

## Section 6 Music

### I. OVERALL OBJECTIVES

To encourage pupils to cultivate their sentiments, fundamental abilities for musical activities, a love for music as well as a sensitivity toward it, through music-making and appraising.

### II. OBJECTIVES AND CONTENT FOR EACH GRADE

[Grade 1 and Grade 2]

#### 1. Objectives

- (1) To encourage pupils to enjoy music and take an interest in it, and to educate them to increase their life satisfaction by enjoying music.
- (2) To encourage pupils to cultivate their basic abilities for music-making.
- (3) To encourage pupil's familiarity with a variety of music and to cultivate their basic abilities for listening to music overall.

#### 2. Content

##### A Music-Making

##### (1) [Singing]

The following should be taught through singing.

- a. Singing after listening to the models, and singing from memory in solmization.
- b. Singing with emotion and imagination suitable for lyrics.
- c. Singing with attention to one's own voice and pronunciation.
- d. Singing in unison while listening to others and the accompaniment.

##### (2) [Playing Instruments]

The following should be taught through playing instrument.

- a. Playing instruments after listening to the models, and playing by rhythm notations.
- b. Playing instruments with emotion and imagination.
- c. Playing simple rhythmic patterns and tunes with attention to timbre.
- d. Playing instruments in unison while listening to others and the accompaniment.

##### (3) [Creative Music Making]

The following should be taught through creative music making.

- a. Enjoying musical games with various sound sources, including

- human voices.
- b. Creating simple musical pieces from various sound sources based on musical structures.
- (4) The teaching materials for music-making should contain the following.
- a. Unison songs and rounds including those in the list-c below, allocated to each grade.
  - b. Instrumental pieces with simple rhythmic accompaniment or with the lower part, based on the songs that have already been learned.
  - c. Common Materials

[Grade 1]

*Umi* *Monbushō-shōka*  
(Takeshi Inoue, words by Ryuha Hayashi)

*Katatumuri* *Monbushō-shōka*

*Hi no maru* *Monbushō-shōka*  
(Okano Tei'ichi, words by Tatsuyuki Takano)

*Hiraita, Hiraita* *Warabe-uta*

[Grade 2]

*Kakurenbo* *Monbushō-shōka*  
(Kan'ichi Shimofusa, words by Ryuha Hayashi)

*Haru ga kita* *Monbushō-shōka*  
(Okano Tei'ichi, words by Tatsuyuki Takano)

*Mushi no Koe* *Monbushō-shōka*  
*Yuyake, Koyake* (Shin Kusakawa, words by Ukō Nakamura)

## B. Appraising

[Appraising]

- (1) The following should be taught through appraising.
  - a. Listening to musical tastes that make each piece of music expressive.
  - b. Listening to combined musical elements.
  - c. Listening to pieces with emotion and imagination, responding to them imaginatively either through verbal or some other means,

and enjoying a performance as well as the music itself.

- (2) Teaching materials for appraising should contain the following.
  - a. Traditional children's songs and play songs from Japan and abroad that will exhilarate pupils and prompt physical movements such as marching and dancing, and pieces that evoke scenes from everyday life.
  - b. Amiable pieces to recognize musical elements easily.
  - c. Amiable pieces with various performance styles, to recognize the characteristics of the timbre of instruments and human voices easily.

[Common Items for each activity]

- (1) The following should be taught through "A Music-Making" and "B Appraising".
  - a. To perceive (a) and (b) among the musical elements, and to be sensitive toward their goodness, enjoyment and beauty.
    - (a) Elements characterizing music, such as timbre, rhythm, tempo, melody, dynamics, beat and phrase.
    - (b) Musical structures, such as repetition, and Q&A.
  - b. To become familiar with notes, rests, and other notational symbols as well as with musical terms, through musical activities.

[Grade 3 and Grade 4]

## 1. Objectives

- (1) To encourage pupils to develop an interest in music, and to educate them to increase their life satisfaction with music.
- (2) To encourage pupils to cultivate their basic abilities for music-making.
- (3) To encourage pupils to become familiar with a variety of music and to cultivate their basic abilities for listening to music overall.

## 2. Content

### A. Music-Making

#### (1) [Singing]

The following should be taught through singing.

- a. Singing after listening to the models, and singing by looking at C-major notations.
- b. Singing with emotion and intention suitable for lyrics and the music itself.

- c. Singing in a natural and relaxed manner with attention to breathing and pronunciation.
  - d. Singing in unison while listening to other's voices, subordinate melodies and the accompaniment.
- (2) [Playing Instruments]
- The following should be taught through playing instruments.
- a. Playing instruments after listening to the models, and playing by looking at C-major notations.
  - b. Playing instruments with emotion and intention suitable for the music itself.
  - c. Playing tuned and percussion instruments with attention to timbre.
  - d. Playing instruments in unison while listening to the instruments played by others, subordinate melodies and the accompaniment.
- (3) [Creative Music Making]
- The followings should be taught through creative music making.
- a. Improvising with various musical ideas, based on diverse sound sources and their combinations.
  - b. Creating simple musical pieces based on musical structures as well as one's own intention, using various sound sources.
- (4) The teaching materials for music-making should contain the following.
- a. Unison and simple choral pieces, including those in the list-c below, allocated to each grade.
  - b. Instrumental pieces with simple accompaniment or with the lower part, based on the songs that have already been learned.
  - c. Common Materials

[Grade 3]

<i>Usagi</i>	<i>Traditional Japanese Song</i>
<i>Chatsumi</i>	<i>Monbushō-shōka</i>
<i>Haru no Ogawa</i>	<i>Monbushō-shōka</i> (Tei'ichi Okano, words by Tatsuyuki Takano)
<i>Fujisan</i>	<i>Monbushō-shōka</i> (words by Sazanami Iwaya)

[Grade 4]

<i>Sakura Sakura</i>	<i>Traditional Japanese Song</i>
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<i>Tonbi</i>	(Tadashi Yanada, words by Shigeru Kuzuhara)
<i>Makiba no Asa</i>	<i>Monbushō-shōka</i> (Eikichi Funabashi)
<i>Momiji</i>	<i>Monbushō-shōka</i> (Tei'ichi Okano, words by Tatsuyuki Takano)

## B. Appraising

### [Appraising]

- (1) The following should be taught through appraising.
  - a. Listening not only to musical tastes and effects, but also to their changes.
  - b. Listening to combined musical elements and musical structures.
  - c. Listening to pieces with emotion and imagination, responding to them either through verbal or some other means, and noticing the characteristics of a performance as well as the music itself.
- (2) Teaching materials for appraising should be selected from the following:
  - a. Various musical pieces, such as Japanese music, including music for traditional Japanese instruments, music from various regions, music that is closely related to life, like folk music in foreign countries, music for drama and music that has remained popular for a long time.
  - b. Amiable pieces through which pupils understand the functions of musical elements.
  - c. Amiable pieces covering various performance styles, including solo and ensemble, through which pupils understand the diverse musical expressions.

### [Common Items for each activity]

- (1) The following should be taught through “A Music-Making” and “B Appraising”.
  - a. To perceive (a) and (b) among the musical elements, and to be sensitive toward their goodness, enjoyment and beauty.
    - (a) Elements characterizing music, such as timbre, rhythm, tempo, melody, dynamics, vertical relationships of pitches, beat and phrase.

- (b) Musical structures, such as repetition, Q&A and change.
- b. To become familiar with notes, rests, and other notational symbols as well as musical terms, through musical activities.

[Grade 5 and Grade 6]

## 1. Objectives

- (1) To encourage pupils to enjoy music creatively and take an interest in it, and to educate them to increase their life satisfaction through music.
- (2) To encourage pupils to cultivate their basic abilities for music-making.
- (3) To encourage pupils to become familiar with a variety of music and to cultivate their basic abilities for listening to music overall.

## 2. Content

### A Music-Making

#### (1) [Singing]

The following should be taught through singing.

- a. Singing after listening to the models, and singing by looking at C-major and A-minor notations.
- b. Singing with emotion and intention suitable for lyrics and the music itself.
- c. Singing in a natural and relaxed manner with attention to breathing and pronunciation.
- d. Singing while listening to other parts, the accompaniment and ensemble as a whole.

#### (2) [Playing Instruments]

The following should be taught through playing instruments.

- a. Playing instruments after listening to the models by looking at C-major and A-minor notations.
- b. Playing instruments with emotion and intention suitable for the music itself.
- c. Playing simple tuned and percussion instruments with attention to their characteristics.
- d. Playing instruments while listening to other's parts, the accompaniment and ensemble as a whole.

#### (3) [Creative Music Making]

The following should be taught through creative music making.

- a. Improvising with various musical ideas, based on previous musical

experiences.

- b. Creating simple musical pieces based on musical structures as well as the perspective for music as a whole, using various sound sources.
- (4) Teaching materials for music-making should contain the following.
- a. Unison and simple choral pieces, including these in the list-c below, allocated to each grade.
  - b. Instrumental pieces with simple accompaniment or with the lower part, taking into account of the effect of performances.
  - c. Common Materials

[Grade 5]

*Koinobori*

*Monbushō-shōka*

*Komoriuta*

*Traditional Japanese Song*

*Ski no Uta*

*Monbushō-shōka*

(Kunihiko Hashimoto, words by Ryuha Hayashi)

*Fuyu-geshiki*

*Monbushō-shōka*

[Grade 6]

*Etenraku-Imayo*

*(as far as the second verse of the lyrics)*  
*Traditional Japanese Song* (Jichin Osho)

*Oborazukikyo*

*Monbushō-shōka*

(Tei'ichi Okano, words by Tatsuyuki Takano)

*Furusato*

*Monbushō-shōka*

(Tei'ichi Okano, words by Tatsuyuki Takano)

*Ware wa Uminoko*

*(as far as the third verse of the lyrics)*  
*Monbushō-shōka*

## B. Appraising

[Appraising]

- (1) The following should be taught through appraising.
  - a. Listening not only to musical tastes, effects and their changes, but also to other characteristics of music.
  - b. Listening to and understanding combined musical elements and musical structures.
  - c. Listening to pieces with emotion and imagination, describing them

either through verbal or some other means, and understanding the characteristics of a performance as well as the music itself.

- (2) Teaching materials for appraising should contain the following.
  - a. Various musical pieces, such as those of Japanese music, including music for traditional Japanese instruments, music that is closely related to cultures of foreign countries, and music that has remained popular for a long time.
  - b. Amiable pieces through which pupils understand the functions of the musical elements.
  - c. Amiable pieces covering various performance styles, including big ensembles, through which pupils understand the texture of vocal and instrumental music.

[Common Items for each activity]

- (1) The following should be taught through “A Music-Making” and “B Appraising”.
  - a. To perceive (a) and (b) among the musical elements, and to be sensitive toward their goodness, enjoyment and beauty.
    - (a) Elements characterizing music, such as timbre, rhythm, tempo, melody, dynamics, vertical relationships of pitches or harmony, beat and phrase.
    - (b) Musical structures, such as repetition, Q&A, change and texture.
  - b. To become familiar with notes, rests, and other notational symbols as well as musical terms, through musical activities.

### III. SYLLABUS DESIGN AND HANDLING THE CONTENT

1. In designing the syllabus, consideration should be given to the following.
  - (1) “Common Items” listed in 2. Content are commonly necessary for developing the abilities related to music-making and appraising music, therefore, effort should be made to provide sufficient instruction in each activity for music-making and appraising.
  - (2) In teaching “A Music-Making”, of “2. Content for Grade 5 and Grade 6”, it is necessary to select the performance styles, from small to big ensembles, in accordance with the condition of schools and the ability of pupils.
  - (3) The Japanese National Anthem “*Kimi-ga-yō*” should be taught in each

grade to enable pupils to sing it.

- (4) In teaching the lower grades, it is necessary to coordinate with living environment studies, etc. Particularly in Grade 1, consideration should be given to the content associated with “Expression” in pre-school education.
  - (5) On the basis of objectives of moral education listed in Subsection I-2 of Chapter 1 “General Provisions” and in Subsection I of Chapter 3 “Moral Education”, appropriate instructions concerning the content listed in Subsection II of Chapter 3 “Moral Education” should be given appropriately, in accordance with the characteristics of music.
2. In the handling of the content listed in Subsection II, consideration should be given to the following.
- (1) In teaching “A Music-Making” and “B Appraising”, physical movement activities should be included in accordance with the aims of the instruction so that pupils identify with music and use their imagination related to it.
  - (2) In teaching chords and harmony, it is necessary to encourage pupils to understand the function of individual chords. Emphasis should be placed mainly on the primary chords, such as I, IV, V and V<sub>7</sub>, in both major and minor pieces.
  - (3) The following should be addressed when giving singing lessons.
    - a. Using movable Do solmization appropriately, in order to develop the sense of relative pitch.
    - b. Taking up Japanese songs as singing materials in addition to common materials, such as songs for school, children’s songs and folk songs that have been handed down in the locality.
    - c. Making pupils interested in their own voices even before their voices breaking and to giving appropriate consideration to pupils whose voices are breaking.
  - (4) The following should be handled with respect to playing instruments for each grade.
    - a. Percussion instruments for each grade include the xylophone, metallophone, traditional Japanese instruments and various instruments from other countries, from which selection is made with due consideration to their effects as well as to the conditions of each school and the ability of pupils.

- b. Familiar instruments taught in Grade 1 and Grade 2 should be selected among various percussion instruments, the organ and harmonica, with due consideration to the conditions of each school and the ability of pupils.
  - c. Tuned instruments taught in Grade 3 and Grade 4 should be selected from among the instruments used in previous grades, the recorder and keyboard instruments, with due consideration to the conditions of the school and the ability of pupils.
  - d. Tuned instruments taught in Grade 5 and Grade 6 should be selected from among the instruments used in previous grades, the electronic instruments, traditional Japanese instruments and various instruments from other countries, with due consideration to the conditions of each school and the ability of pupils.
- (5) The following should be handled with respect to creative music making.
- a. Advices should be given so that pupils acquire various creative musical ideas through musical games and improvisation, such as imitating rhythms and melodies, or finding various sounds from something familiar.
  - b. When necessary, advising pupils on how to record the music created.
  - c. Using non-metrical rhythms, scales used in Japanese music and scales that are atonal, according to the ability of pupils.
- (6) With respect to “notes, rests and notational symbols as well as musical terms” the following should be handled in consideration of the learning conditions of pupils.