

Music Theory Curriculum Guide

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ACKNOWLEDGEMENTS

This guide was developed by a committee of teachers and staff members:

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Foreword

Through sequenced instruction in music, Wicomico County hopes to instill in students a knowledge of the world's diverse musical and cultural heritage, a knowledge of music skills for experiencing our complex musical environment, and a foundation for future music experiences. The nature of music instruction relies heavily upon student participation and this is reflected in the curriculum.

This guide is based upon, and aligns with, the Music Essential Learner Outcomes for the High School as stated by the Maryland State Department of Education. Through the materials in this guide, the teacher is provided with the state outcomes, expectations, and indicators. Included is the scope and sequence of skills with suggested activities, and an appendix that includes a literature list and musical references.

Those teachers and staff members who made this guide possible deserve the appreciation of teachers and students who will benefit from the use of this guide.

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How to Use This Guide

The outcomes and indicators in this guide are based upon, and are aligned with the Maryland State Department of Education. Included with these outcomes, are the new Wicomico County Indicators that are sequenced throughout all levels of music instruction. Also included in the guide are sample activities, sample assessments, model lesson plan (a template for planning lessons), several sample lesson plans, an activities reference chart, and a list of resources.

It is recommended that a daily music lesson contain a variety of musical activities that involve students in making music. Examples include:

- Singing
- Moving expressively
- Playing classroom instruments
- Improvising
- Creating musical sound and notation

The goal of this curriculum guide is to have the students demonstrate grade level appropriate outcomes in music. In order to achieve this goal, appropriate indicators are listed for each outcome. The activities following each indicator are “sample” activities, they are included as a further explanation of and a sample way to achieve each indicator. Many of the indicators, and their activities fulfill Dimensions of Learning, values and career education, and multicultural objectives. To access these activities, refer to the Activities Reference Charts, where each is listed by grade, outcome, expectation, indicator, and activity. Use the materials presented as a guide for planning lessons that fulfill Wicomico County’s Outcomes, as well as a resource for music, activities, and literature.

PHILOSOPHY

Music education provides a vehicle through which students can fulfill a variety of developmental needs. As an interrelated and vital part of the total school experience, it supports and intensifies learning. Music provides students with the opportunity to develop the intellect, individual sensitivity, psychomotor skills and social skills. Through music, students also develop an understanding and appreciation of the multicultural society in which they live. Further, music is a discipline with sequential knowledge and skills that promote self-discipline and positive self-esteem. Because of the ordered nature of the elements of music, students learn to think with increasing complexity. And, because of the creative potential in music, they learn to think in divergent ways. It is through organized, sequential music instruction, therefore, that we educate the whole child.

The Wicomico County Public Schools provides a comprehensive music program which leads to the development of:

- the skills necessary to perceive, perform, and respond to music;
- an understanding of music as an essential aspect of history and human experience;
- the ability to creatively organize musical ideas and sounds;
- the ability to make aesthetic judgments.

During the elementary years, a comprehensive music program will be one in which the student can realize individual potential through singing, moving, listening, playing, describing, and creating. The student will become acquainted with the many facets of music provided in and out of the classroom. The students will also become acquainted with the effects and role of music in their culture as well as various other cultures. The process will be one where the student is not only the observer or participant,, but also the creator.

At the middle school level, students will continue to apply and develop the musical concepts developed at the elementary level. Students will become more proficient at musical performance as they utilize complex thinking skills. By engaging in quality musical experiences, students continue to develop positive self-concept, a sense of personal accomplishment, self-discipline, critical thinking skills, and an increased capacity for intrinsic reward. As students continue to interact with each other and study music of varying cultures, a respect for diverse cultures and an appreciation for other points of view are heightened.

The impact of technological advances must be considered in addressing the role of music in the contemporary society. Recorded sound and telecommunications have made the music from all world cultures available to most people. Electronically generated and controlled sound has increased the potential for individuals to participate more actively and creatively in making music. Wicomico County Public Schools provides all students the opportunity to utilize current musical technology for instruction and performance.

Music education in Wicomico County Public Schools is an interrelated and vital part of the total school experience. By developing the skills and understandings necessary to describe, analyze, create, perform, and evaluate music of all cultures, students understand, through experience, why music is such a dynamic and vital part of our lives.

Music Outcomes

OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING – AESTHETIC EDUCATION

The student will demonstrate the ability to perceive, perform, and respond to music.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgements.

Music Scope and Sequence

Outcome 1: Perceiving and Responding - Aesthetic Education

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

K-5: The student will develop awareness of the characteristics of musical sounds and the diversity of sounds in the environment.

6-8: The student will identify elements and characteristics of musical sound as they are used in a variety of genres and styles.

9-12: The student will describe the characteristics of musical sounds.

Indicators of Learning:

	K	1	2	3	4	5	6	7	8	9	10	11	12	VPA	Theory
The student will explore the tone color and methods of sound production of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.	X	X	X	X											
The student will describe the tone color and methods of sound production of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices					X	X									
The student will respond with contrasting body movements or signaling to simple musical forms (e.g., ABA, call and response) that are presented aurally.	X	X	X												

The student will identify simple musical forms (e.g., ABA, call and response) presented aurally and response with contrasting body movements or signaling.				X											
The student will respond to and identify simple musical forms (e.g., ABA, call and response) presented aurally.					X										
The student will identify simple musical forms (e.g., ABA, call and response) when presented aurally.						X									
The student will experience familiar Rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.	X	X	X												
The student will describe familiar rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.				X	X	X									
The student will describe contrast and repetition using age appropriate musical terminology, graphic notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.	X	X													
The student will describe contrast and repetition using appropriate musical terminology, graphic and standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.			X	X											
The student will describe contrast and repetition using appropriate musical terminology, standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.					X	X									
The student will distinguish aurally between major and minor tonalities through signaling, manipulatives, and movement.	X	X	X	X	X	X									

The student will identify and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.							X	X	X						
The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.							X	X	X						
The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.							X	X	X						
The student will identify and define standard notation symbols for pitch, rhythm, harmony, dynamics, tempo, articulation, and expression.							X	X	X						
The student will compare and contrast musical styles representing diverse genres and cultures.							X	X							
The student will compare motive development in a variety of musical styles representing diverse genres and cultures.									X						
The student will listen to and perform music representing diverse genres and cultures, and analyze it in terms of its elements and structure.							X	X	X						
The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release.										X	X	X	X		X
The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.										X	X	X	X		X
The student will identify and explain compositional techniques used to provide unity and variety and tension and release in various musical works.										X	X	X	X		X
										X	X	X	X		X

The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.															
The student will listen to, perform, and describe musical examples representing diverse genres and cultures through listening and performance.										X	X	X	X		X
The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.														X	
The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.														X	
The student will describe differences in interpretation of two or more performances of the same musical selection.														X	
The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.														X	
The student will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of music.														X	
The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.														X	
The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.														X	

Expectation B:

K-5: The student will experience performance through singing and playing instruments.

6-8: The student will recognize and analyze the skills needed in the performance of music.

9-12: The student will practice and evaluate performance skills alone and in groups

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will echo short rhythms and melodic patterns on neutral syllables.	X														
The student will echo short rhythms and melodic patterns on neutral syllables, rhythm language, and tonal syllables.		X	X	X	X										
The student will echo short rhythms and melodic patterns.						X									
The student will imitate easy rhythmic and melodic patterns independently on rhythm and melody instruments.	X	X													
The student will play easy rhythmic and melodic patterns independently on rhythm and melody instruments.			X												
The student will play easy rhythmic, melodic, and chordal patterns independently on rhythm and melody instruments.				X	X										
The student will play easy rhythmic, melodic, and chordal patterns accurately and independently on rhythm, melody, and harmonic classroom instruments.						X									
The student will echo simple rhythms using rhythm language.	X														

The student will perform simple rhythms from graphic notation.		X													
The student will accurately perform simple rhythms at sight from standard notation.			X	X	X										
The student will accurately clap simple rhythms at sight from standard notation.						X									
The student will discover his/her singing voice using a variety of songs.	X														
The student will sing a variety of songs using his/her singing voice.		X													
The student will sing a variety of songs in tune with proper tempo and posture.			X												
The student will sing a variety of songs in tune with proper tempo, posture, and expression.				X											
The student will sing a variety of songs in tune, at a proper tempo, with appropriate timbre, diction, and posture, and using appropriate expression.					X	X									
The student will sing or play ostinati to accompany familiar songs.	X	X													
The student will sing or play ostinati, partner songs, and rounds.			X	X											
The student will sing or play ostinati, partner songs, descants, and rounds.					X										

The student will sing ostinati, partner songs, descants, and rounds, as well as songs in simple two part harmony using two-staff systems.						X									
The student will perform in groups, matching dynamic levels, and responding to the cues of the teacher or a student.	X	X	X												
The student will sing or play in groups, matching dynamic levels, blending timbres, and responding to the conducting cues of the teacher or a student.				X	X	X									
The student will perform independent instrumental parts while other students sing or play contrasting parts.	X	X	X	X	X	X									
The student will sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.	X	X	X	X	X	X									
The student will sing or play a varied repertoire of music representing diverse genres and styles using appropriate expression.	X	X	X	X	X	X									
The student will exhibit age appropriate stage behavior in solo or ensemble performance.	X	X	X												
The student will exhibit appropriate stage behavior in solo or ensemble performance.				X	X	X									
The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.							X	X	X						
The student will become aware of the need to blend with a group of singers.							X								

The student will blend with a group of singers when singing in parts.								X	X						
The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of melodic and harmonic instruments.									X						
The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.							X	X	X						
The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).										X	X	X	X		X
The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.										X	X	X	X		X
The student will perform music containing both traditional and non-traditional characteristics.										X	X	X	X		X
The student will sing a variety of songs with appropriate expression and style.										X	X	X	X		X
The student will perform in small ensembles with one or two students on a part.										X	X	X	X		X
INSTRUMENTAL: The student will demonstrate appropriate posture, embouchure, breath control, articulation, sticking, bowings, or any other techniques relevant to the performance medium.														X	
INSTRUMENTAL: The student will demonstrate the ability to tune one's musical instrument.														X	

INSTRUMENTAL: The student will demonstrate ability to properly care for one's musical instrument.															X	
INSTRUMENTAL: The student will play an appropriate part, demonstrating well-developed ensemble skills.																X
INSTRUMENTAL: The student will play major, minor, and chromatic scales using a variety of note values.																X
INSTRUMENTAL: The student will sing an appropriate instrumental line within personal vocal range.																X
INSTRUMENTAL: The student will play, with correct phrasing, appropriate expression, suitable tone quality, and accurate intonation, a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6, including some works performed from memory.																X
INSTRUMENTAL: The student will play an appropriate part, in large and small ensembles (with one student on a part with proper attention to intonation, articulation, correct notes, dynamic levels, and tempo.																X
INSTRUMENTAL: The student will use alternate fingerings to improve intonation or playing efficiency when appropriate.																X
INSTRUMENTAL AND VOCAL: The student will follow a conductor while maintaining proper tempo, balance, blend and style.																X
INSTRUMENTAL AND VOCAL: The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.																X
VOCAL: The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.																X

VOCAL: The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.															X	
VOCAL: The student will sing, with correct phrasing, appropriate expression, and accurate intonation, a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory.															X	
VOCAL: The student will sing an assigned part in an ensemble accurately, with or without accompaniment.															X	
VOCAL: The student will demonstrate knowledge to properly care for one's vocal instrument.															X	
VOCAL: The student will sing with a clear and resonant tone quality that blends with the ensemble.															X	
VOCAL: The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.															X	

Expectation C:

K-8: The student will respond to music through movement.

9-12: The student will respond to complex musical sound through movement.

Indicators of Learning: **K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory**

The student will perform improvised movement, singing games, and traditional dances, responding appropriately to beat, tempo, and other rhythmic characteristics.	X	X	X	X	X	X										
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The student will demonstrate contrasts in musical characteristics through movement.	X	X	X	X	X	X									
The student will move appropriately in duple and triple meters.	X	X	X												
The student will conduct music in duple and triple meters.				X	X										
The student will conduct music in two, three, and four-beat meters.						X									
The student will use movement to describe musical structure.							X	X	X						
The student will improvise free movement to respond to music expressively.							X	X	X						
The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.							X	X	X						
The student will interpret selections of music through expressive movement.										X	X	X	X		X
The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.										X	X	X	X		X
The student will demonstrate rhythmic accuracy through physical movement.										X	X	X	X		X

The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.															X	
The student will demonstrate rhythmic accuracy or musical expression through physical movement.															X	

Expectation D:

K-5: The student will experiment with standard and individually created symbols to represent sounds.

6-8: The student will read standard notation and apply it to the performance of music.

9-12: The student will demonstrate competence in reading and notating music.

Indicators of Learning:

	K	1	2	3	4	5	6	7	8	9	10	11	12	VPA	Theory
The student will experience music containing chordal patterns in preparation for reading notation.	X	X													
The student will play chordal patterns in response to visual cues.			X												
The student will play chordal patterns using visual cues.				X											
The student will play chords using standard chord symbols in age appropriate keys.					X										
The student will read standard chord symbols and play the represented chords on classroom instruments.						X									
The student will experience simple melodic and rhythmic patterns in duple and triple meters using prenotation.	X														

The student will represent simple melodic and rhythmic patterns in duple and triple meters using prenotation.		X													
The student will represent simple melodic and rhythmic patterns in duple and triple meters using standard notation.			X												
The student will write simple melodic and rhythmic patterns in duple and triple meters using standard notation.				X	X										
The student will write simple melodic and rhythmic patterns from dictation, using whole, half, dotted half, quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, and 4/4 meter signatures.						X									
The student will explore prenotation to represent improvised musical sounds.	X														
The student will use prenotation to represent improvised musical sounds.		X													
The student will use graphic and standard notation to represent improvised musical sounds.			X												
The student will use graphic notation, as well as standard notation, to represent improvised melodies.				X											
The student will notate improvised melodies.					X										
The student will notate improvised melodies on the short staff.						X									

The student will identify duple and triple meters through movements and manipulatives.	X	X													
The student will identify and apply duple and triple meters through movements and manipulatives.			X	X											
The student will identify and apply duple and triple meters, including 2/4, 3/4, 4/4, and 6/8, through movements and manipulatives.					X										
The student will identify and apply 2/4, 3/4, 4/4, and 6/8-meter signatures.						X									
The student will recognize prenotation as being representative of pitch.	X														
The student will recognize notation as being representative of pitch.		X													
The student will read simple pitch notation on the treble staff, in major keys, using solfeggio or a comparable system.			X	X	X	X									
The student will read whole, half, quarter, and eighth notes and rests in duple and triple meters.							X								
The student will read whole, half, quarter, and eighth, sixteenth, and dotted notes and rests in duple and triple meters.								X	X						
The student will sing rounds, partner songs, descants, and songs in two parts.							X								

The student will sing rounds, partner songs, descants, and songs in two or three parts.								X	X						
The student will play a variety of polyphonic and homophonic music.							X	X	X						
The student will sing or play simple melodies in treble clef.							X								
The student will sing or play at sight simple melodies in treble and bass clefs.								X	X						
The student will notate from dictation melodic phrases and rhythmic patterns.							X	X	X						
The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.							X	X	X						
The student will explore the uses of transposition in music.							X								
The student will identify the uses of transposition in music.								X	X						
The student will identify similar and contrasting musical ideas when presented aurally or visually.							X	X	X						
The student will demonstrate ability to follow a printed score of up to four staves while listening to the musical excerpt.										X	X	X	X		X
The student will notate short melodic and rhythmic patterns from dictation.										X	X	X	X		X
The student will transpose a simple melody.										X	X	X	X		X

The student will notate original musical ideas.											X	X	X	X		X
The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.															X	
The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.															X	
The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.															X	
The student will sight read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.															X	

Outcome 2: Historical, Cultural, and Social Contexts

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

K-5: The student will develop the ability to recognize music as a form of individual and cultural expression through experiencing music as both personal and societal expression.

6-8: The student will describe how musical expression reflects social, political, and ethical issues.

9-12: The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will describe how music reflects daily experience in various cultures.	X	X	X	X	X	X									
The student will explore ways in which both folk and composed music are used to celebrate holidays in various cultures.	X	X	X	X											
The student will discuss ways in which both folk and composed music are used to celebrate holidays in various cultures.					X	X									
The student will experience from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.	X	X	X	X											
The student will experience and identify from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.					X										
The student will identify from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.						X									
The student will describe in developmentally appropriate terms how elements of music are used in music examples from various cultures.	X	X	X	X	X	X									
The student will be exposed to roles of musicians in diverse cultures and musical settings.	X	X	X	X											

The student will identify roles of musicians in diverse cultures and musical settings.					X	X									
The student will demonstrate audience behavior appropriate for the context and style of music performed.	X	X	X	X	X	X									
The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.	X	X	X	X	X	X									
The student will describe roles of music in individual and cultural expression.							X	X	X						
The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.							X	X	X						
The student will describe the use of folk music in compositions for other genres.							X								
The student will describe the influence of folk music on compositions for other genres.								X	X						
The student will demonstrate audience behavior appropriate for the context and style of music performed.							X	X	X						
The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.							X	X	X						

The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.										X	X	X	X	X	X
The student will identify various functions of music in diverse cultures throughout history.										X	X	X	X		X
The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.										X	X	X	X		X
The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.										X	X	X	X		X
The student will identify various opportunities to perform and hear music in the local community and beyond.										X	X	X	X	X	X
The student will identify and discuss reasons for choosing vocal or instrumental music as a performance medium.														X	
The student will demonstrate knowledge of the ways vocal and instrumental ensemble music are used in cultures of the United States and other countries.														X	
The student will identify and trace the evolution of genres of music from various cultures.														X	
The student will name well-know musicians associated with various genres of music.														X	
The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.														X	

[illegible]

The student will demonstrate knowledge of musical styles and traditions from various historical periods and cultures.					X	X									
The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.							X	X	X						
The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.							X	X	X						
The student will analyze musical styles and traditions from various historical periods and cultures.							X	X	X						
The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.										X	X	X	X		X
The student will identify social and political events that have affected the writing style of great composers.										X	X	X	X		X
The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.										X	X	X	X	X	X
The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.										X	X	X	X		X
The student will discuss the roles vocal or instrumental music have played throughout history.														X	

The student will discuss the historical and cultural significance of the works performed in the ensemble.																X	
The student will demonstrate knowledge of the evolution and diversity of vocal or instrumental ensembles.																X	
The student will demonstrate knowledge of the diversity of vocal or instrumental styles throughout history and of the creative processes which engendered them.																X	
The student will discuss the opportunities available and qualifications needed to pursue careers in music.																X	
The choral music student will demonstrate understanding of song texts as they relate to music.																X	

Expectation C:

K-5: The student will explore the relationship of music to dance, theater, the visual arts, and other disciplines.

6-8: The student will identify the relationship of music to dance, theatre, the visual arts and other disciplines.

9-12: The student will identify influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will explore the use of music in dance, theater, visual arts and other disciplines.	X	X															
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The student will discover the similarities and differences among the various arts.			X												
The student will examine and identify the similarities and differences among the various arts.				X											
The student will identify and apply common terms used in the various arts.					X										
The student will identify similarities in the meanings of common terms used in the various arts.						X									
The student will use nonverbal media to characterize music.	X	X	X	X	X	X									
The student will explore the fine arts as a unique means of individual creative expression.	X	X	X	X	X	X									
The student will experience ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.	X	X	X	X											
The student will experience and describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.					X										

The student will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.						X									
The student will discuss common elements in music, poetry, dance, theater, and the visual arts.							X	X	X						
The student will discuss the fine arts as a unique means of individual creative expression.							X	X	X						
The student will use nonverbal media to characterize music.							X	X	X						
The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.							X	X	X						
The student will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.							X	X	X						
The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.										X	X	X	X		X
The student will use nonverbal media (e.g., visual art, movement) to interpret music.										X	X	X	X		X

The student will analyze selections of music that were inspired by literature, visual art, drama, or other means of artistic expression.										X	X	X	X		X
The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.										X	X	X	X	X	X
The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.										X	X	X	X	X	X
The student will perform ensemble literature form a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.														X	
The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.														X	

Expectation D:

K-5: The student will develop knowledge of a wide variety of representative musical styles and genres.

6-8: The student will identify and classify significant styles and genres in music history.

9-12: The student will demonstrate knowledge of a wide variety of representative musical styles and genres.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will perform songs representing a variety of historical periods, genres, and cultures.	X	X	X	X	X	X									
The student will interpret different styles of music through body movements.	X	X	X	X	X	X									
The student will experience music from various historical periods and cultures.	X	X	X												
The student will experience and identify music from various historical periods and cultures.				X											
The student will identify music from various historical periods and cultures.					X										
The student will identify and compare music from various historical periods and cultures.						X									
The student will discover how specific instruments are used in a variety of musical styles and genres.	X	X	X												
The student will examine how specific instruments are used in a variety of musical styles and genres.				X											

The student will describe how specific instruments are used in a variety of musical styles and genres.					X	X									
The student will identify and classify representative selections of music from the major style periods.							X	X	X						
The student will compare and contrast musical examples representing various genres, styles, and cultures.							X	X	X						
The student will explain why identified works are considered exemplary.							X	X	X						
The student will discuss inter-cultural influences as represented in a variety of compositions.							X	X	X						
The student will identify and compare styles and genres of music from Western and non-Western cultures.										X	X	X	X	X	X
The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.										X	X	X	X		X
The student will analyze factors that influence relationships between a composer's work and his or her environment.										X	X	X	X	X	X
The student will demonstrate knowledge of appropriate performance styles while singing or playing music from a variety of eras and ethnic origins.														X	

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Outcome 3: Creative Expression and Production

The student will demonstrate the ability to organize musical ideas and sound creatively.

Expectation A:

K-5: The student will develop the ability to improvise music through experimentation with sound.

6-8: The student will explore musical ideas through simple improvisations.

9-12: The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning: **K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory**

The student will improvise short melodies that answer in the same style to given rhythmic and melodic phrases.	X	X	X	X												
The student will improvise short melodies that answer in the same style to given rhythmic and melodic phrases, using appropriate classroom instruments.					X	X										
The student will improvise simple rhythmic and melodic ostinato accompaniments within set parameters.	X	X	X	X												
The student will improvise simple rhythmic and melodic ostinato accompaniments.					X	X										
The student will experience the resting tone using body movements.	X															

The student will indicate the resting tone using singing or body movement.		X													
The student will improvise simple melodic embellishments using a resting tone.			X												
The student will improvise simple rhythmic variations and melodic embellishments using a resting tone.				X											
The student will improvise simple rhythmic variations and simple melodic embellishments or a counter melody using a resting tone.					X										
The student will improvise simple rhythmic variations and simple melodic embellishments or a counter melody using chord roots as a melodic source.						X									
The student will experiment using traditional and nontraditional sound sources.	X	X													
The student will improvise vocal and instrumental music using a variety of sources including traditional, nontraditional, and electronic sounds.			X	X	X	X									
The student will improvise simply rhythmic and harmonic accompaniments.							X	X	X						

The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.							X	X	X						
The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.							X	X	X						
The student will improvise music in at least one performance medium using acoustic or electronic sound sources.							X	X	X						
The student will improvise vocal and instrumental music based on student generated graphic notation.										X	X	X	X		X
The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.										X	X	X	X		X
The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.										X	X	X	X		X
The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.										X	X	X	X	X	X
The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.														X	
The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.														X	

Expectation B:

K-5: The student will develop readiness for composing and arranging by experimenting with sound.

6-8: The student will preserve musical ideas through simple compositions and arrangements.

9-12: The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will experience simple rhythms and melodies in forms that show contrast.	X	X	X												
The student will experience and compose simple rhythms and melodies in forms that show contrast.				X											
The student will compose simple rhythms and melodies in forms that show contrast.					X	X									
The student will compose and graphically notate a sound composition using environmental sounds.	X	X	X	X	X	X									
The student will use environmental sounds to enhance the mood and/or the words of a musical composition.	X	X	X	X	X	X									
The student will compose and graphically notate ostinati.	X	X	X												
The student will compose and graphically notate ostinati and chordal patterns.				X	X										
The student will compose and notate ostinati, descants, and chordal patterns.						X									

The student will experience descants for familiar melodies.	X	X													
The student will experience and perform descants for familiar melodies.			X	X	X										
The student will arrange a given descant for familiar melodies.						X									
The student will compose and arrange music to accompany readings or dramatizations.	X	X	X	X	X	X									
The student will use traditional and non-traditional notation as a means of retaining musical ideas.							X	X	X						
The student will arrange pieces for voices or instruments other than those for which the pieces were written.							X	X	X						
The student will create a "sound" composition based on a literary work, a place, a personal experience, or other appropriate subject.							X	X	X						
The student will explore contemporary compositional techniques and modern technologies.							X								
The student will demonstrate knowledge of contemporary compositional techniques and modern technologies.								X	X						

The student will create a composition using free form, serial, chance, or other compositional techniques							X	X	X						
The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.										X	X	X	X		X
The student will create or transcribe short musical comparisons in several distinct styles, using the elements of music for expressive effect.										X	X	X	X		X
The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.										X	X	X	X		X
The student will create an perform short musical compositions.														X	
The student will write traditional music notation, including major and minor scales, modes, and arpeggios.														X	
The student will transcribe simple pieces for voices or instruments in ways that preserve or enhance the expressive effect of the music.														X	

Outcome 4: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

K-5: The student will identify a wide variety of musical expressions and social contexts from which they emerge.

6-12: The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12 VPA Theory

The student will discuss music as it relates to the listener's feelings.	X	X	X	X	X	X									
The student will explain, using age appropriate music terminology, personal preferences for specific musical works and styles.	X	X	X	X	X	X									
The student will discuss how changes in performance (e.g., dynamics, tempi, phrasing) affect the listener's reaction to musical works.	X	X	X	X	X	X									
The student will discover that people develop individual preferences for musical styles.	X	X	X												
The student will discover and discuss that people develop individual preferences for musical styles.				X	X										
The student will discuss ways people develop preferences for works and styles of music using appropriate musical terminology.						X									
The student will devise and apply criteria to evaluate class and individual performances.	X	X	X	X	X	X									

The student will develop evaluative criteria based on the elements of music.							X	X	X						
The student will explore the varying ways composers use the elements of music and how this affects the reactions of the listener.							X								
The student will analyze the varying ways composers use the elements of music and how this affects the reactions of the listener.								X	X						
The student will use developed criteria to compare and evaluate a variety of musical compositions.							X	X	X						
The student will outline evaluative criteria based on the elements of music.										X	X	X	X		X
The student will make and define independent judgments concerning the functions of harmony, timbre, texture, form and any other appropriate characteristics in a selection of music.										X	X	X	X		X
The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.										X	X	X	X	X	X
The student will use developed criteria to evaluate the artistic quality of musical compositions.										X	X	X	X		X
The student will develop evaluative criteria based on the elements of music.														X	
The student will make independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.														X	
The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.														X	

The students will compare different performances of the same selection of music and analyze how interpretation affects the listener's reaction.							X	X	X						
The student will participate in creating a rubric under the teacher's guidance for personal performances, improvisations, and compositions and those of others.							X								
The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.								X	X						
The student will develop, assess, and revise standards to evaluate personal musical performance.										X	X	X	X	X	X
The student will critique the performance of others within the classroom setting using pre-determined criteria.										X	X	X	X		X
The student will critique personal musical performance and its relationship to the full ensemble sound.														X	
The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.														X	
The student will critique personally recorded solo and group performances using established criteria.										X	X	X	X		X

Maryland State Essential Learner Outcomes For High School Music Theory

Scope and Sequence

Outcome I: Perceiving and Responding- Aesthetic Education

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release.
2. The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.
3. The student will identify and explain compositional techniques used to provide unity and variety and tension and release in various musical works.
4. The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.
5. The student will listen to, perform, and describe musical examples representing diverse genres and cultures through listening and performance.

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).
2. The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.
3. The student will perform music containing both traditional and non-traditional characteristics.
4. The student will sing a variety of songs with appropriate expression and style.
5. The student will perform in small ensembles with one or two students on a part.

Expectation C:

The student will respond to complex musical sound through movement.

Indicators of Learning :

1. The student will interpret selections of music through expressive movement.
2. The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.
3. The student will demonstrate rhythmic accuracy through physical movement.

Expectation D:

The student will demonstrate competence in reading and notating music.

Indicators of Learning:

1. The student will demonstrate ability to follow a printed score of up to four staves while listening to the musical excerpt.
2. The student will notate short melodic and rhythmic patterns from dictation.
3. The student will transpose a simple melody.
4. The student will notate original musical ideas.

Outcome II: Historical, Cultural, and Social Contexts

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify various functions of music in diverse cultures throughout history.
3. The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.
4. The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.
5. The student will identify various opportunities to perform and hear music in the local community and beyond.

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.
2. The student will identify social and political events that have affected the writing style of great composers.
3. The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.
4. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.

Expectation C:

The student will identify influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

1. The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.
2. The student will use nonverbal media (e.g., visual art, movement) to interpret music.
3. The student will analyze selections of music which were inspired by literature, visual art, drama, or other means of artistic expression.
4. The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.
5. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

Expectation D:

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

Indicators of Learning:

1. The student will identify and compare styles and genres of music from Western and non-Western cultures.
2. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
3. The student will analyze factors that influence relationships between a composer's work and his or her environment.

Outcome III: Creative Expression and Production

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will improvise vocal and instrumental music based on student generated graphic notation.
2. The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.
3. The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.
4. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.
2. The student will create or transcribe short musical comparisons in several distinct styles, using the elements of music for expressive effect.
3. The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.

Outcome IV: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgements.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will outline evaluative criteria based on the elements of music.
2. The student will make and define independent judgments concerning the functions of harmony, timbre, texture, form and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will use developed criteria to evaluate the artistic quality of musical compositions.

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will develop, assess, and revise standards to evaluate personal musical performance.
2. The student will critique the performance of others within the classroom setting using pre-determined criteria.
3. The student will critique personally recorded solo and group performances using established criteria.

MUSIC SEQUENCE OF COURSES

Primary

1. Kindergarten Music
2. Music 1
3. Music 2
4. Primary Chorus

Intermediate

1. Music 3
2. Music 4
3. Music 5
4. Chorus 3
5. Chorus 4
6. Chorus 5
7. String Instruction-Level I
8. String Instruction-Level II
9. Band Level

Middle School

1. Music I
2. Music II
3. Chorus I
4. Chorus II
5. Band I
6. Band II
7. Band III
8. String Instruction-Level II
9. String Instruction-Level III

High School

1. Symphonic Band (Advanced)
2. Intermediate Band
3. Concert Choir (Advanced)
4. Intermediate Choir
5. Music (General Music)
6. Music Theory
7. Musical Theatre
8. Visual and Performing Arts (VPA)
9. String Instruction
10. Jazz Band
11. Band Front

STRATEGIES FOR TEACHING MUSIC

This section offers a collection of teaching strategies designed to help teachers get students involved in the process of learning. These strategies help meet the needs of students with different learning styles and varied ability levels and interests. When planning instruction teachers should consider the ways students learn and select a variety of these strategies to stimulate critical thinking and to help students organize ideas.

Active Listening

Active listening enables students to become engaged with information by thinking about, reflecting upon, re-stating, and questioning the information presented in class.

Students may be provided with charts, graphic organizers, and other visual aids, which may be used to indicate appropriate responses to what they hear. Such opportunities for oral exchange of information provide time for clarification, correction of errors, and analysis of differences in perceptions.

Brainstorming

Brainstorming is a technique for exploratory thinking in a group setting about a given topic. Students generate ideas without fear of criticism. By sharing and building upon one another's ideas, students can develop more creative ideas and solutions. Teachers should first explain the rules for brainstorming: using imagination, accepting all ideas without criticism, and developing ideas of others. After introducing a specific problem or asking an open-ended question, the teacher allows free flowing discussion and exchange of ideas before listing suggested ideas on the chalkboard or overhead projector.

Call and Response

Call and Response is a means of having students provide a rhythmic and/or melodic answer/response to a similar directive from the teacher or another student.

Constructive Feedback

Constructive feedback will provide teachers and students with an opportunity to generate assessment statements pertinent to classroom discussions/performances. Ideas for implementing constructive feedback include the incorporation of:

1. Active listening techniques
2. Tangible and concrete ideas to bring about an appropriate change
3. Minimal negative evaluation
4. "I" messages (I like the way you..., however...)

Cooperative Learning

Cooperative learning promotes active learning, produces positive academic and social gains, reduces student apprehension, and adds variety to instruction to develop a student-centered classroom. Cooperative learning activities involve two or more students working together toward

the same goal. A shared objective and positive interdependence are characteristics of cooperative learning.

Studies show that cooperative learning has significant advantages for cognitive and affective development. Benefits include higher achievement, enjoyable learning, practice of leadership and group skills, growth of self-esteem, and promotion of a sense of belonging. Collaborative classrooms operate on three important principles:

1. Cooperative skills are introduced, developed, and practiced. Feedback is given on how well the skills were used.
2. Class is structured so that students work in cohesive groups.
3. Individuals are given responsibility for their own learning and behavior.

There are few limits to the number of ways cooperative learning groups can be used.

Although the following list is not inclusive of all cooperative learning strategies, it does present many basic techniques. Teachers are encouraged to use and adapt these techniques.

1. Turn to Your Neighbor. Ask students to turn to a neighbor and share information. This activity can be used before, during, and/or after a lesson.
2. Think-Pair-Share. Have students listen while you ask a question. Give students time to think of a response. Have students then pair with another student to discuss their responses. Invite students to share their responses with the whole group.
3. Focus Trios. Before a lesson, have three students summarize together what they already know about the subject and come up with questions they have about it. Afterwards, have the trios answer questions, discuss new information, and formulate new questions.
4. Jigsaw. Each person on a team specializes in one part of a selection, then teaches what he/she has learned to the others. Ultimately, all members are responsible for all parts of the selection.
5. Corners. Label the four corners of the room with four topic choices. Have students choose a topic, report to that corner, and respond to the topic with the other members of the group.
6. Roundtable. Ask a question with many possible answers. In small groups have students make a list on one piece of paper, by having each individual write one answer and then pass the paper to the person on his/her left.

Dimensions of Learning

The teaching strategies in this section take into account the ways learning takes place and incorporate the framework presented in Dimensions of Learning: Teacher's Manual which can be found along with supplementary materials in each school's professional library. A brief explanation of each dimension follows.

Dimension 1: Attitudes and perceptions

In all strategies teachers use, they must ensure that they are developing positive attitudes and perceptions about learning in order for learning to occur.

Dimension 2: Acquire and Integrate Knowledge

Teachers must guide students in relating new knowledge to what they already know and in organizing and internalizing the new knowledge.

Dimension 3: Extend and Refine Knowledge

Teachers must guide students in analyzing the knowledge in more depth.

Dimension 4: Use Knowledge Meaningfully

Teachers must provide students the opportunity to apply what they have learned.

Dimension 5: Habits of Mind

Teachers must encourage students to think metacognitively, to think critically, and to think creatively.

Drill and Repetition

Students reinforce and refine skills through teacher directed repetition of exercises.

Graphic Organizers

Graphic organizers are diagrammatic shapes that are used to generate and/or organize thought by making the invisible process of thinking visible to both student and teacher.

Graphic organizers are advantageous because they make abstract information concrete and appeal to different learning styles. Also, they improve retention of information.

In using a graphic organizer, teachers should first introduce a specific graphic organizer by describing its purpose and form. Then they should explain and demonstrate the use of the selected organizer before students use them independently. Organizers may be used in small groups, large groups, or individually. Finally, students should be encouraged to construct their own organizers.

Hands On Experiences

Hands on experiences provide the student with manipulatives that enhance classroom instruction. As with active listening and cooperative learning, this technique provides for student engagement.

Interviewing

Interviewing is a strategy for gathering information directly, such as person to person, or indirectly, such as through written communication. This strategy provides more sources of information and enables students to gather primary information. It helps students gain confidence in approaching and obtaining ideas from others and provides an opportunity for them to practice communication skills.

A student who conducts interviews should follow these steps:

1. Make sure that the purpose of the interview is understood.
2. Ask permission of the prospective interviewee before expecting to interview him/her. Identify self, project, and purpose.
3. Prepare for those persons who may refuse an interview for whatever reasons they may have. Remember that no one must give an interview. Be gracious and thank that person for at least considering the opportunity.
4. Prepare a list of questions that guide the interview.
5. Make notes of the answers. Do not write everything. Use a tape recorder only if the interviewee gives permission.
6. Keep the interview moving as smoothly as possible. Show the interviewee that there is interest and importance in what is said.
7. Thank the interviewee at the conclusion of the interview and follow up with a thank-you note.
8. Write a summary of the interview as soon as possible after the interview when the newly acquired information is fresh and current.

Kodaly

Kodaly relies upon singing and an early attack on music reading using sol-fa syllables. Hand signals are coordinated with the use of the syllables. Stress is upon unaccompanied or *a cappella* work.

Lecture

The lecture method provides information that is not conveniently available to students. If presented in a motivational way, it allows the students to receive and synthesize information.

Modeling/Demonstration

The student strives to emulate an example of high caliber performance.

Note Taking

Note taking is a strategy whereby students learn to take notes from written, spoken, or viewed materials. The most important thing to know about note taking is that it is not simply writing down what one reads or hears; it is listening, thinking, questioning, summarizing, organizing, listing, illustrating, and writing.

Note taking enables students to remember information, improve understanding and develop a life-long skill.

In teaching note taking, the teacher should encourage students to do the following:

1. Place date and topic at the top of each page of notes.
2. Leave space in the margin for questions, revisions, or additions.
3. Write concisely. Leave out words that are not necessary; write notes in phrases rather than complete sentences.
4. Use many abbreviations, acronyms, and symbols.
5. Draw simple illustrations whenever it helps make a point clearer.
6. Circle those words or ideas that they will need to ask about or look up later.
7. Read over the notes they have taken and recopy, highlight, or summarize them as needed.
8. Review their notes within one day.
9. React to their notes by including these:
 - A comment on what memory or feeling a particular concept brings to mind
 - A reaction to a particular point they strongly agree or disagree with a question about a concept that confuses them paraphrase or rewording of a difficult concept
 - A discussion of material presented in class

Oral Presentations

In order for students to prepare oral presentations, the teacher should guide them to focus on the purpose, topic, audience, and form of the presentation or speech.

Teachers should lead students to consider the following questions as they develop the content of the presentation:

1. What are the important parts of the oral presentation?
 - a. The controlling statement provides the topic, purpose, and limits of the oral presentation.
 - b. The introduction begins an oral presentation by capturing listeners' attention and establishing the central idea.
 - c. The body is the main portion of the presentation in which the topic is explained and described.
 - d. The conclusion refocuses the listeners' attention on the central idea of the presentation.
2. How can listeners' attention be captured in the introduction?
 - a. Refer to the audience. Appeal to the needs, interests, or situation of the listeners.
 - b. Use a direct approach. Go directly to the heart of the topic and define it for the audience.
 - c. Use an illustration. Use an example or story, or a series of examples and stories.
 - d. Cite a statistic. A numerical fact can provide an effective opening statement.
 - e. Begin with a quotation. Repeat someone else's words in relation to the topic or central idea.

3. What should your conclusion accomplish?
 - a. Redirect listeners' attention. To conclude, give a summary of the material. Remind listeners of the purpose and content of the presentation.
 - b. Provide a final thought. End with a thought that ties up all loose ends, using any of the same methods used in the introduction.

Orff

Carl Orff evolved an approach to music education that starts with the basic element of music that is most natural to the child, rhythm.

Starting with this basic concept, Orff's approach includes specific objectives and contains many devices unique to music education in this country. Some of these devices include the use of speech patterns, proverbs and jingles as the basis for developing a feeling for basic note values, meter and phrase. As an accompaniment to moving, singing, and playing, Orff makes use of rhythmic and melodic ostinati. Finally the use of unique Orff-designed instruments, along with rhythm instruments and recorders provides children with another immediate way of making music while cultivating a deeper response to rhythm and melody.

Peer Tutoring/Teaching

In a peer tutoring partnership, the "tutor" is a student who assists another student to become more proficient in a skill. They share ideas and work together with minimal supervision.

Questioning

Questions frequently determine the quality of both mental and oral response. The Maryland State Department of Education has developed a series of "frame" questions which teachers may use in eliciting thoughtful responses. These "frames" follow.

Recalling

Who, What, When, Where, How _____?

Comparing

How is _____ similar to/different from _____?

Identifying Attributes and Components

What are the characteristics/parts or _____?

Classifying

How might we organize _____ into categories?

Ordering

Arrange _____ into sequence according to _____.

Identifying Relationships and Patterns

Develop an outline/diagram/web of _____.

Representing

In what other ways might we show/illustrate _____?

Identifying Main Ideas

What is the key concept/issue in _____?

Retell the main idea of _____ in your own words.

Identifying Errors

What is wrong with _____?

Inferring

What might we infer from _____?

What conclusions might be drawn from _____?

Predicting

What might happen if _____?

Elaborating

What ideas/details can you add to _____?

Give an example of _____.

Summarizing

Can you summarize _____?

Establishing Criteria

What criteria would you use to judge/evaluate _____?

Verifying

What evidence supports _____?

How might we prove/confirm _____?

Research

The ability to locate information on a given topic from a variety of sources is an essential skill. Students need a structured process. A written or oral report provides an appropriate too.

Visiting Artist

The visiting artist is a person in the field who will share his/her expertise with the class.

Conclusion

This chapter has briefly described strategies appropriate for use in music instruction. Many of these strategies mirror those used in other content areas, for they focus upon gaining declarative knowledge. Others such as cooperative learning provide opportunities for practicing process.

Other strategies form vital functions for music instruction: Kodaly, Orff and the performance of music. Music teachers should master these strategies and select appropriate ones as they plan effective lessons.

Advanced Organizer Theory

I. Course Description

In this course, students gain foundational knowledge and skills applied for the creation and notation of music. It covers the fundamentals of music (scales, rhythm, interpretive indicators), chord construction, basic part writing and voice leading, ear training (rhythmic, melodic, and harmonic perception), and sight singing. Students will develop an understanding of the complexities involved in the creation, performance, critique, and appreciation of music.

II. Theme Descriptions

Progression through the following units will be dependent upon the specific needs and experience of the students.

A. Fundamentals of Music and Ear Training

This unit will explore foundational concepts of rhythm and melody. Rhythmic concerns will include note ratios, simple meters and compound meters. Melodic concerns will include the structure and writing of major and minor scales. Form and expressive elements such as dynamics and tempo will also be included.

B. Ear Training and Sight Singing

This unit will explore basic skills and aptitudes involved to develop audiation and mental processing of aural and printed musical materials. Ear training activities will develop intervallic, scale, and rhythmic recognition. Sight singing will focus upon the singing of basic intervals and scales with proper solfege syllables. This unit should pace itself with materials of A and C.

C. Basics of Chording and Voice Leading

This unit will explore chord structure, inversions, simple voice leading, and figured bass. This will include major, minor, augmented, and diminished chord structures. Opportunities will be afforded for critique and aesthetic development.

D. Part writing

This unit will develop basic skills in writing according to diatonic scales. Progression in this area will follow from simple cadences, to the use of

mediant and submediant chords. Opportunities for critique and aesthetic development will be provided.

III. Entering Skills

Prospective students, should, in the least, have some practice/performance experience in voice or instrument and a working knowledge of reading either bass or treble clef. Final acceptance into the class is subject to the Instructor's approval.

IV. Time Frame

A. Rationale

The specific content of items "A" and "C," as indicated in the Unit Description, must be coordinated with the sequential development of the skills necessary in item "B." Actual pacing of the introduction of materials should be determined by the progress of individual students due to the cumulative nature of the content.

It is suggested that the instructor organize the class by alternating lessons of written theory (book content) with lessons devoted to oral and aural development (ear training),

B. Suggested Schedule

1. Marking Period I

Basics of Music (meter, note values, scales, terms)-MWF-27 days
Ear Training (diatonic intervals, Kodaly, scale solfege)-TR-18 days

2. Marking Period II

Chords and Basic Voice leading (qualities, diatonic relationships)-MWF-27 days
Ear Training (rhythmic dictation, chord quality recognition, scale quality recognition, basic solfege singing)-TR-18 days

3. Marking Period III

Diatonic Part-writing and Chord Progression (I, IV, V)-MWF-27 days
Ear Training (Rhythmic and melodic dictation, chord recognition, solfege melodies)-TR-18 days

4. Marking Period IV

Diatonic Part-writing and Chord Progression and
Harmonization-MWF-27 days
Ear Training (MP III continued and harmonic dictation)-TR-18
days

V. Environment

This course is a year long course taught for a 45 minute class period in a music classroom.

Course Outline For High School Music Theory

THEME I: PERCEIVING, PERFORMING AND RESPONDING-AESTHETIC EDUCATION

THEME DESCRIPTION:

The student will develop the ability to perceive, perform, and respond to music. This will include identifying elements and characteristics of musical sound as they are used in a variety of genres and styles, recognizing and analyzing of the skills needed in the performance of music, responding to music through movement, and reading standard notation as it is used in the performance of music.

THEME OBJECTIVES:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release.
2. The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.
3. The student will identify and explain compositional techniques used to provide unity and variety and tension and release in various musical works.
4. The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.
5. The student will describe musical examples representing diverse genres and cultures.
6. The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).
7. The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.
8. The student will perform music containing both traditional and non-traditional characteristics.
9. The student will sing a variety of songs with appropriate expression and style.
10. The student will perform in small ensembles with one or two students on a part.
11. The student will interpret selections of music through expressive movement.
12. The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.
13. The student will demonstrate rhythmic accuracy through physical movement.

14. The student will demonstrate ability to follow a printed score of up to four staves while listening to the musical excerpt.
15. The student will notate short melodic and rhythmic patterns from dictation.
16. The student will transpose a simple melody.
17. The student will notate original musical ideas.

THEME ACTIVITIES:

1. **Indicator 1:** Students will listen to music in a variety of styles and compare how the elements of music are used in the examples. In responding to this indicator, the student will listen to music in diverse styles (e.g., Baroque, Romantic, Blues, or Calypso) and describe how the uses of musical elements define various styles. Students will listen to two contrasting musical selections (e.g., Mozart's Symphony no. 40, first movement and Berlioz's Symphonie Fantastique, fourth movement) and discuss the difference of application and use of melodic phrasing, timbral characteristics, dynamic contrast, and harmonic progression. Repeat with various other examples, in preparation for an individual exercise/evaluation.

2. **Indicator 2:** Students will explain how traditional musical sounds compare with non-traditional. In responding to this indicator, the student will identify and experiment with non-traditional sources of musical sound using a variety of references and tools such as recordings, the Internet, computer software, or instruments made from found objects. Students will prepare a multimedia presentation comparing traditional and non-traditional sources of musical sounds.

Students will create non-traditional instruments, explore their performance characteristics (e.g., dynamic, rhythmic, melodic, and tonal capabilities), practice, and create an appropriate eight-bar composition to display these elements. Students will present their instruments, discuss their findings, and perform their short composition.

3. **Indicator 3:** Students will identify and explain compositional techniques used to develop a sense of tension and release for the listener. In responding to this indicator, the student will listen to a recording of Samuel Barber's Adagio for Strings and describe characteristics of the music that provide a sense of tension and release.

Students will listen to and view (copied score) an excerpt from Samuel Barber's Adagio for Strings with the purpose of identifying a point of tension and release. The students will mark the chord progression and discuss. Further this lesson by having the students create original part-writing compositions according to the discussed progression.

4. **Indicator 4:** Students will listen to a variety of musical selections and describe their forms, genres, media, and other salient features. In responding to this indicator, students will work in small groups to develop a graphic organizer to represent musical forms, genres, performance media, and other striking characteristics of selected works. (Groups could be assigned different selections and present their findings to the class to compare similarities and differences.

In pairs, students will listen to a selection (e.g., Haydn's Symphony No. 94, second movement) and graph its form. Students will decide upon a graphing system to note repetition and contrast. Student pairs will compare their findings with other pairs. This activity can be repeated considering several diverse selections.

5. **Indicator 5:** Students will select a life experience common to all cultures (such as birth, marriage, children at play, or death) and investigate a variety of ways the selected experience is treated musically. In responding to this indicator, the student will be given a selected life experience to research ways it is treated musically in a variety of cultures. Students will

present their findings, including musical examples, to the class to compare similarities and differences.

The student will investigate the use of music in celebration, commemoration, death ceremonies, and worship in various cultures and times. They will focus upon how the purpose and ethnicity affected musical elements of melody, timbre, harmony, and rhythm.

For example, the student will compare the funeral music of Princess Diana, March lagubre from Gossec, a Jazz funeral of New Orleans, and Requiem by Mozart.

6. **Indicators 1, 2, 3, 4, and 5:** Students will rehearse, in small groups, a selection of music chosen to reinforce ensemble skills. In responding to these indicators, groups will perform a rehearsed selection of music with particular attention to ensemble skills such as rhythmic unity, blend, balance, intonation, and cohesive articulation. Classmates will critique the performance. This activity may be adapted for solo performance.

Using solfege, students will work up a duet with not less than 2 people per part; particular attention will be given to tone quality, breathing technique, balance, and rhythm. Selections may be found in Robert Ottaman's Music for Ear Training. This can be adapted for small and large ensembles.

7. **Indicator 1:** Students will listen to selected excerpts of music and choose physical movements that interpret the expressive qualities of the music. In responding to this indicator, individuals or students in small groups, will create and perform movement phrases that interpret a selected musical composition. (Individuals or groups could be given selections of music or the same selection, depending upon the desired objective.)

The student will create a choreographic interpretation of "In the Hall of the Mountain King" by Grieg. The student should portray elements such as dynamic contrasts, tempo changes, melodic contour, and timbre. This activity may be applied to other musical selections, focusing on diverse elements.

8. **Indicators 2 and 3:** Students will respond to a conductor's gestures by clapping metered rhythms correctly. In responding to these indicators, a student will conduct the class. Classmates will clap steady eighth notes while the conductor changes the metric pattern. Members of the class will accent the downbeat indicating the ability to follow the conductor's beat pattern. (To extend the activity, student conductors could vary the tempo and dynamic levels for expressive purposes.)

The students, as a group, will devise a metric progression using both compound and simple meters. Each student will take a turn conducting the progression as others clap a consistent eighth note division. As an extension, several students may be chosen to clap the conductor's beat.

9. **Indicator 1:** Students will listen to a recording and follow a printed score of up to four staves. In responding to this indicator, the student will listen to musical passages and, using auditory cues, mark designated passages in the score.

The student will listen to a selected musical excerpt (choral selection, woodwind quartet, etc.), while its' score is displayed on an overhead transparency. Using a pointer, the student will lead the class through the composition measure by measure.

10. **Indicators 2 and 3:** Students will notate and transpose a melody from dictation. In responding to these indicators, the student will be given the tonic chord, key note, starting pitch, meter, and tempo for a melodic line which will be taken from dictation. The student will include the correct meter and key signatures and will transpose the melody into at least one other key.

To accomplish this, the teacher should devise a melody that uses the keys, intervals, and clefs, that the class has become familiar with. After dictation, the teacher should specify interval of transposition (relate this to instrument transpositions).

11. **Indicator 4:** The student will compose an eight-measure melody within given parameters. In responding to this indicator, the student will write eight measures of melody in a given compound meter and key signature, using beat groupings that are idiomatic for the meter, proper stemming, and any other parameters agreed upon mutually by the class and the teacher.

THEME ASSESSMENTS:

1. Students will listen and compare two contrasting musical selections, as chosen by the instructor. The instructor will provide a response sheet to organize their impressions and answers according to the following musical categories: melody, rhythm, harmony, timbre, dynamics, sound sources. Students will be expected to generate responses that use appropriate musical terminology.
2. Students will name the form of selected pieces after identifying the incidence of repetition and contrast. Forms will be chosen from binary, ternary, rondo, theme and variations, and/or fugue. Students will submit their graphs, their labels, and explanations about their choices.
3. Using solfege, students will perform selections from Robert Ottman's "Music for Sight Singing" in small groups (2 for unison, 4 for duet). Particular attention will be given to pitch accuracy, but preparatory instruction and example will focus upon posture, tone production, diction, and blend/balance.
4. Following teacher-guided practice, students will direct a recorded selection independently. Preparation will involve a study of score to note phrasing, meter, dynamics, and instrumentation. Attention will be paid to right-hand meter depiction and left hand interpretation.
5. Students will accurately highlight the melodic lines/voices of a 4-part instrumental or vocal score. The instructor will provide a recording of the selection for further reference.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

THEME DESCRIPTION:

Understanding that music is an essential aspect of history and human experience is the focus of this theme. Social, political, and ethical issues will be examined in terms of musical expression. The influence of historical eras and places on composers will be explored. The relationship between music, visual arts, dance, theatre, and other disciplines will be identified. Significant styles and genres in musical history will be identified and classified.

THEME OBJECTIVES:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify various functions of music in diverse cultures throughout history.
3. The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.
4. The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.

5. The student will identify various opportunities to perform and hear music in the local community and beyond.
6. The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.
7. The student will identify social and political events that have affected the writing style of great composers.
8. The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.
9. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
10. The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.
11. The student will use nonverbal media (e.g., visual art, movement) to interpret music.
12. The student will analyze selections of music which were inspired by literature, visual art, drama, or other means of artistic expression.
13. The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.
14. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.
15. The student will identify and compare styles and genres of music from Western and non-Western cultures.
16. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
17. The student will analyze factors that influence relationships between a composer's work and his or her environment.

THEME ACTIVITIES:

1. **Indicators 1 and 5:** Students will generate a list of roles of musicians perform and the contributions they provide to society. In responding to these indicators, the student will select and research a specific role musicians fill, choose an exemplary individual in that role, and describe how the musician contributes to society. Students could create and maintain a notebook or bulletin board that includes opportunities in music such as audition notices, workshops, employment, and performance opportunities. Using resources available, students will investigate Guido d'Arezzo, his role in sacred music and early choir coordination, and the development of solfege.
2. **Indicator 2:** Students will investigate and compare the functions of music in selected cultures and differing historical periods. In responding to this indicator, the student will select a world culture, to investigate, and will describe the functions of music in that culture. Students will report their finding to the class and compare the variety of functions identified

with those of their own culture. (Students could also compare how music has functioned Historically in their own culture over time.)

3. **Indicator 3:** Students will view photographs or video recorded examples of audience behaviors and match them to written descriptions of concert settings and audience behaviors which vary greatly depending upon cultural traditions, the style of music being performed, the concert venue, and other variables. (For example, audience participation at a jazz concert, an operatic performance, a symphony concert, or a popular music event varies greatly). The student will discuss and draw conclusions about appropriate audience behavior that is in accordance with cultural traditions in the context and style of music performed. (Students might also study traditions of audience behavior in non-Western cultures.)

To accomplish this, have students attend two diverse concerts (jazz, school concerts, senior recitals, country, rock, choral, etc.) and report audience characteristics, including age, sex, deportment, and interaction.

4. **Indicator 4:** Students will contrast two diverse musical compositions that emerged during the same historical period, focusing on the composers, and their relationships with the social, political, and cultural environment. In responding to this indicator, students will select a culture or historical period, choose at least two composers from that culture or stylistic era who compose in contrasting styles, and explore reasons why composers develop unique styles while living in the same (or similar) social, political, and cultural environments.

As an example, students may contrast the musical style and musical thoughts of Aaron Copland versus John Cage.

6. **Indicators 1 and 2:** Students will investigate a social or political event and identify composers, musical compositions, and other artistic expressions that grew out of the event. In responding to these indicators, students will research social and political events, drama, fashion, dance, cuisine, art, and architecture. Students will prepare a culminating activity. (For example, presentations for history classes, a festival, a dinner, an enhancement to a band or choral concert.)

Possible political/social events of choice may include: Disney millenium, the new millenium, Fall of the USSR, Fall of the Berlin Wall, 100 Years War, World War II, World War I, Vietnam War, and the Civil War. Explore the possibility of coordinating the theory activity with the curriculum of local elementary schools. Coordinate presentations with specific class units.

7. **Indicator 3:** Students will investigate the impact of technology on music. In responding to this indicator, students will listen to and compare historic and contemporary recordings (which could include phonograph recordings, analog and digital tapes, compact discs, and other emerging technologies). The student will determine, through research and listening, how advances in recording techniques have impacted performers, composers, and listeners.

For example, students may experience the impact of technology by comparing a 1950's record recording by the New York Philharmonic and a 1990's compact disc recording of the same selection. Students' evaluations and comparisons should center on clarity, dynamic range, instrumental timbres, and presence of white noise.

8. **Indicator 4:** Students will investigate how jazz emerged after the Civil War and the exemplary musicians who were key figures in the birth and early evolution of jazz style. In responding to this indicator, the student will investigate social conditions after the Civil War that intersected with African and European musical traditions to create a uniquely American musical style. The student will include musicians who were important in the early development of jazz (and its precursors) and, where possible, include recordings to exemplify and support the work. When feasible, students might include live performance to further illustrate some of the unique characteristics of jazz rhythms and improvisations.

Focusing on American folksongs, students will examine, as a class, several Civil War folksongs to build a template featuring a typical phrase and chordal structure. From this, students will construct their own compositions in a similar style.

9. **Indicator 1:** Students will examine structural relationships found among the fine arts in two or more cultures. In responding to this indicator, the student will compare characteristics of music, visual art, dance, or theatre through performance and hands-on activities. Examples could include:

Music	Visual Art	Dance	Theatre
Melody	line	line	phrasing
Timbre	color	lighting	lighting
Form	shape	shape	form
Rhythm	rhythm	time	time
Texture	texture	space	space

10. **Indicators 3 and 4:** Students will read Edna Ferber's novel *Show Boat* and compare it to Jerome Kern and Oscar Hammerstein's musical adaptation. In responding to these indicators, the student will select a song from the musical adaptation and describe how the song amplifies or provides deeper insight into a particular character or situation.

Students will study the background, story, and ballet of The Rite of Spring by Stravinsky as a backdrop to a further discussion of the mixed meters and polyrhythms used therein.

11. **Indicator 4:** Students will select music related to a theme (such as freedom, conflict, or independence) and identify images that depict successfully the same theme. In responding to this indicator, the student will create and discuss presentations (for example, reports, art works, bulletin boards, multimedia demonstrations) that show how subject matter from various disciplines, including music, may be used to interpret the same theme.

Students will analyze Les Miserables by Schonberg, focusing upon the text inspiration, the libretto, the costumes, the acting, and the music as individual sources for telling the story of an event.

12. **Indicator 5:** Students will explore how the roles of creators, performers and other personnel in the performing arts interrelate to create a final presentation. In responding to this indicator, the student will use available resources (such as community artists, teachers, or students with experience in the performing arts) and will participate in a panel discussion comparing the roles.

Students will interview a local singer/songwriter to discover their views/considerations when composing, how they compose, and how they feel when they perform an original work.

13. **Indicator 1:** Students will identify similarities and differences among musical styles of several cultures. In responding to this indicator, the student will listen to music of selected cultures. The student will chart each selection of music including instruments, rhythmic characteristics (including meter, if any), type of harmony, purpose of the composition, and other relevant characteristics.

Students will relate instrumental timbre to types of instruments, rhythmic structure compared to Western tradition, harmonic color, and overall effect. Students will discuss their impressions.

14. **Indicator 2:** Students will trace the development of jazz as a unique American style, describing its evolution from African and European roots. In responding to this indicator,

students will choose musical selections that are exemplars of stylistic change in jazz and representative musicians. Students will create an audio-visual presentation that traces the development of jazz. (A continuation of this activity could include the influences of jazz on popular styles.)

Students will investigate the development of the American march, focusing on the major composers (e.g., Sousa, Fillmore, King, and Gilmore), types of marches, and standardized forms and key considerations.

15. **Indicator 3:** Students will compare musical works representing a variety of eras, ethnic origins, and environmental influences. In responding to this indicator, the student will prepare a class presentation that describes techniques of composition, performance practices, and how social, cultural, and political factors (i.e., environmental influences) affect a selected composer's work. The student will support conclusions using appropriate recorded examples.

Students, in groups, will compare the times and techniques employed for composition in the Baroque, Classical, Romantic, and Twentieth centuries. Specific consideration should be afforded to the culture and society of the times, purpose and creation of music and common techniques of composition.

THEME ASSESSMENTS:

1. Students will write individual paragraphs describing the audience etiquette at each of the following musical events/performances: Jazz concert, Pop concert, symphonic concert, and/or a musical theatre production.
2. As a class, students will assess the contrast of timbre and expression between two recordings of a single selection—one with authentic instruments, one recorded with electronic voicings. Particular attention will be placed upon students' intuitive impressions in determining their acquisition of the indicators.
3. As a class, choose a children's story or fable to analyze and design as a musical or opera. Special attention should be placed upon the highlights of the story and how the musical elements would properly portray the drama and emotion. Discussion should also center upon scenery, staging, and actions suggested by the work.
4. As a culminating activity, students will analyze and describe selections of various genre and origin. Subjects of consideration will be the musical elements, instruments, text clues, and subject of the selections. Possible genre to be chosen from include: American Folk, Pioneer, spiritual, patriotic, march, and jazz/blues.

THEME III: CREATIVE EXPRESSION AND PRODUCTION

THEME DESCRIPTION:

Musical ideas and sounds will be explored and creatively organized into simple compositions, arrangements, and improvisations.

THEME OBJECTIVES:

1. The student will improvise vocal and instrumental music based on student generated graphic notation.

2. The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.
3. The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.
4. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.
5. The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.
6. The student will create or transcribe short musical compositions in several distinct styles, using the elements of music for expressive effect.
7. The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.

THEME ACTIVITIES:

1. **Indicator 1:** Students will devise graphic notation and use it to improvise original music. In responding to this indicator, the student will design graphic notation to be displayed to the class via computer, chart paper, overhead projector, or on the board. The class will improvise vocal or instrumental music based on the graphic notation created.

Students will survey the notational forms of other cultures (e.g., African, Indian, Chinese, and traditional Japanese) and styles (e.g., styles of Cage, Varese, Crumb) to compare/contrast with Western notation, paying particular attention to original script/symbols, comprehension, and utility. This consideration may be extended by the creation of an original system with consequent improvisation and performance by students.

2. **Indicators 1, 2, 3, and 4:** Students will use music literature from a variety of sources and cultures as a basis for improvisation and will improvise appropriate accompaniments on available instruments. In responding to these indicators, the student will choose a song or instrumental selection and create rhythmic and melodic variations in major and minor keys. The student will create original melodies using the harmonic structure of the same selection. (Attention should be given to consistency in style, meter, and tonality.)

After examining Variations on a Korean Folk Song by J. B. Chance, students will practice/experiment and create new variations of given melodies, flexing rhythms, keys, and or melodies. To extend this exercise, students will create new melodies according to a given harmonic structure, making sure to maintain its' original intent.

3. **Indicator 1:** Students will listen to and identify major and minor scales, intervals, chords, and chord progressions. In responding to this indicator, the student will hear and distinguish among major and minor scales; perfect, major, and minor intervals; major, minor, augmented, and diminished chords; and standard cadential formulas (for example, I, IV, V7, I; IV, I: I, IV, V7; and I, IV, V7, vi).

This is the Ear Training Portion of the entire course, minus dictation.

Sequence:

Sound of a major scale

Intervals- PP, perfect octave, perfect fifth, perfect fourth, Major third, minor third, major sixth, major seventh, minor seventh, minor sixth

First melodic, then harmonic

Compare sound of major, natural minor, harmonic minor, and melodic minor scales

Major chord
 Major versus minor chord
 Major versus minor versus augmented
 Major versus minor versus augmented versus diminished
 Tonality and cadences (I, IV, V, V7, vi, I)

Make sure to pace to the students' abilities. Reinforce aural development with theory explanation and written exercises. Review several times and overlap aural concepts.

4. **Indicator 2:** Students will transcribe a brief instrumental or vocal excerpt for a different medium while preserving or enhancing the expressive effect of the original. In responding to this indicator, the student will choose a simple vocal or instrumental work and transcribe a portion of it for an alternate performance medium. The student will either preserve the original expressive effect of the music or alter it. Students will critique the effectiveness of the transcriptions and justify their choices.

Students will select a choral SATB arrangement/excerpt and transcribe it for string, woodwind, or brass quartet, seeking specifically to preserve the original balance, clarity, and expressive intent of the work.

5. **Indicator 3:** Students will review traditional notation and scoring practices and create, analyze, and evaluate a brief musical composition in ABA form. In responding to this indicator, the student will compose a twelve-measure composition in ABA form. The A section will consist of a four measure phrase in common meter. The B section will provide a musical contrast in ways explained by the student. The composition will be scored appropriately for voice or specified instruments.

In addition to the above descriptions, students may vary cadences, tonalities, harmonic structures and meters.

THEME ASSESSMENTS:

1. Using a 12-bar blues progression, students will improvise a melodic line or an instrument of choice. Preparation will involve listening to other established recordings of blues-style music. A source for this accompaniment can be found in the Ebersole Jazz technique series.
2. Presented with a blues melody and chord analysis, students will create a walking bass and rhythm guitar accompaniment appropriate to the rhythmic and stylistic cues of the selection.
3. With 80% accuracy, students will write specified scales when the key signature is given scales to be evaluated will be major, natural minor, harmonic minor, and melodic minor.
4. With 80% accuracy, students will identify the intervals within an octave when played by instructor on an instrument. Possible choices include PP, m2, M2, m3, M3, P4, triton, P5, m6, M6, m7, M7, P8. Intervals will be played twice when requesting a written response.

Indicator 2 or 3 could also offer assessment opportunities.

THEME IV: AESTHETIC CRITICISM

THEME DESCRIPTION:

This theme develops the ability to make aesthetic judgments. Musical compositions and personal performances, as well as those of others, will be evaluated by students through pre-determined criteria. Creation of specific criteria for evaluation of selected performances will also be included.

THEME OBJECTIVES:

1. The student will outline evaluative criteria based on the elements of music.
2. The student will make and define independent judgments concerning the functions of harmony, timbre, texture, form and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will use developed criteria to evaluate the artistic quality of musical compositions.
5. The student will develop, assess, and revise standards to evaluate personal musical performance.
6. The student will critique the performance of others within the classroom setting using pre-determined criteria.
7. The student will critique personally recorded solo and group performances using established criteria.

THEME ACTIVITIES:

1. **Indicator 1:** Students will use the elements of music (such as rhythm, dynamics, timbre, and pitch) in developing criteria to evaluate music compositions objectively.

Students will develop an evaluative tool that will present the elements common to musical selections (e.g., melody, harmony, rhythm, dynamics, tone color, and expression) and criteria for critique. This may be done individually or in small groups. One suggestion is to develop a rubric modeled after a variety of other evaluative sheets. These sheets should be tested on selections to seek a concordance among users, to make additions or deletions.

2. **Indicator 2:** Students will write and/or discuss their responses concerning musical elements in selected compositions, including original works of their own and fellow students'. Students should refer to their experiences and studies in music to defend their positions. Critiques should be positive and informative, focused upon the elements of the considered work.
3. **Indicator 3 and 4:** Students will evaluate compositions using an agreed-upon set of criteria. Students will then compare several compositions and determine which works are most effectively reflecting the established criteria. In responding to these indicators, the student will identify and list evaluative criteria and will develop a numerical ranking system to be used in comparing several different compositions. The student will average the class rankings, for each criterion, to determine which works were judged most effective by the class.

Using the evaluative tool produced in strategy IV A 1, students will attend a concert of their own choosing and critique. Students will be requested to defend their evaluations either verbally or in writing.

3. **Indicators 1 and 2:** Students will develop and use an assessment tool to critique personal musical performance. In responding to these indicators, the student will listen to recorded personal performances and evaluate them using either a self-developed assessment tool or one developed cooperatively with classmates. The student will modify the assessment tool as appropriate.

Students may consider modifying the evaluative tool produced and described in IV A 1.

4. **Indicator 3:** Students will use a developed assessment tool to critique recorded solo or group performances. In responding to this indicator, the student will critique performances and make qualitative judgments based on established criteria.

Using the developed evaluative tool, students will critique recordings of personal performances/practices in an effort to improve on future work. Concentration should be upon tone, intonation, articulation, and rhythm.

THEME ASSESSMENTS:

1. Using the class-created evaluative tool, students will attend a live performance and gather personal impressions and judgments. Then, using this tool as data, students will compose a critical review of the performance. Students should submit the concert program ticket stub (if available), and completed evaluative tool with the composition.
2. Using the class-created tool, students will critique personal and peer performances of original compositions. Critiques will consider elements of melody, harmonic progression, rhythm, tone color, dynamics and expression.)
3. Using a class-created (or personal created) tool, students will critique personal performances of solo works. Students will write a composition based upon the data noted upon the tool.

Appendix

ACTIVITIES REFERENCE CHART

Values Education	Service Learning	Career Education	Multicultural Education	Dimensions of Learning
			I A 1	I A 1.1 I A 2.1 I A 2.1 I A 3.1 I A 3.2 I A 4.1 I A 4.2 I A 5.1 I A 5.2 I B 1, 2, 4, 5.1 I B 1, 2, 3, 4, 5.2 I C 1.1 I C 1.2 I C 2, 3.1 I D 1.1 I C 2, 3.2 I D 1.2 I D 2, 3.1 I D 2, 3.2 I D 4.1
II C 4.1		II A 1, 5.1 II B 3.1 II C 4.2 II C 5.1 II C 5.2	II A 1, 5.2 II A 2.1 II A 3.1 II A 4.1 II B 1, 2.1 II B 4.1 II B 4.2 II C 1.1 II C 3, 4.1 II 3, 4.2 II D 1.1 II D 1.2 II D 2.1 II D 2.2 II D 3.1 II D 3.2	II A 1, 5.1 II A 1, 5.2 II A 2.1 II A 3.1 II A 4.1 II B 1, 2.1 II C 1.1 II C 3, 4.1 II C 3, 4.2 II C 4.1 II C 5.1 II D 1.1 II D 1.2 II D 2.1 II D 2.2 II D 3.1 II D 3.2
		III B 3.1	III A 1.2 III A 1, 2, 3, 4.1 III A 1, 2, 3, 4.2	III A 1.1 III A 1.2 III A 1, 2, 3, 4.1 III A 1, 2, 3, 4.2 III B 1.1 III B 2.1 III B 2.2 III B 3.1
IV A 1.1 IV A 2.1 IV A 3.1 IV B 1, 2.1 IV B 3.1 IV B 3.2				IV A 1.1 IV A 2.1 IV A 3.1 IV B 1, 2.1 IV B 3.1 IV B 3.2

DAILY LESSON PLAN

GRADES 9-12

Outcome: _____I_____	Values: _____
Expectation: _____C_____	Multicultural Ed: _____
Indicator: _____1_____	Career Ed: _____yes_____
	Dimensions of Learning: _____yes_____

Objective(s): TSW create a choreographic interpretation of “In The Hall of the Mountain King” by Grieg. The students should portray elements such as dynamics, tempo changes, melodic contour, and timbre.	
Materials: recording of “In The Hall of The Mountain King” Stereo Open space in the classroom	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Review with the students the vocabulary on the musical concepts of dynamics, tempo, melody and timbre.

Activity:

1. Play the recording for the class.
2. Have the students break up into groups, each group working together to create a “dance.” Keep in mind the musical elements that must be included with the choreography.
3. Groups will perform for each other their interpretation.

Summary/Assessment:

Students will discuss musical concepts used when they did their choreography. Each group will critique each other’s performance on musical concepts and interpretation.

DAILY LESSON PLAN

GRADES 9-12

Outcome: _____ III _____	Values: _____
Expectation: _____ B _____	Multicultural Ed: _____
Indicator: _____ 1 _____	Career Ed: _____
Dimensions of Learning: _____ yes _____	

Objective(s): Students will listen to, build and identify major and minor scales.	
Materials: Staff paper/pencil Chalkboard with stuff	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Review half step/whole step intervals between notes on staff. Review solfeggio syllables-including chromatic name (do, di, re, ri, do)

Activity:

1. Demonstrate on the board how to build major scales on half steps and whole steps
2. Sing pitches of major scales using syllables.
3. Students write on the board as a group and individually on paper major scales in various key signatures.
4. Use key signatures to show relationships of major scales to relative minor scales.
5. Use interval steps and solfeggio syllables to demonstrate natural, harmonic, and melodic minor scales.
6. Have students write several scales in minor key signatures and check work with other members of the class.

Summary/Assessment:

Pick a scale for the students to write a major scale and a melodic scale for. Collect work and check for accuracy.

DAILY LESSON PLAN

GRADES 9-12

Outcome: ____ III ____	Values: _____
Expectation: ____ B ____	Multicultural Ed: _____
Indicator: ____ 1 ____	Career Ed: _____
Dimensions of Learning: _____ yes _____	

Objective(s): Students will demonstrate understanding of use of the V ⁷ chord by completing chords in which only one of the four notes is identified.	
Materials: chalkboard or dry erase presentation board Pencil or pen	Resources: Workbook for “Tonal Harmony” Stefan Kostka and Dorothy Payne (Third edition) p. 97

Procedures:

Introduction (Warm-up/Motivation):

Review standard major chords (without the 7th) and their construction (1, 3, 5).

Activity:

1. Review with class the process by which major chords are identified or created.
2. Present the addition of the 7th degree of the chord and how it relates to the 1st, 3rd, and 5th.
3. Have students complete exercise “A” on page 97.
4. Review results of worksheet.

Summary/Assessment:

Discuss use of V⁷ chord in a simple chord progression (I-IV-V⁷-I) and compare to a standard V chord.

DAILY LESSON PLAN

GRADES 9-12

Outcome: ____ III ____	Values: _____
Expectation: ____ B ____	Multicultural Ed: _____
Indicator: ____ 1 ____	Career Ed: _____
Dimensions of Learning: ____ yes ____	

Objective(s): TSW successfully perform/sing major scales with proper solfege. TSW identify diatonic intervals. TSW listen for, discern, and practice singing the natural minor scale.	
Materials: piano Student staff paper Overhead (staff paper)/staff board	Resources: Co-curriculum

Procedures:

Introduction (Warm-up/Motivation):

Review: Diatonic Intervals (randomly choose PP, M2, m2, M3, m3, etc.)
Major scales (solfege singing from chosen pitch as tonic)

Activity:

Introduction of natural minor scale
Play several, how different from major (lowered 3, 6, and 7 scale degrees).
Discuss changed syllables-(do re me fa sol le te do)
Practice (guided)-1-sing examples of natural minor (hear first, then sing).
-2-sing major, then transform to natural minor
Rhythmic Dictation-Teacher devises exercise including quarter, eighth notes, sixteenth notes, and mixed rhythms.
1-Play 3 times, then invite student to record notation, 3 times, then review/correct.

Summary/Assessment:

Listening Review-identify the following scales as “major” or “natural minor.”
Randomly choose and evaluate competence of student responses.

DAILY LESSON PLAN

GRADES 9-12

Outcome: ____ I ____	Values: _____
Expectation: ____ D ____	Multicultural Ed: _____
Indicator: ____ 1 ____	Career Ed: _____
Dimensions of Learning: ____ yes ____	

Objective(s): TSW accurately identify and describe the use of the elements of music in musical phrases of a given band composition.

Materials: full and condensed scores and full band arrangement of a band composition.

Overhead projector and transparencies

Playback equipment and recording of selected piece.

Resources: Scores, parts, and recording of “Chant Rituals” by Elliot del Borgo

Procedures:

Introduction (Warm-up/Motivation):

Students would have already listened to selection several times prior to this activity, in addition to having studied fundamentals allowing students to read parts in upcoming activity. Play selection once more before starting activity.

Activity:

1. Display overhead of condensed score and distribute individual parts for selected composition. Lead students in listening, having them follow the condensed score as recording is played
2. Ask students to identify and describe uses of pitch, rhythm, harmony, dynamics, and form.
3. Students with instrumental experience may demonstrate appropriate performance of selected musical phrases.
4. Listen again to composition, directing attention toward previously identified (and performed) elements of music.

Summary/Assessment:

Lead further discussion. Students then write a short paper about the value of identifying, describing, modeling, and perhaps performing the elements of music in phrases as they relate to their understanding and appreciation of an entire piece.

DAILY LESSON PLAN

GRADES 9-12

Outcome: ____ <u>III</u> ____	Values: _____
Expectation: ____ <u>B</u> ____	Multicultural Ed: _____
Indicator: ____ <u>1</u> ____	Career Ed: _____
Dimensions of Learning: _____ <u>yes</u> _____	

Objective(s): TSW harmonize a basic melody.	
Materials: Prepared sheet with 2-3 melodies.	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Review function and flow of chord progression
Tonic-mediator-subdominant-dominant-tonic
Review chord classifications-Tonic-I
Mediant-iii, vi
Subdominant-IV, ii
Dominant-V, vii°

Activity:

Guided practice: Teacher and students consider above materials.

1. Find impact points deserving chord.
2. Find chords where specific notes are featured (will find 3 for each).
3. Choose chords considering function and flow (intro).
4. Play

Individual-students will complete similar task on sheet while teacher circulates.

Summary/Assessment:

Assessment by receiving harmonizations, performing them, and receiving critique (oral) from students.

DAILY LESSON PLAN

GRADES 9-12

Outcome: _____	Values: _____
Expectation: _____	Multicultural Ed: _____
Indicator: _____	Career Ed: _____
	Dimensions of Learning: _____

Objective(s):	
Materials:	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Activity:

Summary/Assessment:

Course Outline For High School Music Theory

Outcome I: Perceiving and Responding- Aesthetic Education

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release.
2. The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.
3. The student will identify and explain compositional techniques used to provide unity and variety and tension and release in various musical works.
4. The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.
5. The student will describe musical examples representing diverse genres and cultures.

Sample Instructional Strategies: Outcome I, Expectation A

1. **Indicator 1:** Students will listen to music in a variety of styles and compare how the elements of music are used in the examples. In responding to this indicator, the student will listen to music in diverse styles (e.g., Baroque, Romantic, Blues, or Calypso) and describe how the uses of musical elements define various styles. Students will listen to two contrasting musical selections (e.g., Mozart's Symphony no. 40, first movement and Berlioz's Symphonie Fantastique, fourth movement) and discuss the difference of application and use of melodic phrasing, timbral characteristics, dynamic contrast, and harmonic progression. Repeat with various other examples, in preparation for an individual exercise/evaluation.
2. **Indicator 2:** Students will explain how traditional musical sounds compare with non-traditional. In responding to this indicator, the student will identify and experiment with non-traditional sources of musical sound using a variety of references and tools such as recordings, the Internet, computer software, or instruments made from found objects. Students will prepare a multimedia presentation comparing traditional and non-traditional sources of musical sounds.

Students will create non-traditional instruments, explore their performance characteristics (e.g., dynamic, rhythmic, melodic, and tonal capabilities), practice, and create an appropriate eight-bar composition to display these elements. Students will present their instruments, discuss their findings, and perform their short composition.

3. **Indicator 3:** Students will identify and explain compositional techniques used to develop a sense of tension and release for the listener. In responding to this indicator, the student will listen to a recording of Samuel Barber's Adagio for Strings and describe characteristics of the music that provide a sense of tension and release.

Students will listen to and view (copied score) an excerpt from Samuel Barber's Adagio for Strings with the purpose of identifying a point of tension and release. The students will mark the chord progression and discuss. Further this lesson by having the students create original part-writing compositions according to the discussed progression.

4. **Indicator 4:** Students will listen to a variety of musical selections and describe their forms, genres, media, and other salient features. In responding to this indicator, students will work in small groups to develop a graphic organizer to represent musical forms, genres, performance media, and other striking characteristics of selected works. (Groups could be assigned different selections and present their findings to the class to compare similarities and differences.

In pairs, students will listen to a selection (e.g., Haydn's Symphony No. 94, second movement) and graph its form. Students will decide upon a graphing system to note repetition and contrast. Student pairs will compare their findings with other pairs. This activity can be repeated considering several diverse selections.

5. **Indicator 5:** Students will select a life experience common to all cultures (such as birth, marriage, children at play, or death) and investigate a variety of ways the selected experience is treated musically. In responding to this indicator, the student will be given a selected life experience to research ways it is treated musically in a variety of cultures. Students will present their findings, including musical examples, to the class to compare similarities and differences.

The student will investigate the use of music in celebration, commemoration, death ceremonies, and worship in various cultures and times. They will focus upon how the purpose and ethnicity affected musical elements of melody, timbre, harmony, and rhythm.

For example, the student will compare the funeral music of Princess Diana, March lugubre from Gossec, a Jazz funeral of New Orleans, and Requiem by Mozart.

Suggested Assessments for Expectation A:

1. Students will listen and compare two contrasting musical selections, as chosen by the instructor. The instructor will provide a response sheet to organize their impressions and answers according to the following musical categories: melody, rhythm, harmony, timbre, dynamics, sound sources. Students will be expected to generate responses that use appropriate musical terminology.

Students will name the form of selected pieces after identifying the incidence of repetition and contrast. Forms will be chosen from binary, ternary, rondo, theme and variations, and/or fugue. Students will submit their graphs, their labels, and explanations about their choices.

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).
2. The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.
3. The student will perform music containing both traditional and non-traditional characteristics.

4. The student will sing a variety of songs with appropriate expression and style.
5. The student will perform in small ensembles with one or two students on a part.

Sample Instructional Strategies: Outcome I, Expectation B

1. **Indicators 1, 2, 3, 4, and 5:** Students will rehearse, in small groups, a selection of music chosen to reinforce ensemble skills. In responding to these indicators, groups will perform a rehearsed selection of music with particular attention to ensemble skills such as rhythmic unity, blend, balance, intonation, and cohesive articulation. Classmates will critique the performance. This activity may be adapted for solo performance.

Using solfege, students will work up a duet with not less than 2 people per part; particular attention will be given to tone quality, breathing technique, balance, and rhythm. Selections may be found in Robert Ottaman's Music for Ear Training. This can be adapted for small and large ensembles.

Suggested Assessments for Expectation B:

1. Using solfege, students will perform selections from Robert Ottman's "Music for Sight Singing" in small groups (2 for unison, 4 for duet). Particular attention will be given to pitch accuracy, but preparatory instruction and example will focus upon posture, tone production, diction, and blend/balance.

Expectation C:

The student will respond to complex musical sound through movement.

Indicators of Learning :

1. The student will interpret selections of music through expressive movement.
2. The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.
3. The student will demonstrate rhythmic accuracy through physical movement.

Sample Instructional Strategies: Outcome I, Expectation C

1. **Indicator 1:** Students will listen to selected excerpts of music and choose physical movements that interpret the expressive qualities of the music. In responding to this indicator, individuals or students in small groups, will create and perform movement phrases that interpret a selected musical composition. (Individuals or groups could be given selections of music or the same selection, depending upon the desired objective.)

The student will create a choreographic interpretation of "In the Hall of the Mountain King" by Grieg. The student should portray elements such as dynamic contrasts, tempo changes, melodic contour, and timbre. This activity may be applied to other musical selections, focusing on diverse elements.

2. **Indicators 2 and 3:** Students will respond to a conductor's gestures by clapping metered rhythms correctly. In responding to these indicators, a student will conduct the class. Classmates will clap steady eighth notes while the conductor changes the metric pattern. Members of the class will accent the downbeat indicating the ability to follow the conductor's beat pattern. (To extend the activity, student conductors could vary the tempo and dynamic levels for expressive purposes.)

The students, as a group, will devise a metric progression using both compound and simple meters. Each student will take a turn conducting the progression as others clap a consistent

eighth note division. As an extension, several students may be chosen to clap the conductor's beat.

Suggested Assessments for Expectation C:

1. Following teacher-guided practice, students will direct a recorded selection independently. Preparation will involve a study of score to note phrasing, meter, dynamics, and instrumentation. Attention will be paid to right-hand meter depiction and left hand interpretation.

Expectation D:

The student will demonstrate competence in reading and notating music.

Indicators of Learning:

1. The student will demonstrate ability to follow a printed score of up to four staves while listening to the musical excerpt.
2. The student will notate short melodic and rhythmic patterns from dictation.
3. The student will transpose a simple melody.
4. The student will notate original musical ideas.

Sample Instructional Strategies: Outcome I, Expectation D

1. **Indicator 1:** Students will listen to a recording and follow a printed score of up to four staves. In responding to this indicator, the student will listen to musical passages and, using auditory cues, mark designated passages in the score.

The student will listen to a selected musical excerpt (choral selection, woodwind quartet, etc.), while its score is displayed on an overhead transparency. Using a pointer, the student will lead the class through the composition measure by measure.
2. **Indicators 2 and 3:** Students will notate and transpose a melody from dictation. In responding to these indicators, the student will be given the tonic chord, key note, starting pitch, meter, and tempo for a melodic line which will be taken from dictation. The student will include the correct meter and key signatures and will transpose the melody into at least one other key.

To accomplish this, the teacher should devise a melody that uses the keys, intervals, and clefs, that the class has become familiar with. After dictation, the teacher should specify interval of transposition (relate this to instrument transpositions).
3. **Indicator 4:** The student will compose an eight-measure melody within given parameters. In responding to this indicator, the student will write eight measures of melody in a given compound meter and key signature, using beat groupings that are idiomatic for the meter, proper stemming, and any other parameters agreed upon mutually by the class and the teacher.

Suggested Assessments for Expectation D:

1. Students will accurately highlight the melodic lines/voices of a 4-part instrumental or vocal score. The instructor will provide a recording of the selection for further reference.

Outcome II: Historical, Cultural, and Social Contexts

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify various functions of music in diverse cultures throughout history.
3. The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.
4. The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.
5. The student will identify various opportunities to perform and hear music in the local community and beyond.

Sample Instructional Strategies: Outcome II, Expectation A

1. **Indicators 1 and 5:** Students will generate a list of roles of musicians perform and the contributions they provide to society. In responding to these indicators, the student will select and research a specific role musicians' fill, choose an exemplary individual in that role, and describe how the musician contributes to society. Students could create and maintain a notebook or bulletin board that includes opportunities in music such as audition notices, workshops, employment, and performance opportunities.

Using resources available, students will investigate Guido d'Arezzo, his role in sacred music and early choir coordination, and the development of solfege.
2. **Indicator 2:** Students will investigate and compare the functions of music in selected cultures and differing historical periods. In responding to this indicator, the student will select a world culture, to investigate, and will describe the functions of music in that culture. Students will report their findings to the class and compare the variety of functions identified with those of their own culture. (Students could also compare how music has functioned historically in their own culture over time.)
3. **Indicator 3:** Students will view photographs or video recorded examples of audience behaviors and match them to written descriptions of concert settings and audience behaviors which vary greatly depending upon cultural traditions, the style of music being performed, the concert venue, and other variables. (For example, audience participation at a jazz concert, an operatic performance, a symphony concert, or a popular music event varies greatly). The student will discuss and draw conclusions about appropriate audience behavior that is in accordance with cultural traditions in the context and style of music performed. (Students might also study traditions of audience behavior in non-Western cultures.)

To accomplish this, have students attend two diverse concerts (jazz, school concerts, senior recitals, country, rock, choral, etc.) and report audience characteristics, including age, sex, deportment, and interaction.

4. **Indicator 4:** Students will contrast two diverse musical compositions that emerged during the same historical period, focusing on the composers, and their relationships with the social, political, and cultural environment. In responding to this indicator, students will select a culture or historical period, choose at least two composers from that culture or stylistic era who compose in contrasting styles, and explore reasons why composers develop unique styles while living in the same (or similar) social, political, and cultural environments.

As an example, students may contrast the musical style and musical thoughts of Aaron Copland versus John Cage.

Suggested Assessments for Expectation A:

1. Students will write individual paragraphs describing the audience etiquette at each of the following musical events/performances: Jazz concert, Pop concert, symphonic concert, and/or a musical theatre production.

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.
2. The student will identify social and political events that have affected the writing style of great composers.
3. The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.
4. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.

Sample Instructional Strategies: Outcome II, Expectation B

1. **Indicators 1 and 2:** Students will investigate a social or political event and identify composers, musical compositions, and other artistic expressions that grew out of the event. In responding to these indicators, students will research social and political events, drama, fashion, dance, cuisine, art, and architecture. Students will prepare a culminating activity. (For example, presentations for history classes, a festival, a dinner, an enhancement to a band or choral concert.)

Possible political/social events of choice may include: Disney millenium, the new millenium, Fall of the USSR, Fall of the Berlin Wall, 100 Years War, World War II, World War I, Vietnam War, and the Civil War. Explore the possibility of coordinating the theory activity with the curriculum of local elementary schools. Coordinate presentations with specific class units.

2. **Indicator 3:** Students will investigate the impact of technology on music. In responding to this indicator, students will listen to and compare historic and contemporary recordings (which could include phonograph recordings, analog and digital tapes, compact discs, and other emerging technologies). The student will determine, through research and listening, how advances in recording techniques have impacted performers, composers, and listeners.

For example, students may experience the impact of technology by comparing a 1950's record recording by the New York Philharmonic and a 1990's compact disc recording of the same selection. Students' evaluations and comparisons should center on clarity, dynamic range, instrumental timbres, and presence of white noise.

3. **Indicator 4:** Students will investigate how jazz emerged after the Civil War and the exemplary musicians who were key figures in the birth and early evolution of jazz style. In responding to this indicator, the student will investigate social conditions after the Civil War that intersected with African and European musical traditions to create a uniquely American musical style. The student will include musicians who were important in the early development of jazz (and its precursors) and, where possible, include recordings to exemplify and support the work. When feasible, students might include live performance to further illustrate some of the unique characteristics of jazz rhythms and improvisations.

Focusing on American folksongs, students will examine, as a class, several Civil War folksongs to build a template featuring a typical phrase and chordal structure. From this, students will construct their own compositions in a similar style.

Suggested Assessments for Expectation B:

1. As a class, students will assess the contrast of timbre and expression between two recordings of a single selection—one with authentic instruments, one recorded with electronic voicings. Particular attention will be placed upon students' intuitive impressions in determining their acquisition of the indicators.

Expectation C:

The student will identify influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

1. The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.
2. The student will use nonverbal media (e.g., visual art, movement) to interpret music.
3. The student will analyze selections of music which were inspired by literature, visual art, drama, or other means of artistic expression.
4. The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.
5. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

Sample Instructional Strategies: Outcome II, Expectation C

1. **Indicator 1:** Students will examine structural relationships found among the fine arts in two or more cultures. In responding to this indicator, the student will compare characteristics of music, visual art, dance, or theatre through performance and hands-on activities. Examples could include:

Music	Visual Art	Dance	Theatre
Melody	line	line	phrasing
Timbre	color	lighting	lighting
Form	shape	shape	form
Rhythm	rhythm	time	time
Texture	texture	space	space

2. **Indicators 3 and 4:** Students will read Edna Ferber's novel *Show Boat* and compare it to Jerome Kern and Oscar Hammerstein's musical adaptation. In responding to these indicators, the student will select a song from the musical adaptation and describe how the song amplifies or provides deeper insight into a particular character or situation.

Students will study the background, story, and ballet of The Rite of Spring by Stravinsky as a backdrop to a further discussion of the mixed meters and polyrhythms used therein.

3. **Indicator 4:** Students will select music related to a theme (such as freedom, conflict, or independence) and identify images that depict successfully the same theme. In responding to this indicator, the student will create and discuss presentations (for example, reports, art works, bulletin boards, multimedia demonstrations) that show how subject matter from various disciplines, including music, may be used to interpret the same theme.

Students will analyze Les Miserables by Schonberg, focusing upon the text inspiration, the libretto, the costumes, the acting, and the music as individual sources for telling the story of an event.

4. **Indicator 5:** Students will explore how the roles of creators, performers and other personnel in the performing arts interrelate to create a final presentation. In responding to this indicator, the student will use available resources (such as community artists, teachers, or students with experience in the performing arts) and will participate in a panel discussion comparing the roles.

Students will interview a local singer/songwriter to discover their views/considerations when composing, how they compose, and how they feel when they perform an original work.

Suggested Assessments for Expectation D:

1. As a class, choose a children's story or fable to analyze and design as a musical or opera. Special attention should be placed upon the highlights of the story and how the musical elements would properly portray the drama and emotion. Discussion should also center upon scenery, staging, and actions suggested by the work.

Expectation D:

The student will demonstrate knowledge of a variety of representative music styles and genres.

Indicators of Learning:

1. The student will identify and compare styles and genres of music from Western and non-Western cultures.
2. The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
3. The student will analyze factors that influence relationships between a composer's work and his or her environment.

Sample Instructional Strategies: Outcome I, Expectation D

1. **Indicator 1:** Students will identify similarities and differences among musical styles of several cultures. In responding to this indicator, the student will listen to music of selected cultures. The student will chart each selection of music including instruments, rhythmic characteristics (including meter, if any), type of harmony, purpose of the composition, and other relevant characteristics.

Students will relate instrumental timbre to types of instruments, rhythmic structure compared to Western tradition, harmonic color, and overall effect. Students will discuss their impressions.

2. **Indicator 2:** Students will trace the development of jazz as a unique American style, describing its evolution from African and European roots. In responding to this indicator, students will choose musical selections that are exemplars of stylistic change in jazz and representative musicians. Students will create an audio-visual presentation that traces the development of jazz. (A continuation of this activity could include the influences of jazz on popular styles.)

Students will investigate the development of the American march, focusing on the major composers (e.g., Sousa, Fillmore, King, and Gilmore), types of marches, and standardized forms and key considerations.

3. **Indicator 3:** Students will compare musical works representing a variety of eras, ethnic origins, and environmental influences. In responding to this indicator, the student will prepare a class presentation that describes techniques of composition, performance practices, and how social, cultural, and political factors (i.e., environmental influences) affect a selected composer's work. The student will support conclusions using appropriate recorded examples.

Students, in groups, will compare the times and techniques employed for composition in the Baroque, Classical, Romantic, and Twentieth centuries. Specific consideration should be afforded to the culture and society of the times, purpose and creation of music and common techniques of composition.

Suggested Assessments for Expectation D:

1. As a culminating activity, students will analyze and describe selections of various genre and origin. Subjects of consideration will be the musical elements, instruments, text clues, and subject of the selections. Possible genre to be chosen from include: American Folk, Pioneer, spiritual, patriotic, march, and jazz/blues.

Outcome III: Creative Expression and Production

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will improvise vocal and instrumental music based on student generated graphic notation.
2. The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.
3. The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.
4. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

Sample Instructional Strategies: Outcome III, Expectation A

1. **Indicator 1:** Students will devise graphic notation and use it to improvise original music. In responding to this indicator, the student will design graphic notation to be displayed to the class via computer, chart paper, overhead projector, or on the board. The class will improvise vocal or instrumental music based on the graphic notation created. Students will survey the notational forms of other cultures (e.g., African, Indian, Chinese, and traditional Japanese) and styles (e.g., styles of Cage, Varese, Crumb) to compare/contrast with Western notation, paying particular attention to original script/symbols, comprehension, and utility. This consideration may be extended by the creation of an original system with consequent improvisation and performance by students.
2. **Indicators 1, 2, 3, and 4:** Students will use music literature from a variety of sources and cultures as a basis for improvisation and will improvise appropriate accompaniments on available instruments. In responding to these indicators, the student will choose a song or instrumental selection and create rhythmic and melodic variations in major and minor keys. The student will create original melodies using the harmonic structure of the same selection. (Attention should be given to consistency in style, meter, and tonality.

After examining Variations on a Korean Folk Song by J. B. Chance, students will practice/experiment and create new variations of given melodies, flexing rhythms, keys, and or melodies. To extend this exercise, students will create new melodies according to a given harmonic structure, making sure to maintain its' original intent.

Suggested Assessments for Expectation A:

1. Using a 12-bar blues progression, students will improvise a melodic line or an instrument of choice. Preparation will involve listening to other established recordings of blues-style music. A source for this accompaniment can be found in the Ebersole Jazz technique series.
2. Presented with a blues melody and chord analysis, students will create a walking bass and rhythm guitar accompaniment appropriate to the rhythmic and stylistic cues of the selection.

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.
2. The student will create or transcribe short musical compositions in several distinct styles, using the elements of music for expressive effect.
3. The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.

Sample Instructional Strategies: Outcome III, Expectation B

1. **Indicator 1:** Students will listen to and identify major and minor scales, intervals, chords, and chord progressions. In responding to this indicator, the student will hear and distinguish among major and minor scales; perfect, major, and minor intervals; major, minor, augmented, and diminished chords; and standard cadential formulas (for example, I, IV, V7, I; IV, I; I, IV, V7; and I, IV, V7, vi).

This is the Ear Training Portion of the entire course, minus dictation.

Sequence:

Sound of a major scale

Intervals- PP, perfect octave, perfect fifth, perfect fourth, Major third, minor third, major

sixth, major seventh, minor seventh, minor sixth
 First melodic, then harmonic
 Compare sound of major, natural minor, harmonic minor, and melodic minor scales
 Major chord
 Major versus minor chord
 Major versus minor versus augmented
 Major versus minor versus augmented versus diminished
 Tonality and cadences (I, IV, V, V7, vi, I)

Make sure to pace to the students' abilities. Reinforce aural development with theory explanation and written exercises. Review several times and overlap aural concepts.

2. **Indicator 2:** Students will transcribe a brief instrumental or vocal excerpt for a different medium while preserving or enhancing the expressive effect of the original. In responding to this indicator, the student will choose a simple vocal or instrumental work and transcribe a portion of it for an alternate performance medium. The student will either preserve the original expressive effect of the music or alter it. Students will critique the effectiveness of the transcriptions and justify their choices.

Students will select a choral SATB arrangement/excerpt and transcribe it for string, woodwind, or brass quartet, seeking specifically to preserve the original balance, clarity, and expressive intent of the work.

3. **Indicator 3:** Students will review traditional notation and scoring practices and create, analyze, and evaluate a brief musical composition in ABA form. In responding to this indicator, the student will compose a twelve-measure composition in ABA form. The A section will consist of a four measure phrase in common meter. The B section will provide a musical contrast in ways explained by the student. The composition will be scored appropriately for voice or specified instruments.

In addition to the above descriptions, students may vary cadences, tonalities, harmonic structures and meters.

Suggested Assessments for Expectation B:

1. With 80% accuracy, students will write specified scales when the key signature is given scales to be evaluated will be major, natural minor, harmonic minor, and melodic minor.
2. With 80% accuracy, students will identify the intervals within an octave when played by instructor on an instrument. Possible choices include PP, m2, M2, m3, M3, P4, triton, P5, m6, M6, m7, M7, P8. Intervals will be played twice when requesting a written response.

Indicator 2 or 3 could also offer assessment opportunities.

Outcome IV: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgements.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will outline evaluative criteria based on the elements of music.
2. The student will make and define independent judgments concerning the functions of harmony, timbre, texture, form and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will use developed criteria to evaluate the artistic quality of musical compositions.

Sample Instructional Strategies: Outcome IV, Expectation A

1. **Indicator 1:** Students will use the elements of music (such as rhythm, dynamics, timbre, and pitch) in developing criteria to evaluate music compositions objectively.

Students will develop an evaluative tool that will present the elements common to musical selections (e.g., melody, harmony, rhythm, dynamics, tone color, and expression) and criteria for critique. This may be done individually or in small groups. One suggestion is to develop a rubric modeled after a variety of other evaluative sheets. These sheets should be tested on selections to seek a concordance among users, to make additions or deletions.

2. **Indicator 2:** Students will write and/or discuss their responses concerning musical elements in selected compositions, including original works of their own and fellow students'. Students should refer to their experiences and studies in music to defend their positions. Critiques should be positive and informative, focused upon the elements of the considered work.
3. **Indicator 3 and 4:** Students will evaluate compositions using an agreed-upon set of criteria. Students will then compare several compositions and determine which works are most effectively reflecting the established criteria. In responding to these indicators, the student will identify and list evaluative criteria and will develop a numerical ranking system to be used in comparing several different compositions. The student will average the class rankings, for each criterion, to determine which works were judged most effective by the class.

Using the evaluative tool produced in strategy IV A 1, students will attend a concert of their own choosing and critique. Students will be requested to defend their evaluations either verbally or in writing.

Suggested Assessments for Expectation A:

1. Using the class-created evaluative tool, students will attend a live performance and gather personal impressions and judgments. Then, using this tool as data, students will compose a critical review of the performance. Students should submit the concert program ticket stub (if available), and completed evaluative tool with the composition.
2. Using the class-created tool, students will critique personal and peer performances of original compositions. Critiques will consider elements of melody, harmonic progression, rhythm, tone color, dynamics and expression.)

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will develop, assess, and revise standards to evaluate personal musical performance.
2. The student will critique the performance of others within the classroom setting using pre-determined criteria.
4. The student will critique personally recorded solo and group performances using established criteria.

Sample Instructional Strategies: Outcome IV, Expectation B

1. **Indicators 1 and 2:** Students will develop and use an assessment tool to critique personal musical performance. In responding to these indicators, the student will listen to recorded personal performances and evaluate them using either a self-developed assessment tool or one developed cooperatively with classmates. The student will modify the assessment tool as appropriate.

Students may consider modifying the evaluative tool produced and described in IV A 1.

2. **Indicator 3:** Students will use a developed assessment tool to critique recorded solo or group performances. In responding to this indicator, the student will critique performances and make qualitative judgments based on established criteria.

Using the developed evaluative tool, students will critique recordings of personal performances/practices in an effort to improve on future work. Concentration should be upon tone, intonation, articulation, and rhythm.

Suggested Assessments for Expectation B:

1. Using a class-created (or personal created) tool, students will critique personal performances of solo works. Students will write a composition based upon the data noted upon the tool.

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