challenged to group all of the recorded sounds into High and Low sounds. Incorrect sounds are identified and the student is allowed to correct the grouping.

CREATE The student freely orders the sounds to make his or her own composition. The student can also elect to return to another environment to collect different sounds for the composition.

NOTES: The student may choose different sounds each time the activity is played. In addition, each environment has a different group of sounds from which to choose. The sounds are:

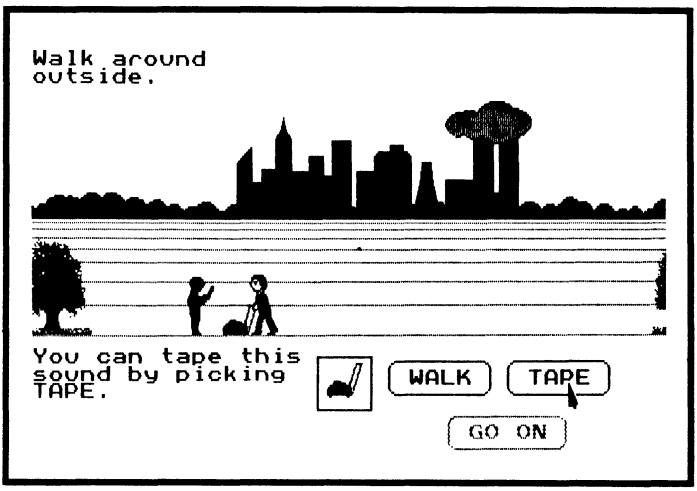
	Outside	Music School	Zoo
HIGH	Bird	Bell Tree	Bird
	Cat	Piccolo	Chipmunk
	Crickets	Glockenspiel	Prairie Dog
	Train	Triangle	Wolf
	Police Whistle		Monkey
LOW	Cow	Bassoon	Camel
	Tractor	String Bass	Cougar
	Truck	Tuba	Frog

BEAT AND NO BEAT

OBJECTIVE Distinguish between sounds with and without a steady beat, both musical and environmental

---

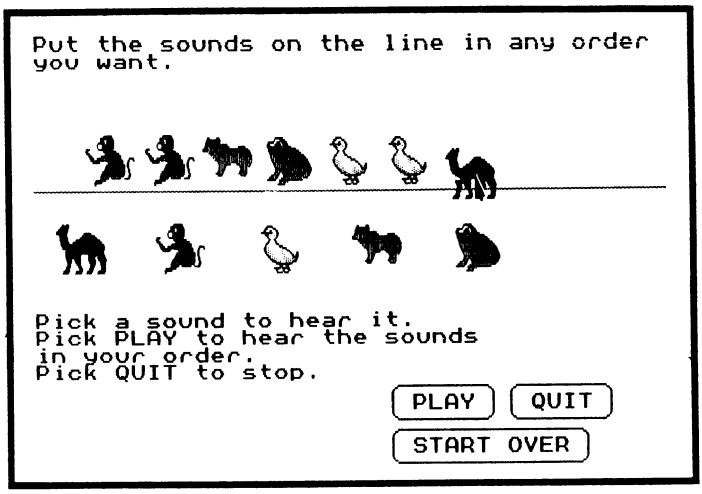
EXPLORE The student may choose to take a walk through one of three sound environments: Outside, the Music School, or the Zoo. In each environment, the student encounters sounds and may choose whether or not to "record" them. The student can proceed to the next section when four sounds or more have been recorded. The student can elect to record up to six sounds.



DISCOVER The student investigates the recorded sounds one by one in the "Sound Lab." Here, the student uses the "Beat/No Beat Meter" to determine which of the sounds have a steady beat and which do not. The student hears the sound and makes a guess before revealing each answer.

PRACTICE The student is challenged to group all of the recorded sounds into Beat and No Beat. Incorrect sounds are identified and the student is allowed to correct the grouping.

CREATE The student freely orders the sounds to make his or her own composition. The same sound can be placed in the composition more than once. The student can also elect to return to another environment to collect different sounds for the composition.



NOTES: The student may choose different sounds each time the activity is played. In addition, each environment has a different group of sounds from which to choose. The sounds are:

	Outside	Music School	Zoo
BEAT	Crickets Jump Rope Windshield Wipers Hammer	Cuckoo Clock Metronome Various Percussion	Frog Seal
NO BEAT	Car Horn Lawn Mower	Various Percussion	Camel Monkey Chipmunk Prairie Dog Duck Wolf

PITCHES IN BOTTLES

RELATIVE PITCH

OBJECTIVE To distinguish the higher and lower of two sounds

EXPLORE In the "Sound Lab," the student chooses from three methods of playing a bottle: blowing, tapping, or rubbing the rim. Then the student experiments with the bottle, filling it with various amounts of water. The student learns that different amounts of water create different pitches. (The bottle is "tuned" to a pentatonic scale: *do re mi so la.)*

DISCOVER In this section, the student is presented with two bottles that have the same amount of water and that play at the same pitch. The student is challenged to change the level of water in one bottle so that the bottle sounds higher. The student learns that the pitch of the bottle is higher when the water level is higher. The student then repeats the process, making the pitch lower.

PRACTICE The student is presented with two covered bottles and is challenged to determine aurally which has the higher pitch. When the student answers, the bottles are uncovered and the water levels revealed. After four correct answers, the student can continue to play or choose to go on to the next section.

CREATE Given five bottles, the student can change the water level of each to create an original tune. The student may create as many tunes as desired. The bottles are tuned to a pentatonic scale.

NOTES: The student can select from among three methods of playing the bottles in the Explore, Practice, and Create sections. The water levels of the bottles in the Practice section are randomly selected and will be different each time the game is played.

SO MI

OBJECTIVE Hear and see the relationship between *so* and *mi*

EXPLORE In the "Sound Lab," the student chooses from three methods of playing a bottle: blowing, tapping, or rubbing the rim. The student experiments with the bottle, filling it with various amounts of water. Then, the student is challenged to adjust the water level of one bottle to match the pitch of another. The bottles can be adjusted in increments of a minor third (the interval between *so* and *mi*).

DISCOVER The student is introduced to the pitch names *so* and *mi* and to the sound of the interval between them. The student is asked to change the water level of two bottles to match *so* and *mi*. The student is presented with other sets of bottles tuned to *so* and *mi*, asked to identify which is which, and discovers that the pitch of *so* is always higher than *mi*.

PRACTICE The screen shows one bottle with a visible water level, labeled *so*, and three covered bottles. The student is challenged to determine which of the covered bottles is tuned to *mi*. In subsequent trials, the visible bottle may be tuned to *so* or *mi*.

CREATE The student is presented with seven bottles, each tuned to *so* or *mi*. These bottles are arranged to play a phrase from "Engine, Engine, Number Nine." After the song plays, the student can arrange the bottles to make up a new tune. The student may create as many original melodies as desired.

NOTES: The student can select from among three methods of playing the bottles in the Explore and Practice sections. The water levels of the bottles in the Practice section are randomly selected and will be different each time the game is played.

SO MI LA

OBJECTIVE Hear and see the relationship between *so*, *mi*, and *la*

EXPLORE In the "Sound Lab," the student chooses from three methods of playing a bottle: blowing, tapping, or rubbing the rim. The student experiments with the bottle, filling it with various amounts of water. Then, the student is challenged to adjust the water level of one bottle to match the pitch of another. The bottles can be adjusted in the increments of a diatonic scale.

DISCOVER The student is asked to change the water level of two bottles to match *so* and *mi*. The student is then introduced to the new pitch name and sound of *la* and must match another bottle to *la*.

PRACTICE The screen shows two bottles with visible water levels, labeled *so* and *mi*, and three covered bottles. The student is challenged to determine which of the covered bottles is tuned to *la*. In subsequent trials, the pitch the student is challenged to find may be *so*, *mi*, or *la*.

CREATE The student is presented with several bottles, tuned to *so, mi*, and *la*. These bottles are arranged to play "Rain, Rain, Go Away." After the song plays, the student can arrange the bottles to make up a new tune. The student may create as many original melodies as desired.

NOTES: The student can select from among three methods of playing the bottles in the Explore and Practice sections. The water levels of the bottles in the Practice section are randomly selected and will be different each time the game is played.

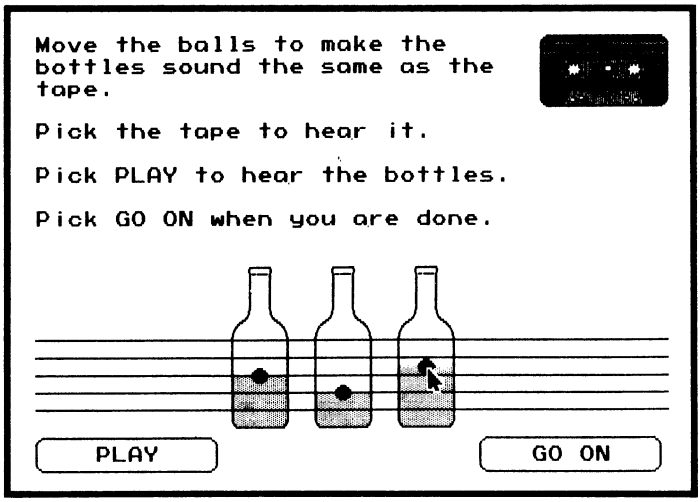
THE STAFF

OBJECTIVE Identify *so, mi,* and *la* on the staff and aurally

---

EXPLORE In the "Sound Lab," the student chooses from three methods of playing a bottle: blowing, tapping, or rubbing the rim. The student then experiments with three bottles. To change the water levels, the student drags the balls (notes) that float in them up and down. Lines drawn on the bottle are matched to the five lines of the staff. The pitches the student can select are thus tuned in the increments of a diatonic scale.

DISCOVER In this section, the student is presented with a cassette tape that plays a tune composed of *mi, so,* and *la.* The student is then asked to raise or lower the water level of three bottles to match the sequence of pitches on the tape. After the student successfully completes this task, the bottles are removed from the screen, while the balls that were floating in them remain on the staff as notes. The student is then challenged to match another tune, this time using only notes and staff. The student may play this game again or go on.



PRACTICE The screen shows a staff with one note on it, labeled *so*, *mi*, or *la*. Buttons beneath the staff give the sound of each of the three known pitches. The student is challenged to place the other two pitches in their proper places on the staff. The student may hear each pitch placed to help decide whether or not it is placed correctly. When the notes are successfully placed, the student can continue to play or choose to go on to the next section.

CREATE The student is presented with notes on a staff arranged to play "Rain, Rain, Go Away." After the song plays, the student can move each note up or down to make up a new tune. The student may create as many original melodies as desired, using all the pitches of the diatonic scale.

NOTES: The student can select from among three methods of playing the bottles in the Explore and Practice sections. The water levels of the bottles in the Discover section and the pitch placed in the Practice sections are randomly selected and will be different each time the games are played.

PITCH NAMES

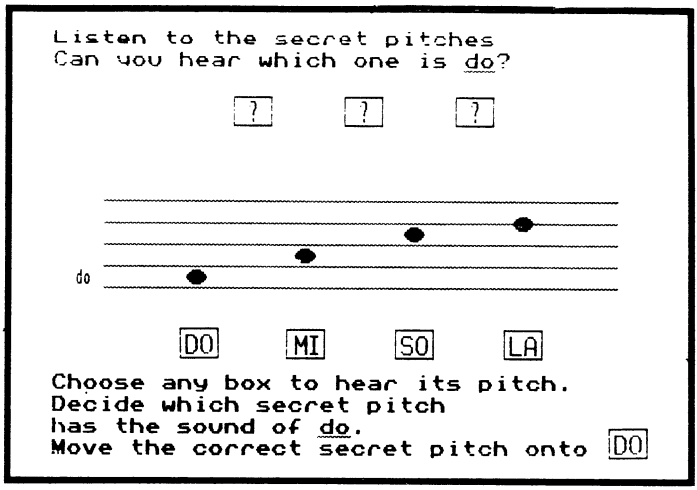
DO MI SO LA

OBJECTIVE Identify *do* aurally and on the staff

EXPLORE The student reviews the relative positions and sounds of *so, mi*, and *la* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, *do*, and is guided to place it correctly on the staff among the pitches already placed.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing all of the pitches learned to this point, including the new pitch *do*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, learned skills are reinforced through any of three games the student can choose to play. In "Secret Pitches," the student is presented with all but one of the pitches *do*, *mi*, *so*, and *la*. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. The third game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.



Secret Pitches

CREATE The student makes up a two-measure tune (in 4/4 time) using the pitches *do*, *mi*, *so*, and *la*. For each beat, the student first selects a rhythm: quarter note, quarter rest, or eighth note pair. Then the student assigns each note a pitch from those available. When completed, the student can adjust the tempo of the tune. The student may create as many tunes as desired.

NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

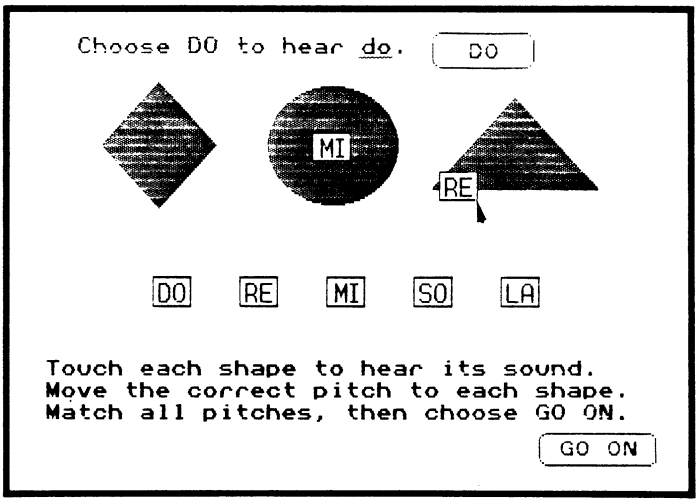
DO RE MI SO LA

OBJECTIVE Identify *re* aurally and on the staff

EXPLORE The student reviews the relative positions and sounds of *do*, *mi*, *so*, and *la* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, *re*, and is guided to place it correctly on the staff among the pitches already placed.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing all of the pitches learned to this point, including the new pitch *re*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, learned skills are reinforced through any of three games the student can choose to play. In "Secret Pitches," the student is presented with all but one of the pitches *do*, *re*, *mi*, *so*, and *la*. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. The third game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.



Look and Listen

CREATE The student makes up a two-measure tune (in 4/4 time) using the pitches *do, re, mi, so,* and *la.* For each beat, the student first selects a rhythm: quarter note, quarter rest, or eighth note pair. Then the student assigns each note a pitch from those available. When completed, the student can adjust the tempo of the tune. The student may create as many tunes as desired.

NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

HIGH *DO*

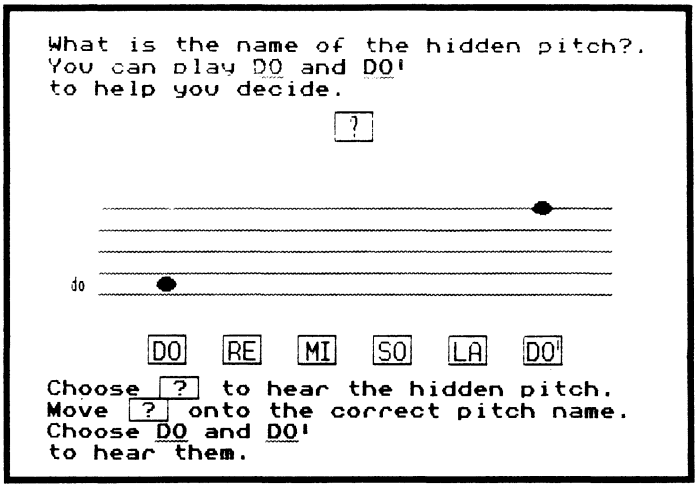
OBJECTIVE Identify high *do* (*do*^{1}) aurally and on the staff

---

EXPLORE The student reviews the relative positions and sounds of *do, re, mi, so,* and *la* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, high *do*, and is guided to place it correctly on the staff.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing all of the pitches learned to this point, including the new pitch high *do*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, the student's learning is reinforced through any of four games the student can choose to play. In "Secret Pitches," the student is presented with all but one of the pitches *do, re, mi, so, la,* and high *do*. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. In "Top to Bottom," the student must determine which pitch is in a "mystery" pitch box, using only *do* and high *do* for reference. After the pitch is correctly identified, it too can be used as a reference to identify the next "mystery" pitch. The game continues until all known pitches from *do* to high *do* are identified.



Top to Bottom

The fourth game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.

CREATE The student makes up a two-measure tune (in 4/4 time) using the pitches *do*, *re, mi*, *so*, *la*, and high *do*. For each beat, the student first selects a rhythm: eighth note pair, quarter note, quarter rest, or half note. Then the student assigns each note a pitch from those available. When completed, the student can adjust the tempo of the tune. The student may create as many tunes as desired.

NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

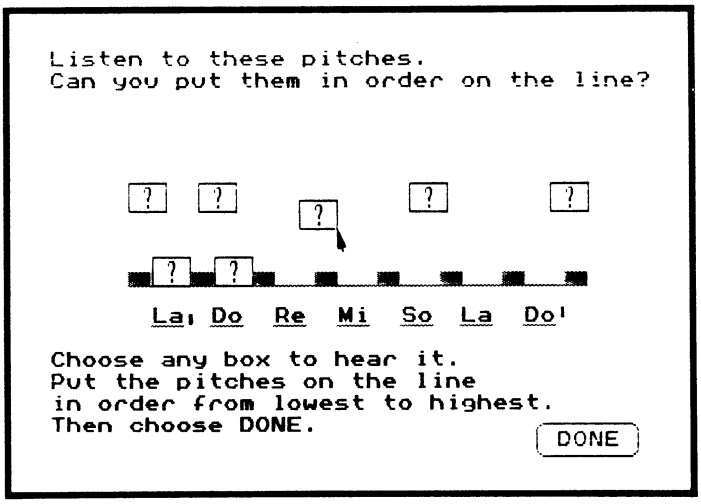
LOW *LA*

OBJECTIVE Identify low *la* (la_1) aurally and on the staff

EXPLORE The student reviews the relative positions and sounds of *do, re, mi, so, la,* and high *do* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, low *la*, and is guided to place it correctly on the staff.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing pitches learned so far, including the new pitch low *la*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, the student's learning is reinforced through any of four games the student can choose to play. In "Secret Pitches," the student is presented with pitches learned so far. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. In "Top to Bottom," the student must determine which pitch is in a "mystery" pitch box, using only low *la* and *la* for reference. After the pitch is correctly identified, it too can be used as a reference to identify the next "mystery" pitch. The game continues until all known pitches from low *la* to *la* are identified. The fourth game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.



Higher and Higher

CREATE The student makes up a two-measure tune (in 4/4 time) using all the pitches learned so far. For each beat, the student first selects a rhythm: eighth note pair, quarter note, quarter rest, or half note. Then the student assigns each note a pitch from those available. When completed, the student can adjust the tempo of the tune. The student may create as many tunes as desired.

NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

LOW *SO*

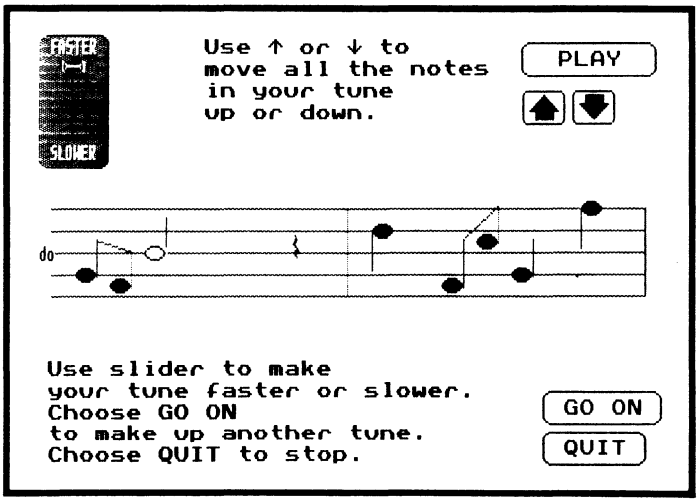
OBJECTIVE Identify low *so* (so_1) aurally and on the staff

EXPLORE The student reviews the relative positions and sounds of low *la*, *do*, *re*, *mi*, *so*, *la*, and high *do* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, low *so*, and is guided to place it correctly on the staff.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing pitches learned so far, including the new pitch low *so*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, the student's learning is reinforced through any of four games the student can choose to play. In "Secret Pitches," the student is presented with pitches learned so far. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. In "Top to Bottom," the student must determine which pitch is in a "mystery" pitch box, using only low *so* and *so* for reference. After the pitch is correctly identified, it too can be used as a reference to identify the next "mystery" pitch. The game continues until all known pitches from low *so* to *so* are identified. The fourth game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.

CREATE The student makes up a two-measure tune (in 4/4 time) using all the pitches learned so far. For each beat, the student first selects a rhythm: eighth note pair, quarter note, quarter rest, half note, or whole note. Then the student assigns each note a pitch from those available. When completed, the student can adjust the tempo of and transpose the tune. The student may create as many tunes as desired.



NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

FA

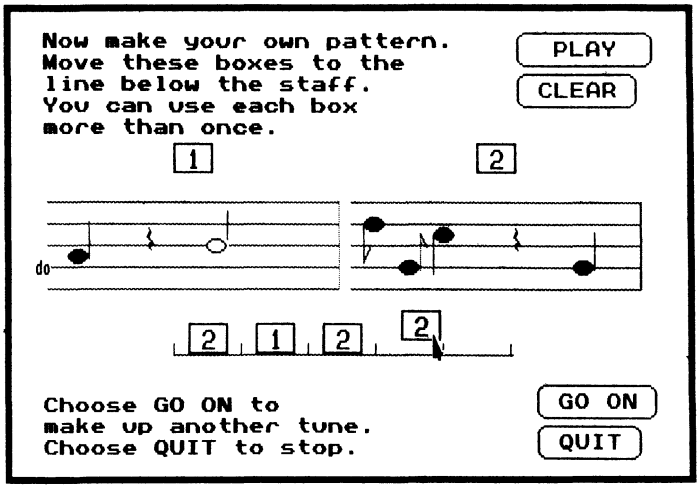
OBJECTIVE Identify *fa* aurally and on the staff

EXPLORE The student reviews the relative positions and sounds of *do*, *re, mi*, and *so*, on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, *fa*, and is guided to place it correctly on the staff.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing pitches learned so far, including the new pitch *fa*. The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.

PRACTICE In this section, the student's learning is reinforced through any of four games the student can choose to play. In "Secret Pitches," the student is presented with pitches learned so far. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. In "Top to Bottom," the student must determine which pitch is in a "mystery" pitch box, using only *do* and high *do* for reference. After the pitch is correctly identified, it too can be used as a reference to identify the next "mystery" pitch. The game continues until all known pitches from *do* to high *do* are identified. The fourth game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.

CREATE The student makes up two four-beat measures (in 4/4 time) using the pitches *do, re, mi, fa,* and *so.* The rhythmic units available are eighth note, eighth rest, quarter note, quarter rest, half note, whole note, and dotted quarter note.. When the two measures are completed, the student can arrange them into a pattern such as ABA, of up to five measures in length. The student may create as many tunes as desired.



NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

TI AND LOW *TI*

OBJECTIVE Identify *ti* and low *ti* (ti_l) aurally and on the staff

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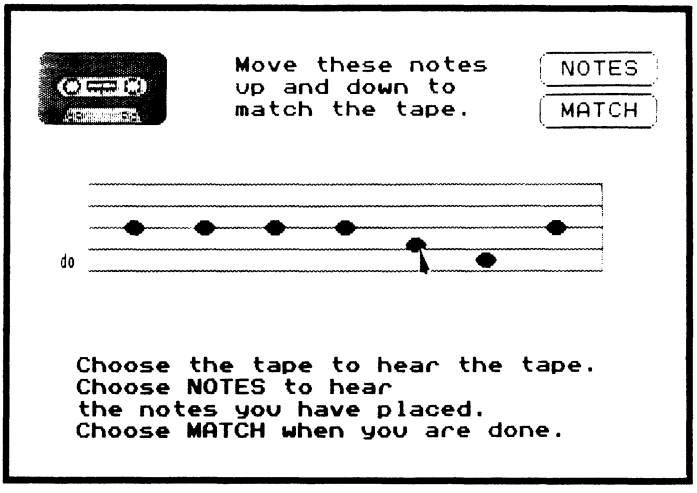
EXPLORE The student reviews the relative positions and sounds of *do, re, mi, so, la,* and high *do* on the staff. First, the student places one of these pitches and the others are placed automatically. Next, the student must place the pitches on a new staff in their correct relative positions. Errors are corrected with helpful hints. When successful, the student is introduced to the new pitch, *ti,* and is guided to place it correctly on the staff.

DISCOVER The student is given a staff with several movable notes on it. Also on screen is a tape cassette that plays a short musical phrase utilizing pitches learned to this point, including the new pitches *ti* and low *ti.* The purpose of the game is to move the notes on the staff to match the recorded musical phrase. The student can play the cassette and his or her own notes for comparison. Notes placed incorrectly are identified in red. The game can be played as many times as desired.



PRACTICE In this section, the student's learning is reinforced through any of four games the student can choose to play. In "Secret Pitches," the student is presented with pitches learned so far. The student tries to determine which of three sounds is the missing pitch. In "Look and Listen," the screen shows a set of geometric shapes that each play a pitch, a button that plays *do*, and several pitch labels. The student must move each pitch label into the shape with the corresponding pitch. In "Top to Bottom," the student must determine which pitch is in a "mystery" pitch box, using only *do* and high *do* for reference. After the pitch is correctly identified, it too can be used as a reference to identify the next "mystery" pitch. The game continues until all known pitches from *do* to high *do* are identified. The fourth game is "Higher and Higher," in which students attempt to place a series of unlabeled pitch boxes in order from lowest to highest.

CREATE The student makes up two four-beat measures (in 4/4 time) using all the pitches from *do* to high *do*, or low *so* to *so*, alternately. The rhythmic units available are eighth note, eighth rest, quarter note, quarter rest, dotted quarter note, half note, and whole note. When the two measures are completed, the student can arrange them into a pattern such as ABA, of up to five measures in length. The student may create as many tunes as desired.

NOTES: In the Discover section, three different phrases are given, each of which may occur in several transpositions. The challenges in each of the Practice games are different each time the games are played.

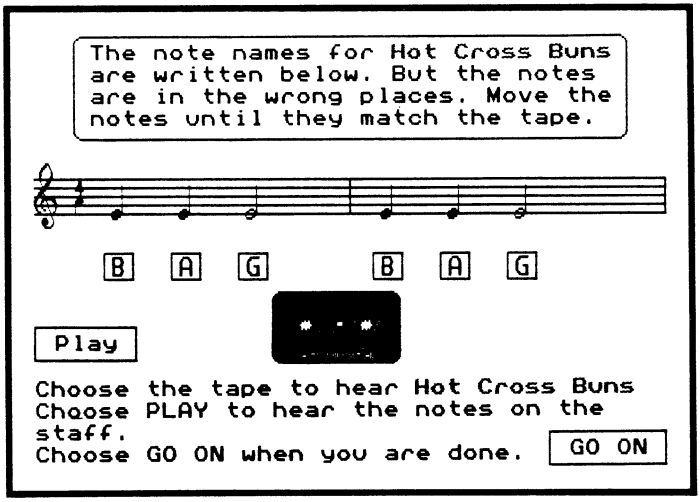
THE KEYS TO SUCCESS

LETTER NAMES ON THE STAFF

OBJECTIVE Learn absolute pitch names for the treble clef

EXPLORE The student is introduced to the treble clef on a staff and is shown the first two measures of "Hot Cross Buns." The letter names of the notes are labeled below the staff. The student may move the notes on the staff up or down and the new letter names of the notes appear below the staff.

DISCOVER In this section, the notes on the staff all appear on the "E" line. The student must move the notes until they match the first two measures of "Hot Cross Buns." The correct letter names are given below each note and "Hot Cross Buns" can be played on a tape for comparison. After completing this portion successfully, the student is given the final two measures of the tune to match without the tape, using the letter name labels alone. The student repeats these steps with several songs, which sequentially add the notes of the treble clef.



PRACTICE The student is given the notes to a familiar song already placed on the staff in their correct positions. Also on the screen are the letter names for all the notes in the song in the wrong order. The student is challenged to match each letter name with the proper note. Letter names placed incorrectly are identified in red.

CREATE The student makes up a two-measure tune (in 4/4 time) using the pitches from middle to high C. For each beat, the student first selects a rhythm: eighth note pair, quarter note, or quarter rest. Then each note is assigned a pitch. When completed, the student can adjust the tempo of the tune and slide individual notes up and down. The student may create as many tunes as desired.

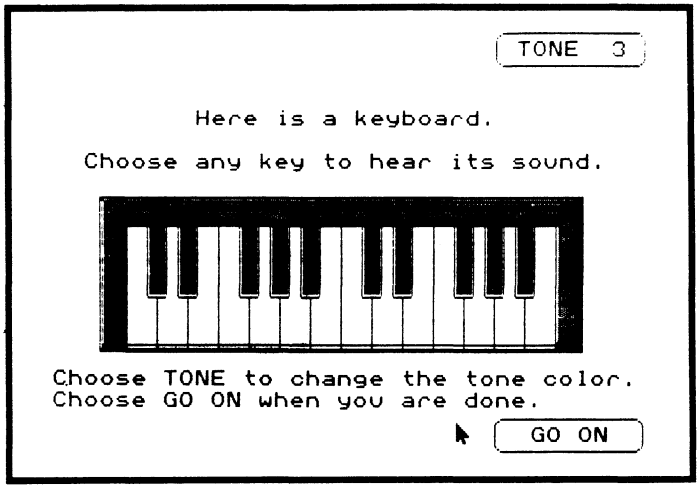
NOTES: The Discover section uses these seven songs and song excerpts to introduce the letter names of the pitches on the staff:

"Hot Cross Buns" GAB
"Miss Mary Mack" GABC
"River Boatman" EGAB
"Johnny Cuckoo" DEGAB
"Won't You Let the Birdie Out?" DFA
"The Rooster" CDEFGC'
"Come, Follow" CDEFGABC'

MEET THE KEYBOARD

OBJECTIVE Learn pitch names for the keys of the keyboard

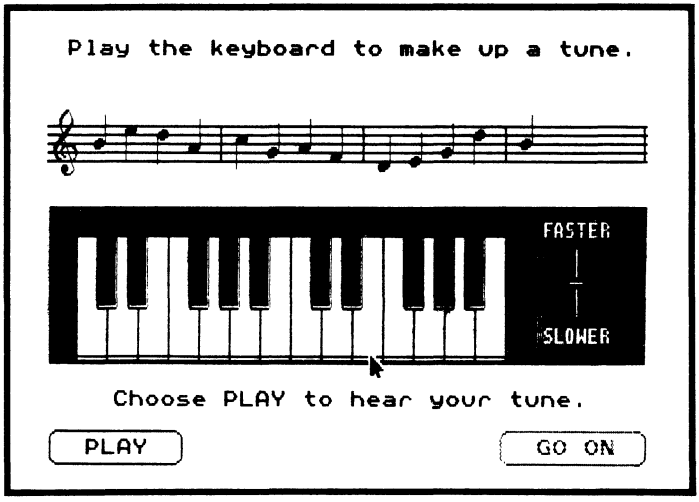
EXPLORE The student explores an on-screen keyboard, which can be played with a variety of tone colors. The keyboard first gives the letter names of the white keys and then both the sharp and flat names of the black keys. Finally, a staff appears above the keyboard. Here the student learns that each key on the keyboard can be represented on the staff as each note the student plays is notated there.



DISCOVER In this section, the student is challenged to play a short musical phrase notated on the staff with letter names of the notes labeled below. The student has the option to see the letter names of the keys displayed on the keyboard. Any wrong notes are corrected immediately. The black keys are disabled in this section.

PRACTICE In this section, the student listens to a short musical phrase and is challenged to reproduce the phrase on the keyboard. The first note of the phrase is highlighted on the keyboard and the student can hear the phrase as often as necessary. A staff above the keyboard notates the pitches as the student plays. The black keys are disabled in this section.

CREATE The student uses the keyboard to make up a four-measure tune in 4/4 time. As the student plays, quarter notes are placed on a staff above. The student can adjust the tempo of the tune and may create as many tunes as desired.



NOTES: The student may choose different sounds for the keyboard in the Explore and Create sections. The phrases in Discover and Practice follow a set order, from easy to hard.

WHOLE AND HALF STEPS

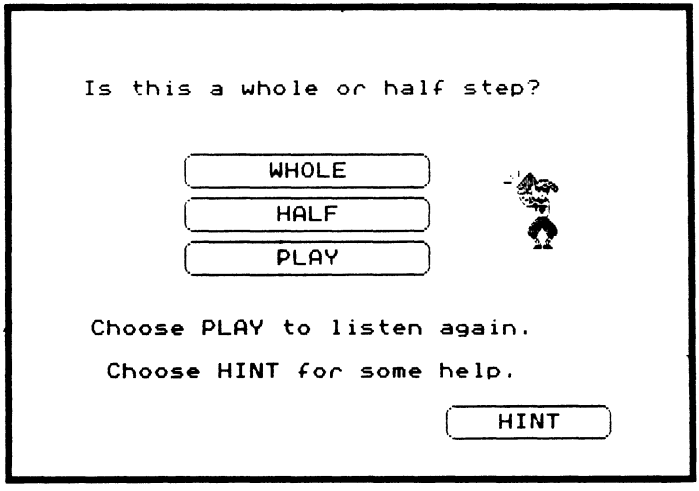
OBJECTIVE Distinguish whole and half steps aurally and on the keyboard

---

EXPLORE With help from Noteman or Notewoman, the student learns that a step is the distance between two pitches that are next to each other on a scale. The student is then challenged to play a scale step-by-step. As the student plays, Noteman or Notewoman climbs the steps of a staircase labeled with the letter names of the C major scale. The steps of the stairs that correspond to half steps are half as high as those that correspond to whole steps.

DISCOVER The student is introduced to the difference between a whole step and a half step. The student learns that if the two keys in a step have a key between them, it is a whole step. The student then can pick from three games: "Key Steps," "Staff Steps," and "Mixed Bag." In "Key Steps," the student must tell the difference between whole and half steps by playing them on the keyboard. In "Staff Steps," the student must tell the difference between whole and half steps by hearing them and seeing them on the staff. In "Mixed Bag," the student is given an assortment of these two activities. After five correct answers, the student can continue to play or choose to go on to the next section.

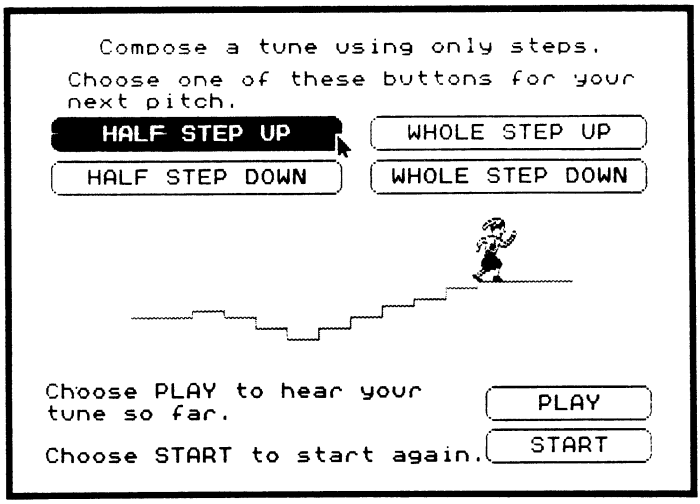
PRACTICE In this section, the student is given the task of discerning whole and half steps strictly by ear.



The student has the option of selecting HINT, which gives them the position of the notes on the keyboard. After five correct answers, the student can continue to play or choose to go on to the next section.

CREATE

The student is given the opportunity to create a tune using whole and half steps. The student can select WHOLE STEP UP, HALF STEP UP, WHOLE STEP DOWN, or HALF STEP DOWN for each interval of the tune. As the tune is completed, a staircase of tall and short (whole and half) steps appears, based on selections by the student. Noteman or Notewoman moves across the steps as the tune plays. The student may create as many tunes as desired.



NOTES: The student is introduced to the concept of whole and half steps between white and black keys. However, the drills in the Discover and Practice sections use only the notes of the C Major scale.

SHARPS AND FLATS

OBJECTIVE Learn the effects of sharps and flats on the keyboard and staff

---

EXPLORE The student explores an on-screen keyboard, which can be played with a variety of tone colors. The keyboard first gives the letter names of the white keys and then both the sharp and flat names of the black keys. Finally, a staff appears above the keyboard. Here the student learns that each key on the keyboard can be represented on the staff as each note the student plays is notated there.

DISCOVER Utilizing the keyboard and staff, the student learns that a sharp raises a pitch a half step, while a flat lowers a pitch a half step. The student discovers that a single pitch can have two different names (such as G♯ and A♭). An activity follows, in which the student must identify whole and half steps on the keyboard.

PRACTICE In this section, the student is challenged to play a short musical phrase notated on the staff with letter names of the notes labeled below. The student has the option to see the letter names of the keys displayed on the keyboard. Any wrong notes are corrected immediately. The black keys are disabled in this section.

CREATE The student manipulates the melody line of "Minka, Minka" by sharping or flatting any of its notes. The changed song can be played and the effect of the sharps and flats easily heard.

NOTES: The student may choose the tone for the keyboard in the Explore section. The phrases in the Practice section follow a set order, from easiest to hardest. There are 7 phrases in all.

KEY SIGNATURES

OBJECTIVE Learn both sharp and flat key signatures

EXPLORE The student learns about major scales using a special keyboard. When any key on the keyboard is chosen, its corresponding major scale is played and notated on the staff.

DISCOVER In this lesson, the student is introduced to the key signature for D Major and listens to the first phrase of "Great Grandad" with and without the key signature. The student then learns two rules for identifying key signatures:

- key signatures with sharps are identified by finding the pitch a half step above the last sharp to the right;
- key signatures with flats are identified by finding the pitch five half steps below the last flat to the right.

PRACTICE The student is challenged to identify key signatures with both sharps and flats. Students giving incorrect answers are reminded of the rules learned in Discover and assisted in finding the correct key. The scale is played on the keyboard after a correct answer. After five correct answers, the student can continue to play or choose to go on to the next section.

CREATE The student selects a key signature from the circle of fifths and makes up a tune using the keyboard. Only the keys in the chosen key signature are active. Each key chosen is notated on a staff above the keyboard as a quarter note. The student can then transpose the tune to a different key. The student may create as many tunes as desired.

NOTES: The Practice and Create sections use key signatures from the following group: G, D, A, E, B, F, B♭, E♭, A♭.

RHYTHM BASICS

SOUND AND SILENCE

OBJECTIVE Identify and use quarter note and quarter rest

EXPLORE The student selects one of six sounds to use in the lesson. The screen then shows a line of eight boxes, each of which represents one beat. The student places sound icons into six of the boxes, leaving two beats of rest. The student can then play this rhythmic pattern. The student then uses a MIX button to randomly create different rhythmic patterns.

DISCOVER This section uses a rhythm line created in the previous lesson to introduce the concept of quarter note and rest. The student learns that a quarter note can stand for one beat of sound and that a quarter rest can represent one beat of silence. The student is then presented with six four-beat rhythmic phrases and is challenged to find two phrases that match both by listening and using notation.

PRACTICE The student is given four empty boxes into which can be placed quarter notes and quarter rests. Also on screen is a tape cassette that plays a four-beat rhythm. The object of the game is to fill the boxes to match the rhythm on the cassette. The student can play the cassette and his or her own notes for comparison. Incorrectly placed notes are shown in red. The game can be played as many times as desired.

CREATE The student is given eight empty boxes, and creates an original rhythmic phrase using quarter notes and quarter rests. When the rhythm is completed, the student can adjust the tempo and change the sound used. The student may create as many rhythms as desired.

NOTES: In the Explore and Create sections, the student chooses the sound used for the quarter note. The correct answers in Discover and Practice are sequenced from easy to hard.

TWO SOUNDS TO A BEAT

OBJECTIVE Identify and use eighth notes

EXPLORE The student selects either a clock or a drum sound to use in the lesson. The screen then shows a line of four empty boxes, each of which represents one beat, and two movable sound icons, one with one drum or clock and the other with two. The student places either a single or double sound in each beat. The student can then play this rhythmic pattern. The student then uses a MIX button to randomly create different rhythmic patterns.

DISCOVER This section uses a rhythm line created in the previous lesson to introduce the concept of eighth notes. The student learns that a quarter note can stand for one sound to a beat and that two eighth notes can represent two sounds to a beat. The student is then presented with six four-beat rhythmic phrases and is challenged to find two phrases that match both by listening and using notation.

PRACTICE The student is given four empty boxes into which can be placed quarter notes and eighth note pairs. Also on screen is a tape cassette that plays a four-beat rhythm. The object of the game is to fill the boxes to match the rhythm on the cassette. The student can play the cassette and his or her own notes for comparison. Incorrectly placed notes are shown in red. The game can be played as many times as desired.

CREATE The student is given eight empty boxes and creates an original rhythmic phrase using quarter notes, quarter rests, and eighth note pairs. When the rhythm is completed, the student can adjust the tempo and change the sound used. The student may create as many rhythms as desired.

NOTES: In the Create and Explore sections, the student chooses the sound used for the quarter note. The correct answers in Discover and Practice are sequenced from easy to hard.

GROUPS OF TWO

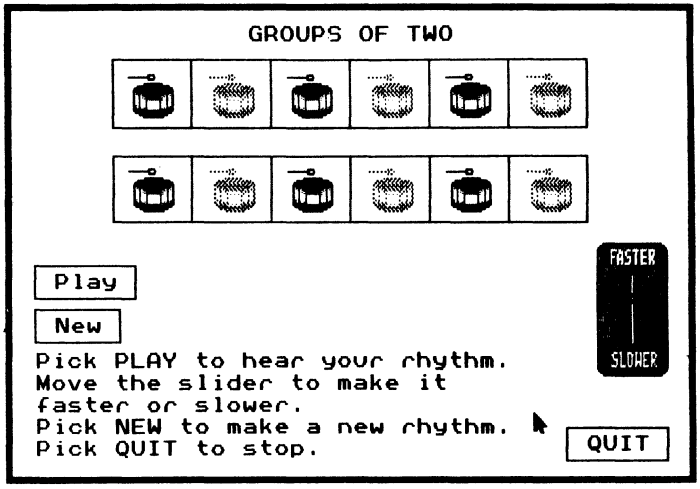
OBJECTIVE Identify and use beats in groups of two

EXPLORE The student selects either a drum or clock to place in each of eight boxes, each of which represents one beat. The student fills each box with either a strong or weak beat of the selected sound and can play the result.

DISCOVER The student is introduced to the concept of strong and weak beats and is then asked to label the strong and weak beats in "Deedle, Deedle, Dumpling" and "Jack Be Nimble." The student learns that the beats in these chants are in groups of two: a strong beat followed by a weak beat.

PRACTICE The student is challenged to identify which of two rhythmic patterns has beats that are in groups of two. Then the student creates his or her own rhythm with beats in groups of two.

CREATE The student creates a pattern in groups of two with three different sound effects. The student may then adjust the tempo and change the sounds used. The student may create as many different patterns as desired.



NOTES: The student chooses the sound for each section of the lesson.

GROUPS OF TWO AND THREE

OBJECTIVE Identify and use beats in groups of two and three

EXPLORE The student selects either a drum or clock sound to use in the lesson. The screen shows a line of six boxes, each of which represents one beat. The student fills each box with either a strong or weak beat of the selected sound and can play the result. The student's rhythm is used to introduce the concept of strong and weak beats.

DISCOVER The student is challenged to identify the strong and weak beats in the song "Lucy Locket." The student learns that the beats in this chant are in groups of two. Then the user must identify the strong and weak beats in the song "Lavender's Blue," and is introduced to beats in groups of three: a strong beat followed by two weak beats.

PRACTICE The student is challenged to determine whether a song has beats in groups of two or groups of three. After a correct answer, the student can continue to play or choose to go on to the next section.

CREATE The student creates a pattern in groups of two or three. The student chooses one of four sounds for the strong beats and another for the weak beats of the pattern. When the pattern is played, the student may adjust the tempo and change the sounds used. The student may create as many rhythms as desired.

NOTES: The songs and song excepts used in the Practice section are:

Groups of Two	Groups of Three
"Who Has the Penny?"	"Bottletop Song"
"Fuzzy Wuzzy"	"Sheep Shearing"
"This Old Man"	"Tongue-Twister Canon"
"Clap Your Hands"	
"Button, You Must Wander"	

MUSIC CALCULATOR

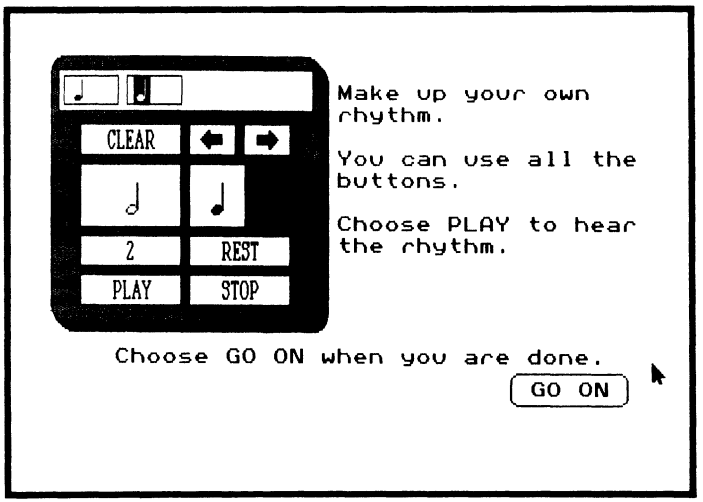
HALF NOTE AND HALF REST

OBJECTIVE Identify and use half note, half rest, and eighth rest

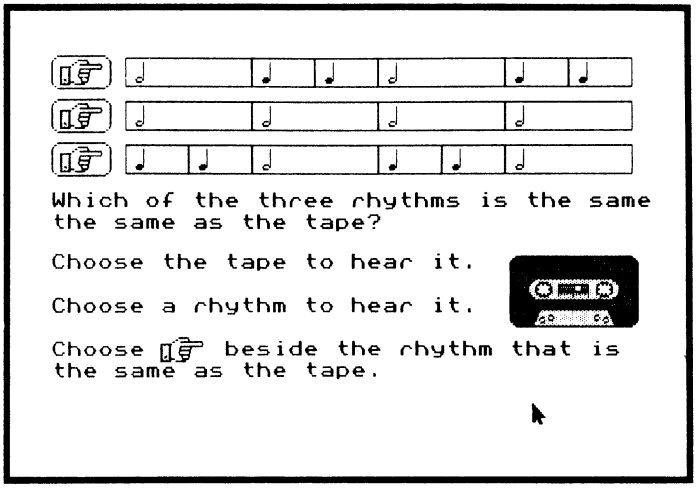
---

EXPLORE This section introduces the "Rhythm Calculator." With the Calculator, the student can create four-beat rhythms using quarter notes and half notes. The student is shown how to change a selected note into a rest by pressing the REST button. The student may create as many rhythms as desired.

DISCOVER The student learns the name of the half note and is challenged to discover how many quarter notes equal a half note in duration. Then the student explores the "2" key, which subdivides a selected note on the Calculator display into two equal parts. For example, when the "2" key is used on a half note, it is transformed into two quarter notes, and when it is used on a quarter note, two eighth notes are created. The student then learns the names for the eighth rest and half rest. The student's understanding is reinforced through further play with the Calculator, which may be used to create as many rhythms as desired.



PRACTICE The screen shows three eight-beat rhythms and a tape cassette that plays one of the rhythms. The object of the game is to choose the rhythm that matches the example on the cassette. The student can play the cassette and the notated rhythms for comparison. After two correct answers, the student is asked to find the matching rhythm, using only the notation, without playing the three notated rhythms. After three correct answers, the student can continue to play or choose to go on to the next section.



CREATE The student may place eighth note pairs, quarter notes and rests, and half notes and rests on an eight-beat line to make up a rhythm. The rhythm is played back using a fixed melody. When the rhythm is completed, the student may adjust the tempo and change the melody. The student may create as many rhythms as desired.

NOTES: The correct answers in the Practice section are sequenced from easy to hard, with six sets of patterns available in all. All use the following rhythmic units: quarter notes, eighth notes, half notes, and half rests.

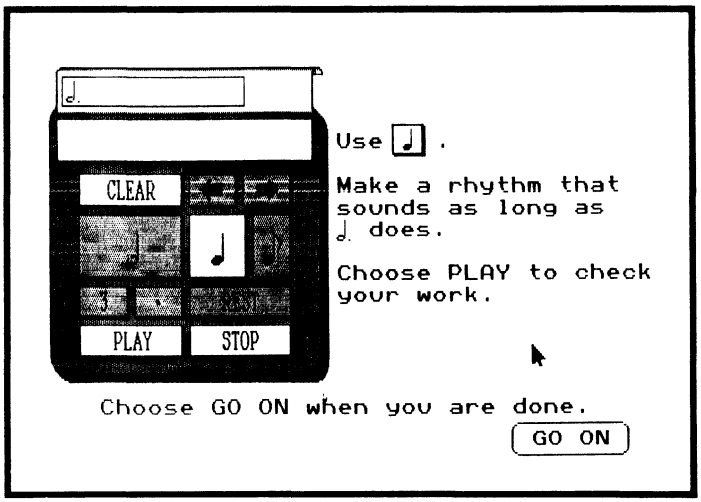
DOTTED HALF NOTE AND DOTTED QUARTER NOTE

OBJECTIVE Identify and use dotted quarter notes and dotted half notes

---

EXPLORE This section introduces another "Rhythm Calculator" to the student. With the Calculator, the student can create four-beat rhythms using eighth notes, quarter notes, and half notes . The student is shown how to change a selected note into a rest by pressing the REST button. The student may play the rhythm as many times as desired.

DISCOVER The student is introduced to a "dot" key, which makes the duration of a selected note longer. The student is challenged to discover how many quarter notes equal a dotted half note in duration. Then the student explores the "3" key, which subdivides a selected note on the Calculator display window into three equal parts. (For example, when the "3" key is used on a dotted quarter note, it is transformed into three eighth notes.) The student then repeats the process with the dotted quarter, learning that three eighth notes equal a dotted quarter in duration. The student's understanding is reinforced through further play with the Calculator, which may be used to create as many rhythms as desired.



PRACTICE The screen shows three four-beat rhythms and a tape cassette that plays one of the rhythms. The object of the game is to choose the rhythm that matches the example on the cassette. The student can play the cassette and the notated rhythms for comparison. After two correct answers, the student is then asked to find the matching rhythm, using only the notation, without playing the three notated rhythms. After three correct answers, the student can continue to play or choose to go on to the next section.

CREATE The student may place eighth note pairs, quarter notes, quarter rests, dotted half notes, and dotted quarter note/eighth note groups on an eight-beat line to make up a rhythm. The rhythm is played back using a fixed melody. When the rhythm is completed, the student may adjust the tempo and change the melody. The student may create as many rhythms as desired.

NOTES: The correct answers in the Practice section are sequenced from easy to hard, with six sets of patterns available in all. All use the following rhythmic units: dotted quarter notes, eighth notes, and quarter notes.

WHOLE NOTE AND WHOLE REST

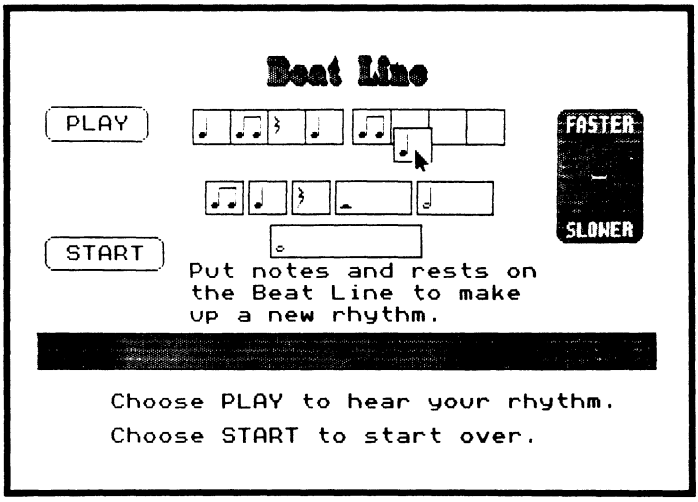
OBJECTIVE Identify and use whole note and whole rest

EXPLORE This section introduces another "Rhythm Calculator" to the student. With the Calculator, the student can create eight-beat rhythms using whole notes and half notes. The student is shown how to change a selected note into a rest by pressing the REST button. The student may play the rhythm as many times as desired.

DISCOVER The student learns the name of the whole note and is challenged to discover how many quarter notes equal a whole note in duration (four). Then the student explores the "2" key, which subdivides a selected note on the Calculator display into two equal parts. For example, when the "2" key is used on a whole note, it is transformed into two half notes. The student then learns the name for the whole rest. The student's understanding is reinforced through further play with the Calculator, which may be used to create as many rhythms as desired.

PRACTICE The screen shows three sixteen-beat rhythms and a tape cassette that plays one of the rhythms. The object of the game is to choose the rhythm that matches the example on the cassette. The student can play the cassette and the notated rhythms for comparison. After two correct answers, the student is then asked to find the matching rhythm, using only the notation, without playing the three notated rhythms. After three correct answers, the student can continue to play or choose to go on to the next section.

CREATE The student may place eighth note pairs, quarter notes and rests, half notes and rests, and whole notes and rests on an eight-beat line to make up a rhythm.The student places rhythms on an eight-beat line to make up a rhythm. The rhythm is played back using a fixed melody. When finished, the student may adjust the tempo and change the melody. The student may create as many rhythms as desired.



NOTES: The correct answers in the Practice section are sequenced from easy to hard, with six sets of patterns available in all. All use the following rhythmic units: whole note and rests, half notes and rests, and quarter notes.

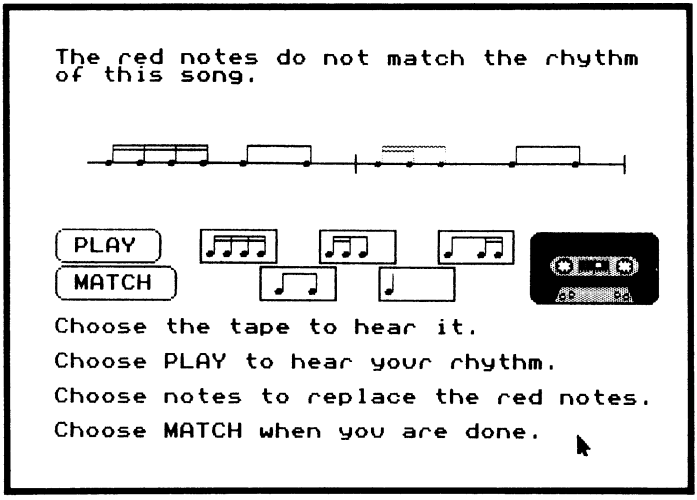
SIXTEENTH NOTE AND REST

OBJECTIVE Identify and use sixteenth note and sixteenth rest

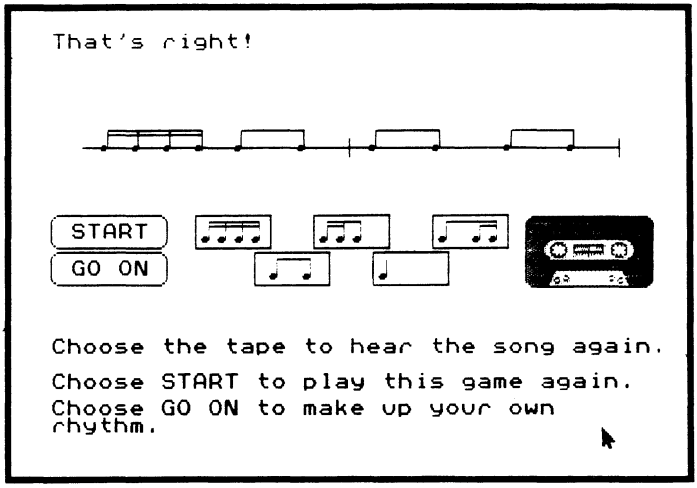
EXPLORE Using the "Rhythm Calculator", the student may create four-beat rhythms using quarter notes, eighth notes, and sixteenth notes. The student is shown how to change a selected note into a rest by pressing the REST button. The student may play the rhythm as many times as desired.

DISCOVER The student is challenged to discover how many sixteenth notes equal a quarter note in duration (four). Then the student explores the "4" key, which subdivides a selected note on the Calculator display into four equal parts. For example, when the "4" key is used on a quarter note, it is transformed into four sixteenth notes. The student then learns the name for the sixteenth note and rest. The student's understanding is reinforced through further play with the Calculator, which may be used to create as many rhythms as desired.

PRACTICE The screen shows a line onto which various rhythms can be placed. Also on screen is a tape cassette that plays a short excerpt from a song. The object of the game is to construct a rhythm that matches the rhythm on the cassette. The student can play the cassette and his or her own rhythm for comparison. Incorrectly placed rhythms are shown in red.



After a correct answer, the student can continue to play or choose to go on to the next section.



CREATE The student places rhythms on a line to make up an eight-beat rhythm. The available rhythms are: quarter note, eighth note pair, four sixteenth notes, eighth note and sixteenth note pair, and two sixteenth notes followed by an eighth rest. The rhythm is played back using a fixed melody. When the rhythm is completed, the student may adjust the tempo and change the melody. The student may create as many rhythms as desired.

NOTES: The correct answers in the Practice section are from the following songs and poem:
"Dinah"
"Ten Tom-Toms" (Poem)
"All Who Born in January"
"Cumberland Mountain Bear Chase"

RHYTHM WRAP UP

METER SIGNATURES

OBJECTIVE Identify and use 2/4, 3/4, and 4/4 meter signatures

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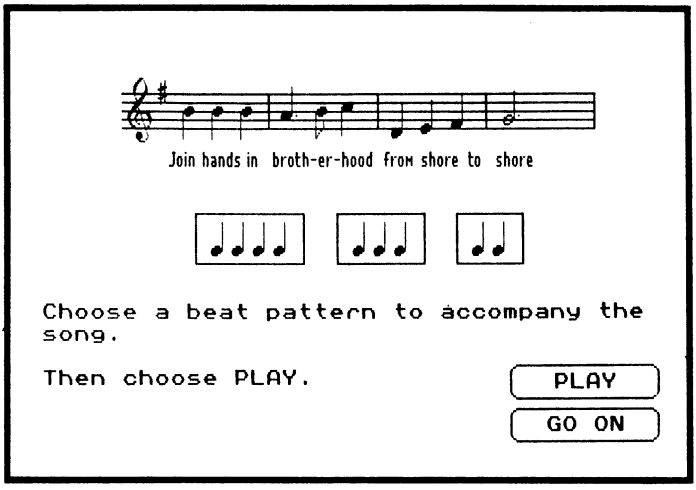
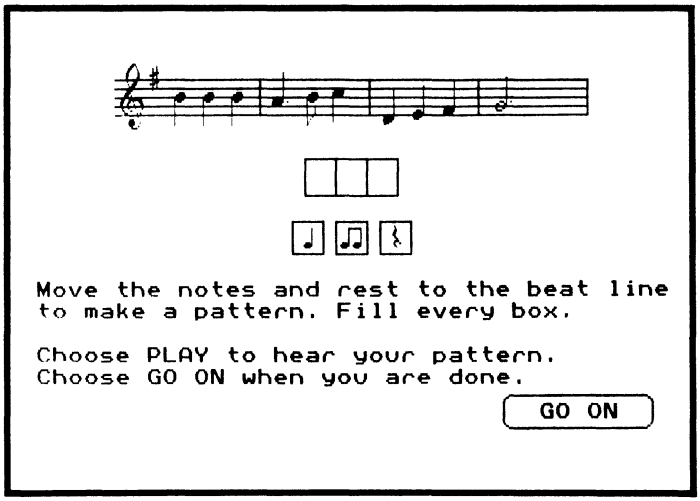
EXPLORE The student chooses one of three songs: "Scotland's Burning," "Join Hands in Brotherhood," and "Let Us Sing Together." The student hears and sees four measures of the chosen melody. The student then hears three rhythm patterns (in 2/4, 3/4, and 4/4 meter) and chooses a song and beat pattern to play together. The student hears the song with the chosen beat pattern accompanying. The student may try all the combinations of the three songs and the three beat patterns.



DISCOVER The student again chooses a beat pattern for one of the three songs, but this time is guided to match it with the beat pattern that presents identical strong beats. The concept of a numerical meter signature is now introduced and explained. The process is repeated with the two remaining songs.

PRACTICE Here the student is asked to identify the meters of three new songs: "Ama Lama," "Raccoon," and "Sheep Shearing." The student listens and uses notated music to make his or her decision. After three correct answers, the student is asked to identify the meters of three new songs: "The Old Sow," "Turn the Glasses Over," and "Nino Querido." This time, however, the student must use listening skills alone.

CREATE The student is guided to create a rhythm pattern to accompany one of three songs presented earlier, using quarter note, eighth note pair, and quarter rest. When the pattern is completed, the student may adjust the tempo. The student may create as many accompaniments as desired.

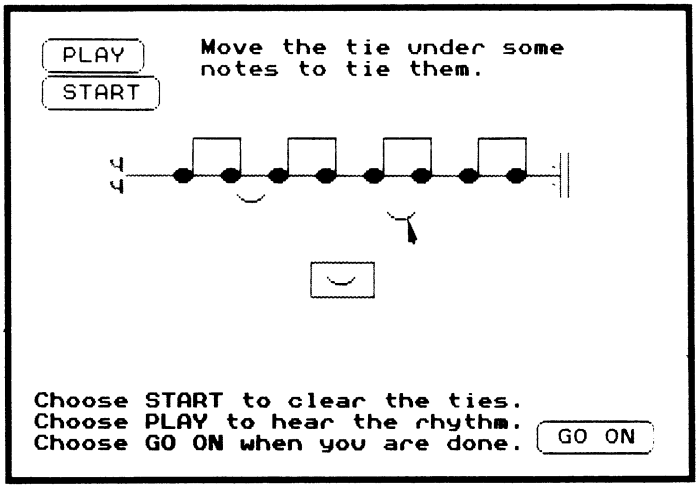


NOTES: Each of the three songs in any group has a different meter signature. There is always one each of 2/4, 3/4, and 4/4.

SYNCOPATION

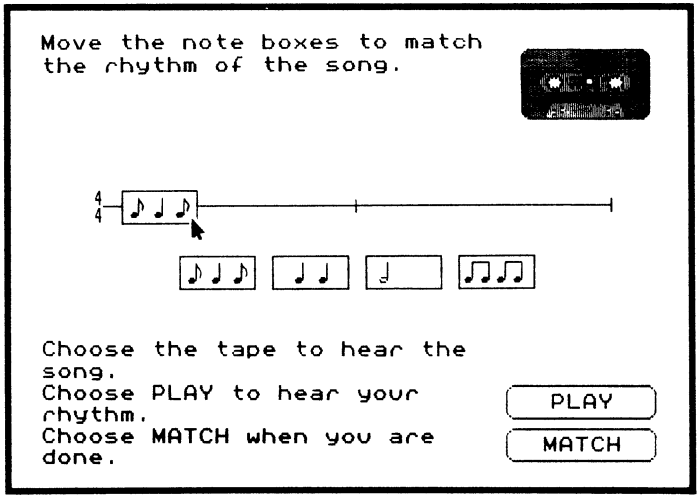
OBJECTIVE Identify the ♪♩ ♪ syncopated rhythm pattern

EXPLORE Presented with a rhythm consisting entirely of eighth notes, the student experiments with the tie. The student changes the rhythm by tying as many of the notes together as desired.



DISCOVER The student is shown the ♪♩ ♪ rhythm and is introduced to the term "syncopation." The student is then challenged to identify syncopated rhythms in the song "Artsa Alinu" by listening and seeing the music notated. Then, the student is asked to identify syncopation in several other songs without seeing the music.

PRACTICE The screen shows a line onto which various rhythms can be placed. Also on screen is a tape cassette that plays a short excerpt from a song. The object of the game is to construct a rhythm that matches the rhythm on the cassette. The student can play the cassette and his or her own rhythm for comparison. Incorrectly placed rhythms are shown in red. After a correct answer, the student can continue to play or choose to go on to the next section.



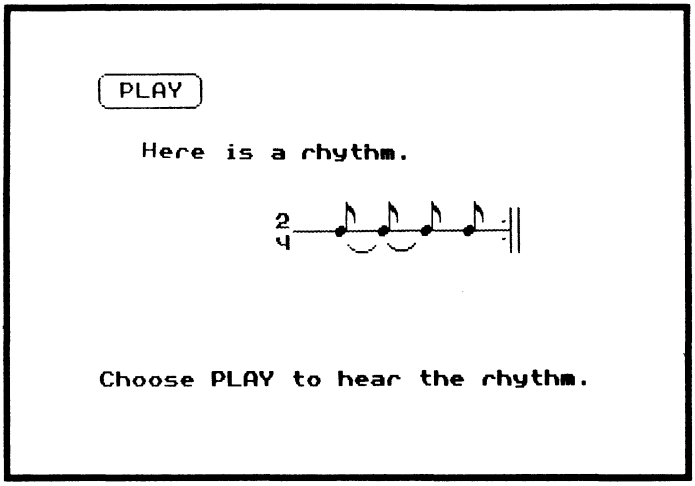
CREATE The student places rhythms on a line to make up an eight-beat rhythm. The available rhythms are: half note, a quarter note pair, four eighth notes, and the syncopated rhythm. When the rhythm is completed, the student may adjust the tempo and change the sound with which the rhythm is played. The student may create as many rhythms as desired.

NOTES: The songs presented in the Discover section are: "Hill an' Gully," "Somebody's Knocking at Your Door," "Let Us Sing Together," and "Buffalo Gals." The songs presented in Practice are: "Funga Alafia," "Alabama Gal," "The Rooster," and "Rock Island Line."

DOTTED QUARTER AND EIGHTH NOTE

OBJECTIVE Identify the ♩. ♪ rhythm pattern

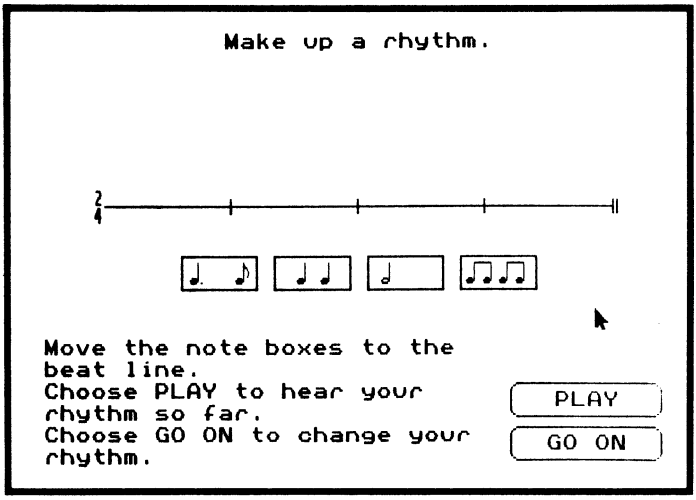
EXPLORE Presented with a rhythm consisting entirely of eighth notes, the student experiments with the tie. The student changes the rhythm by tying as many of the notes together as desired.



DISCOVER The student is introduced to the dotted quarter/eighth rhythm. The student is then challenged to identify the dotted rhythms in the song "Ama Lama" by listening and seeing the music notated. Then, the student is then asked to identify the pattern in several other songs, without seeing the music.

PRACTICE The screen shows a line onto which various rhythms can be placed. Also on screen is a tape cassette that plays a short excerpt from a song. The object of the game is to construct a rhythm that matches the rhythm on the cassette. The student can play the cassette and his or her own rhythm for comparison. Incorrectly placed rhythms are shown in red. After a correct answer, the student can continue to play or choose to go on to the next section.

CREATE The student places rhythms on a line to make up an eight-beat rhythm. The available rhythms are: half note, quarter note pair, four eighth notes, and the dotted rhythm. When the rhythm is completed, the student may adjust the tempo and change the sound with which the rhythm is played. The student may create as many rhythms as desired.



NOTES: The songs presented in the Discover section are: "Come Ye Thankful People,Come," "Hey Ho! Anybody Home?" and "Chatter with the Angels." The songs presented in Practice are: "We Shall Overcome," "Viva La Musica," "Deck the Halls," and "Deep and Wide."

SIX-EIGHT METER

OBJECTIVE Identify and use 6/8 meter

EXPLORE The student explores which of several rhythms fit in the boxes of a special beat line. Only rhythms of three eighth notes duration fit in the boxes on the line. In this way, the student finds pairs of rhythms which "fit" in a measure of 6/8 meter. The game may be played as many times as desired.

DISCOVER The program guides the student to construct another measure that is in 6/8 meter. Then the student is asked to identify whether or not each of two songs, "Row, Row, Row, Your Boat" and "Rain, Rain, Go Away" is in 6/8 meter.

PRACTICE The screen shows a line onto which various rhythms can be placed. Also on screen is a tape cassette that plays a short excerpt from a song. The object of the game is to construct a rhythm that matches the rhythm on the cassette. The student can play the cassette and his or her own rhythm for comparison. Incorrectly placed rhythms are shown in red. After a correct answer, the student can continue to play or choose to go on to the next section.

CREATE The student places rhythms on a line to make up an eight-beat rhythm. The available rhythms are: dotted quarter note, dotted quarter rest, quarter note and eighth note group, and three eighth notes. When the rhythm is completed, the student may adjust the tempo and change the sound with which the rhythm is played. The student may create as many rhythms as desired.

NOTES: The songs and song excerpts presented in Practice are: "I'se the B'y," "Pat Works on the Railroad," "Summer is A-Comin' In," and "Sing Together."

USING THE UTILITIES

You can access the Utilities Menu by pressing ⌘-T on the opening screen where students type in their names. From this menu you will be able to:

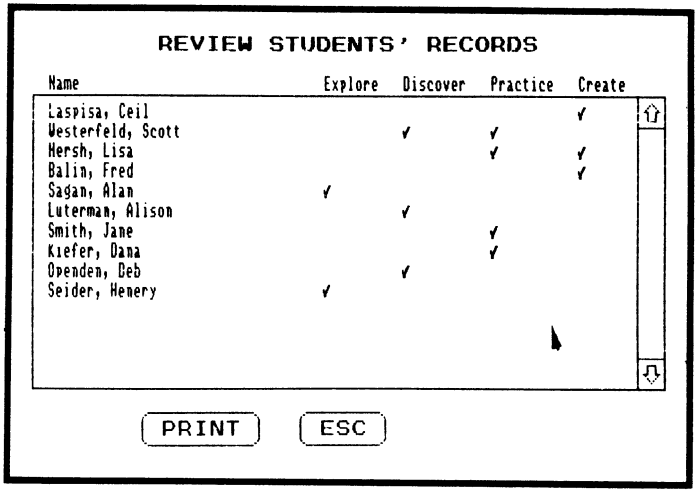
- Review Students' Names
- Delete Students' Names
- Exit and Save

To exit this menu without making any selection, press the ESC key. If you have made any changes to the information that you wish to save to the disk, you will want to use **Exit and Save** to exit the utilities. (See below.)

REVIEWING STUDENTS' RECORDS

The program stores the names of the students and the sections of each activity that each student has used. When the 41st student signs on, the first name on the list is removed. After you select this option, use the mouse to select the activity that you wish to review.

The students' names will appear, along with four columns labeled Explore, Discover, Practice, and Create. For each section that a student has used, a check mark will appear in the appropriate column next to his or her name.



To print the information on this screen, make sure your printer is on and on line, and click on the PRINT button on the screen.

To return to the Activity Selection menu, press the ESC key. To return to the utility menu, press the ESC key again.

DELETING STUDENTS' NAMES

To delete a student's name, click on the name using the mouse. A check mark will appear next to the name. Then click on the DELETE button on the screen. You can click on a selected student's name again to deselect it. To delete all the students' names, click on the SELECT ALL button.

To return to the Activity Selection menu, press the ESC key. To return to the utility menu, press the ESC key again.

EXITING AND SAVING

The importance of leaving the Utilities Menu by choosing EXIT AND SAVE cannot be overstated. The EXIT AND SAVE option ensures that any changes you have made while working with options from the Utility will be saved. If you have indicated changes and then decide that you do not want to make them, use the ESC key to exit the utilities.

PRINTERS

SOUND DISCOVERIES will work with any Apple printer and any interface card. Be sure that your printer interface card is in Slot 1.

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