

# **MUSIC APPRECIATION CURRICULUM**

**Wicomico County Board of Education  
Salisbury, Maryland 21801**

**Dr. Donna Hanlin  
Superintendent of Schools**

**Revised, January 2020  
Wicomico County Schools**

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## **ACKNOWLEDGEMENTS**

**The fundamentals of Music Appreciation curriculum guide was the result of the input of the following staff members:**

**Mrs. Jana Hobbs  
Mr. Todd Riddleberger**

**Mr. Mark Pages  
Dr. Jeffrey Baer**

**Wicomico High School  
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**Wicomico County Public Schools**  
**Fine Arts Standards**  
**Music Standards Grades 9-12**  
**The Artistic Process: Creating, Presenting, Responding,**  
**Connecting (CPRC)**

**A. Artistic Process: Creating**

**Standard #1:** Generate and conceptualize artistic ideas and work.

**Essential Question:** How do musicians generate creative ideas?

I:9-12:1: Conceptualize and generate musical works for varied contexts, and artistic purposes with advancing use of compositional techniques, including effective use of available technology.

E:9-12:1: As both a self-directed learner and as a collaborator with others, create musical works that clearly communicate personal, cultural, or historical experience, using appropriate technology as available.

E:9-12:2: Create music with well-developed melodic, rhythmic, dynamic, and formal elements, including complex harmony, in response to artistic stimuli, using appropriate technology as available.

**Standard #2:** Organize and develop artistic ideas and work.

**Essential Question:** How do musicians make creative decisions?

I:9-12:1: Use a variety of media and methods, including available technology, to develop, present, explain, and document musical works with connections to context and artistic purpose.

E:9-12:1: Apply tools, which may include standard notation, iconic notation, or recording technology, to notate or record developed musical ideas. Craft and present a composer's statement that clearly summarizes and supports creative and conceptual choices.

**Standard #3:** Refine and complete artistic work.

**Essential Question:** How do musicians improve the quality of their creative work? When is creative work ready to share?

I:9-12:1: Develop and apply criteria (including elements of context and intent) to evaluate and summarize refinements to personal musical ideas.

I:9-12:2: Support rationale for refinements to personal musical ideas and describe how the inferred musical purpose is addressed.

I:9-12:3: Present a performance-ready version of personal musical ideas demonstrating an advancing level of craft and artistic purpose.

E:9-12:1: Evaluate and refine personal musical ideas in response to feedback and document revisions.

E:9-12:2: Incorporate refinements to personal musical ideas through analysis and implementation of feedback.

E:9-12:3: Present a performance-ready version and clearly support judgments and decisions made during the creative process, including refinement, using appropriate technology as available.

## **B. Artistic Process: Presenting**

**Standard #4:** Analyze, interpret, and select artistic work for presentation.

**Essential Question:** How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

I:9-12:1: Apply criteria to determine the selection of music for performances based on purpose, context, technical skills, theoretical characteristics, and artistic qualities.

I:9-12:2: Describe and analyze performance decisions made when presenting music in an appropriate context, including attention to composer's intent.

I:9-12:3: Describe and explain how creative intent is communicated through interpretation in a variety of musical styles, contexts and genres, including expressive aspects and musical elements.

I:9-12:4: Read and perform from iconic and/or standard notation, justifying and supporting appropriate context for different notation systems.

E:9-12:1: As independent learners, select a piece of music to read, analyze, and perform with attention to composer's creative intent. Justify and support performance decisions.

E:9-12:2: Identify and summarize how the consideration of musical contexts informs and influences music selected for performance.

E:9-12:3: Support and justify the use of artistic qualities when interpreting music for performance, including attention to composer's intent.

E:9-12:4: Read from iconic notation, standard notation, or alternative notation systems in preparation for performance, justifying and supporting their use in appropriate contexts.

**Standard #5:** Develop and refine artistic work for presentation.

**Essential Question:** How do musicians improve the quality of their performance?

I:9-12:1: Develop, apply, and refine appropriate rehearsal strategies to determine rehearsal practices, areas of refinement, and readiness of performance within a varied repertoire and within diverse ensembles.

E:9-12:1: As self-directed learners, identify performance challenges and develop strategies collaboratively to improve performance quality, technical accuracy and artistic purpose.

E:9-12:2: Apply feedback to improve and refine music in rehearsal.

E:9-12:3: As self-directed learners, manage goals and time with flexibility, to address newly identified challenges, in order to improve quality of musical experience for performers and listeners.

**Standard #6:** Convey meaning through the presentation of artistic work.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

I:9-12:1: Communicate purpose through music performance, paying attention to accuracy, interpretation, composer's intent and cultural authenticity.

I:9-12:2: Determine and demonstrate performance decorum appropriate to the intent.

E:9-12:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical mastery.

E:9-12:2: Interact effectively with the audience and other performers to convey the artistic purpose of the piece as well as intended interpretation. Reflect with the listeners in discussion or other activity appropriate to the context.

E:9-12:3: Choose a varied repertoire of music for performance by applying knowledge of time, place, and culture and determine readiness of music for

public performance.

**C. Artistic Process: Responding**

**Standard #7:** Perceive and analyze artistic work.

**Essential Question:** How do individuals choose music to experience?

I:9-12:1: Use research and self-developed criteria to justify choices made when selecting music, citing knowledge of the music including its purpose and context.

I:9-12:2: Describe how the analysis of structures and contexts (social, cultural, and historical) inform the response to a variety of music selected for study.

E:9-12:1: Select a piece of music and analyze the musical elements as well as the context of the piece. Explain how the analysis informs and enhances a personal response to the music.

E:9-12:2: As self-directed learners, use analytical evidence to support and communicate the importance of structure, musical elements, and context when listening to music.

**Standard #8:** Interpret intent and meaning in artistic work.

**Essential Question:** How do we discern the musical creators' and performers' expressive intent?

I:9-12:1: Analyze interpretations of the creative intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, compositional techniques, and research.

E:9-12:1: Analyze information about the structure, musical elements, context, and observed performances of a piece of music in order to develop a personal interpretation. Justify artistic choices.

E:9-12:2: Analyze and respond to music through personal interpretation, justifying musical choices by defining and defending creative intent.

**Standard #9:** Apply criteria to evaluate artistic work.

**Essential Question:** How do we judge the quality of musical work(s) and performances(s)?

I:9-12:1: Develop and justify personal evaluation of music, programs of music,

and performances, using appropriate musical vocabulary.

E:9-12:1: Choose pieces of music or musical performances from both familiar and unfamiliar styles and evaluate the quality according to self-developed criteria. Clearly communicate a point of view using appropriate musical vocabulary, citing evidence based on the criteria, personal choices, research, and understanding of contexts.

E:9-12:2: Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music.

E:9-12:3: Choose a varied repertoire of music, and document comparisons and contrasts between the different pieces of music.

#### **D. Artistic Process: Connecting**

**Standard #10:** Synthesize and relate knowledge and personal experiences to make art.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

I:9-12:1: Describe how interests, experiences, knowledge, and skills relate to personal choices and musical intentions when creating, performing, and responding to music.

E:9-12:1: Identify and justify personal and cultural influences as well as creative preferences in creating, performing, and responding to music.

E:9-12:2: Understand and connect the learning gained in school with music skills and experiences gained both inside and outside the classroom and school environment, including after-school programs community music-making, and extracurricular opportunities.

**Standard #11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

I:9-12:1: Describe, justify and explain how music functions as a form of personal, societal, cultural, historical, political, and ethical communication and expression, citing musical characteristics and research.

I:9-12:2: Describe and analyze factors that impact the roles of music in the lives of people, citing research.

I:9-12:3: Describe influences and interactions among music, dance, theatre, visual arts, media arts, and other disciplines, citing research.

E:9-12:1: As self-directed learners, make connections between music and other personal, societal, cultural, historical, political, and ethical ways of communication, through creating, performing, or responding to music.

E:9-12:2: As self-directed learners, connect music to other people's personal life experiences, when creating, performing, or responding to music.

E:9-12:3: As self-directed learners, describe influences and interactions between music and other common core subjects, including the arts, through creating, performing, or responding to music.

E:9-12:4: Analyze and evaluate the impact of a musician or musical group on the beliefs, values, and behaviors of a society.



# ANCHOR CHART

Code is sorted as: Standard, Process: Indicator/Expectation, Number

Unit	Creating	Presenting	Responding	Connecting
<b>Musical Styles</b>	1E1 2E1	4E1-3	8E2 9E3	10E1-2 11E2
<b>Historical Style Periods</b>	2E1 3E2	4E1-3 6E2	7E1-2 8E1-2 9E1-2	10E1-2 11E1-4
<b>Instruments</b>	2E1 3E1	4E3 5E1-3	7E1-2 8E2 9E3	10E1 11E3
<b>Music Theory</b>	1E1-2 2E1 3E1-3	4E3-4 6E2	7E1-2 8E2 9E3	10E1 11E3
<b>Modern Influences</b>	1E1 2E1	4E1-3 6E3	7E1-2 8E2 9E3	10E1-2 11E1-4

## **Music Appreciation Course Outline/Syllabus**

These units have been determined to be the most successful progression of study for this course. They do not need to be taught in this order.

### **Unit I-Musical Styles-approximately 12 class periods**

Students will develop skills in determining styles aurally.

Students will discover and evaluate at least twenty-four different musical styles.

Students will evaluate personal musical choices according to their own interests, experiences, knowledge and culture.

Activities will include but are not limited to:

- Complete a pretest and posttest to evaluate mastery.
- Compare and contrast one song performed in at least three different styles.
- Research an unfamiliar style and present it to the class according to a specified set of criteria.
- Participate in a variety of review activities to learn styles.

### **Unit II-Historical Style Periods-approximately 20 class periods**

Students will discover the historical significance of music written during the traditional style periods (Renaissance, Baroque, Classical, and Romantic).

Students will discover culturally significant historical events that shaped music of each time period.

Students will identify important musical works and composers from each time period.

Activities will include but are not limited to:

- Read information about each time period.
- Analyze a piece of music from the perspective of the composer's intent.
- Analyze music according to standard musical criteria.
- Discover culture of the time period that pieces were written.

### **Unit III-Instruments-approximately 13 class periods**

Students will learn the sound capabilities of all instruments.

Students will experience performing on the percussion instruments.

Students will analyze music based on instrument choices.

Activities will include but are not limited to:

- Listen to presentations of all instruments by family.
- Sort instruments by family.
- Experiment with rhythmic sounds of a variety of percussion instruments.
- Notate and perform a rhythmic composition on a variety of percussion instruments.

#### **Unit IV-Musical Theory-approximately 13 class periods**

Students will review standard musical notation.

Students will create a rhythm or melodic composition.

Students will analyze the use of the elements of music in relation to a set piece of music.

Activities will include but are not limited to:

- Write standard notation.
- Analyze measures of music to see if they are notated correctly.
- Use dynamics, tempo and instrumentation to analyze a composition.
- Create a final composition (rhythmic or melodic) and perform this piece.

#### **Unit V-Modern Influences-approximately 20 class periods**

Students will learn how culture and history affected the modern music of the Twentieth and Twenty-First century.

Students will determine the purpose and benefit of a piece of music used in a film or commercial.

Students will connect music to other common core subjects, including the arts.

Activities will include but are not limited to:

- Analyze a selected piece of music (ex. 1960's) based on the historical, cultural, political and societal background.
- Discover historical items that effected the culture and music of the time.
- Participate in a variety of dances from the time period, showing the music's significance in society.
- Present a particular performer and song that are school appropriate according to the criteria used throughout units.

# Music Standards Grades 9-12

## A. Artistic Process: Creating

**Standard #1:** Generate and conceptualize artistic ideas and work.

**Essential Question:** How do musicians generate creative ideas?

I:9-12:1: Conceptualize and generate musical works for varied contexts, and artistic purposes with advancing use of compositional techniques, including effective use of available technology.

E:9-12:1: As both a self-directed learner and as a collaborator with others, create musical works that clearly communicate personal, cultural, or historical experience, using appropriate technology as available.

E:9-12:2: Create music with well-developed melodic, rhythmic, dynamic, and formal elements, including complex harmony, in response to artistic stimuli, using appropriate technology as available.

**Performance Tasks:** Students will create a composition based on current personal, cultural or historical experiences. Students will notate the composition and perform for their classmates. Students will incorporate elements of music as needed in their piece.

**I Can Statements:** I can create a musical composition.

**Assessments:** Students will self-evaluate all areas of the composition, including the development, notation, use of elements of music, and the incorporation of a personal, cultural or historical experience.

**Standard #2:** Organize and develop artistic ideas and work.

**Essential Question:** How do musicians make creative decisions?

I:9-12:1: Use a variety of media and methods, including available technology, to develop, present, explain, and document musical works with connections to context and artistic purpose.

E:9-12:1: Apply tools, which may include standard notation, iconic notation, or recording technology, to notate or record developed musical ideas. Craft and present a composer's statement that clearly summarizes and supports creative and conceptual choices.

**Performance Tasks:** Students will organize a composition using current music software (such as Audacity-which is open source).

**I Can Statements:** I can use technology to organize musical sounds into a composition.

**Assessments:** Students will develop criteria for self-evaluation. Items could include: use of technology to have the best effects, use of songs to create a new composition, etc.

**Standard #3:** Refine and complete artistic work.

**Essential Question:** How do musicians improve the quality of their creative work? When is creative work ready to share?

I:9-12:1: Develop and apply criteria (including elements of context and intent) to evaluate and summarize refinements to personal musical ideas.

I:9-12:2: Support rationale for refinements to personal musical ideas and describe how the inferred musical purpose is addressed.

I:9-12:3: Present a performance-ready version of personal musical ideas demonstrating an advancing level of craft and artistic purpose.

E:9-12:1: Evaluate and refine personal musical ideas in response to feedback and document revisions.

E:9-12:2: Incorporate refinements to personal musical ideas through analysis and implementation of feedback.

E:9-12:3: Present a performance-ready version and clearly support judgments and decisions made during the creative process, including refinement, using appropriate technology as available.

**Performance Tasks:** Students will create a group composition for performance purposes. Piece may be notated traditionally and may also include a variety of sounds sampled in electronically.

**I Can Statements:** I can create a performance piece of music.

**Assessments:** Students will refine performance-ready piece in a variety of stages according to songs selected, and personal music ideas. They will evaluate throughout the process until the final performance (Standard #5 performance task).

## **B. Artistic Process: Presenting**

**Standard #4:** Analyze, interpret, and select artistic work for presentation.

**Essential Question:** How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

I:9-12:1: Apply criteria to determine the selection of music for performances based on purpose, context, technical skills, theoretical characteristics, and artistic qualities.

I:9-12:2: Describe and analyze performance decisions made when presenting music in an appropriate context, including attention to composer's intent.

I:9-12:3: Describe and explain how creative intent is communicated through interpretation in a variety of musical styles, contexts and genres, including expressive aspects and musical elements.

I:9-12:4: Read and perform from iconic and/or standard notation, justifying and supporting appropriate context for different notation systems.

E:9-12:1: As independent learners, select a piece of music to read, analyze, and perform with attention to composer's creative intent. Justify and support performance decisions.

E:9-12:2: Identify and summarize how the consideration of musical contexts informs and influences music selected for performance.

E:9-12:3: Support and justify the use of artistic qualities when interpreting music for performance, including attention to composer's intent.

E:9-12:4: Read from iconic notation, standard notation, or alternative notation systems in preparation for performance, justifying and supporting their use in appropriate contexts.

**Performance Tasks:** Students will listen to a performance of a traditional historical musical work of value (Baroque, Classical, Romantic, Twentieth Century). This performance could be live or recorded. Students will evaluate musical elements in relation to the piece as to how they were interpreted.

**I Can Statements:** I can listen for the elements of music.

**Assessments:** Students will analyze a piece of music and break down the interpretative elements used. Students will make a personal choice as to whether the elements were used effectively or ineffectively and support their answer.

**Standard #5:** Develop and refine artistic work for presentation.

**Essential Question:** How do musicians improve the quality of their performance?

I:9-12:1: Develop, apply, and refine appropriate rehearsal strategies to determine rehearsal practices, areas of refinement, and readiness of performance within a varied repertoire and within diverse ensembles.

E:9-12:1: As self-directed learners, identify performance challenges and develop strategies collaboratively to improve performance quality, technical accuracy and artistic purpose.

E:9-12:2: Apply feedback to improve and refine music in rehearsal.

E:9-12:3: As self-directed learners, manage goals and time with flexibility, to address newly identified challenges, in order to improve quality of musical experience for performers and listeners.

**Performance Tasks:** During the performance task for Standard #3, students are expected to evaluate their progress towards meeting the deadline of having a performance ready piece. This standard will be part of that task. Students will evaluate their own personal decisions towards presenting a piece with technical accuracy and performance quality.

**I Can Statements:** I can evaluate through the process of having a piece prepared to perform.

**Assessments:** Students will self-evaluate all areas of the project, including the ability to correct a performance-ready piece. Students will identify challenges and propose ways to work through those to make a positive musical experience.

**Standard #6:** Convey meaning through the presentation of artistic work.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

I:9-12:1: Communicate purpose through music performance, paying attention to accuracy, interpretation, composer's intent and cultural authenticity.

I:9-12:2: Determine and demonstrate performance decorum appropriate to the intent.

E:9-12:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical mastery.

E:9-12:2: Interact effectively with the audience and other performers to convey the artistic purpose of the piece as well as intended interpretation. Reflect with the listeners in discussion or other activity appropriate to the context.

E:9-12:1: Perform a varied repertoire of music with artistic purpose,

demonstrating technical mastery.

E:9-12:2: Interact effectively with the audience and other performers to convey the artistic purpose of the piece as well as intended interpretation. Reflect with the listeners in discussion or other activity appropriate to the context.

E:9-12:3: Choose a varied repertoire of music for performance by applying knowledge of time, place, and culture and determine readiness of music for public performance.

**Performance Tasks:** Students will create a sample program for a modern high school band. Students will include music from a variety of time periods and analyze appropriateness for the group's ability level and audience.

**I Can Statements:** I can find music for a band to perform.

**Assessments:** Students will analyze effective use of music throughout the concert and present to a reputable director for evaluation of feasibility of program. Students will make changes as suggested by the director for improvements.

## C. Artistic Process: Responding

**Standard #7:** Perceive and analyze artistic work.

**Essential Question:** How do individuals choose music to experience?

I:9-12:1: Use research and self-developed criteria to justify choices made when selecting music, citing knowledge of the music including its purpose and context.

I:9-12:2: Describe how the analysis of structures and contexts (social, cultural, and historical) inform the response to a variety of music selected for study.

E:9-12:1: Select a piece of music and analyze the musical elements as well as the context of the piece. Explain how the analysis informs and enhances a personal response to the music.

E:9-12:2: As self-directed learners, use analytical evidence to support and communicate the importance of structure, musical elements, and context when listening to music.

**Performance Tasks:** Students will analyze a piece of contemporary music, keeping school appropriate language in mind. Students will analyze lyrics for social content and cultural relevance of the time period.

**I Can Statements:** I can analyze a song based on social and cultural relevance.



**Assessments:** Students will present the song to the class, emphasizing the social and cultural aspects of the piece.

**Standard #8:** Interpret intent and meaning in artistic work.

**Essential Question:** How do we discern the musical creators' and performers' expressive intent?

I:9-12:1: Analyze interpretations of the creative intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, compositional techniques, and research.

E:9-12:1: Analyze information about the structure, musical elements, context, and observed performances of a piece of music in order to develop a personal interpretation. Justify artistic choices.

E:9-12:2: Analyze and respond to music through personal interpretation, justifying musical choices by defining and defending creative intent.

**Performance Tasks:** Students will listen to a piece of Romantic period program music. Students will justify the artistic choices the composer used to create the piece. Ex. Carnival of the Animals, Pictures at an Exhibition

**I Can Statements:** I can discover a composer's intentional choice of instrument or musical elements to create their interpretation.

**Assessments:** Students will list the creative musical choices of a composer in creating a piece of program music. They will discuss alternatives and hypothesize what choices would be made for further sections.

**Standard #9:** Apply criteria to evaluate artistic work.

**Essential Question:** How do we judge the quality of musical work(s) and performances(s)?

I:9-12:1: Develop and justify personal evaluation of music, programs of music, and performances, using appropriate musical vocabulary.

E:9-12:1: Choose pieces of music or musical performances from both familiar and unfamiliar styles; and evaluate the quality according to self-developed criteria. Clearly communicate a point of view using appropriate musical vocabulary, citing evidence based on the criteria, personal choices, research, and understanding of contexts.

E:9-12:2: Engage appropriately as an active listener in formal and informal

settings, paying attention to audience etiquette appropriate to the genre of music.

E:9-12:3: Choose a varied repertoire of music, and document comparisons and contrasts between the different pieces of music.

**Performance Tasks:** Students will develop a set of etiquette rules to be used for a formal concert (orchestral or school).

**I Can Statements:** I can demonstrate appropriate audience etiquette.

**Assessments:** Students will observe an audience at a school music concert. Students will use the etiquette rules which they developed to rate the audience. Students will discuss real life applications of these etiquette rules.

## **D. Artistic Process: Connecting**

**Standard #10:** Synthesize and relate knowledge and personal experiences to make art.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

I:9-12:1: Describe how interests, experiences, knowledge, and skills relate to personal choices and musical intentions when creating, performing, and responding to music.

E:9-12:1: Identify and justify personal and cultural influences as well as creative preferences in creating, performing, and responding to music.

E:9-12:2: Understand and connect the learning gained in school with music skills and experiences gained both inside and outside the classroom and school environment, including after-school programs community music-making, and extracurricular opportunities.

**Performance Tasks:** Students will create a list of all the places locally where they may hear or participate in the music scene. Include any music theater performances for the school year along with any opportunities at colleges and universities.

**I Can Statements:** I can identify opportunities for local music making and responding.

**Assessments:** Students will identify areas that they would be most interested in within their culture. Students will justify which ones they would be more likely to attend and create an advertisement for this event.

**Standard #11:** Relate artistic ideas and works with societal, cultural, and historical

context to deepen understanding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

I:9-12:1: Describe, justify and explain how music functions as a form of personal, societal, cultural, historical, political, and ethical communication and expression, citing musical characteristics and research.

I:9-12:2: Describe and analyze factors that impact the roles of music in the lives of people, citing research.

I:9-12:3: Describe influences and interactions among music, dance, theatre, visual arts, media arts, and other disciplines, citing research.

E:9-12:1: As self-directed learners, make connections between music and other personal, societal, cultural, historical, political, and ethical ways of communication, through creating, performing, or responding to music.

E:9-12:2: As self-directed learners, connect music to other people's personal life experiences, when creating, performing, or responding to music.

E:9-12:3: As self-directed learners, describe influences and interactions between music and other common core subjects, including the arts, through creating, performing, or responding to music.

E:9-12:4: Analyze and evaluate the impact of a musician or musical group on the beliefs, values, and behaviors of a society.

**Performance Tasks:** Students will research music of a specified time period (depending on size of class-1990's, 2000's, 2010's etc.). Students will identify historical events and societal trends which affected the music of that time.

**I Can Statements:** I can find music that is indicative of history and culture of a particular time of music.

**Assessments:** Students will present their time period to their class, emphasizing the influence of history and society on this time. Students could include any aspect of the time period that they feel had an effect on the music.



# Unit-Musical Styles

Stage 1 Desired Results		
ESTABLISHED GOALS Musical styles experience and mastery (80%)	<i>Transfer</i>	
	<i>Students will be able to independently use their learning to... Differentiate between twenty-four different musical styles.</i>	
	<i>Meaning</i>	
	UNDERSTANDINGS <i>Students will understand that...</i> Different styles have a particular “character” to distinguish from other styles.	ESSENTIAL QUESTIONS How do individuals choose music to experience?
	<i>Acquisition</i>	
	<i>Students will know...</i> Distinctions between twenty-four different styles.	<i>Students will be skilled at...</i> Style identification

Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
Pretest/Posttest	PERFORMANCE TASK(S): Students will analyze twenty-four musical styles.
Achievement	OTHER EVIDENCE: Students will demonstrate 80% proficiency on identification of musical styles.

Stage 2 – Performance Task Blueprint	
Task Title:	Approximate Time Frame: 2 days
Description: Pretest	PERFORMANCE TASK(S): <ul style="list-style-type: none"> <li>Students will take a pretest on twenty-four contrasting musical styles. Students will listen to approximately thirty seconds of each selection to identify.</li> </ul>
Posttest	<ul style="list-style-type: none"> <li>Students will take a posttest on twenty-four contrasting musical styles. Students will listen to approximately thirty seconds of each selection to identify.</li> </ul>

Stage 3 – Learning Plan
<i>Summary of Key Learning Events and Instruction</i> Students will create a list of the amount of musical styles they know. Students will complete a pretest and posttest with the same set of musical styles. Students will discover basics of each of a variety of musical styles.

Students will view and listen to a variety of examples for every musical style discussed.  
 Students will practice identifying styles in sets of ten, through class participation (Pickers or Dry Erase Boards).  
 Students will compete in a game of Musical Style Bingo.  
 Concepts will be reviewed and retaught until mastery is established goal is met.

## Unit-Historical Style Periods

Stage 1 Desired Results		
ESTABLISHED GOALS Discovery of the development of European music through traditional style periods.	<i>Transfer</i>	
	<i>Students will be able to independently use their learning to...</i> Identify standard pieces and composers from historical style periods. Analyze the influence of history and society on this music.	
	<i>Meaning</i>	
	UNDERSTANDINGS <i>Students will understand that...</i> History is an integral part of all music.	ESSENTIAL QUESTIONS How do we discern the musical creators' and performers' expressive intent?
	<i>Acquisition</i>	
	<i>Students will know...</i> Composers and pieces from the Middle Ages, Renaissance, Baroque, Classical and Romantic Style periods as well as historical significance of each period as related to composers.	<i>Students will be skilled at...</i> Identifying events, musical characteristics, composers, and music from historical style periods.

Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
Project	PERFORMANCE TASK(S): Show an understanding of information from each style period.
Composer Comparison	OTHER EVIDENCE: Create an organizational system showing the development of the compositional freedom

	allowed composers.
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Stage 2 – Performance Task Blueprint	
<b>Task Title:</b>	<b>Approximate Time Frame: 2 days</b>
Description: Analysis	<b>PERFORMANCE TASK(S):</b> <ul style="list-style-type: none"> <li>Students will choose one composer from one of the style periods instructed that they identify with the most.</li> <li>Students will detail three reasons this composer is relevant to them.</li> <li>Students will also detail 3 reasons why they prefer this composer's music of all that they listened to.</li> </ul>

Stage 3 – Learning Plan
<p><i>Summary of Key Learning Events and Instruction</i></p> <p>Students will complete a KWL of each style period.</p> <p>Students will read a variety of handouts in relation to each style period.</p> <p>Students will discover basic history of each time period as well as how that affected composers and their work. This may take the form of notes or individual discovery.</p> <p>Students will listen to and analyze music from each style period.</p> <p>Students will learn via reading and videos more in depth information about each composer presented.</p> <p>Students will view the movie “Amadeus” and analyze for historical accuracy in relation to music.</p>

## Unit-Instruments

Stage 1 Desired Results		
ESTABLISHED GOALS Identification of instruments through visual or aural methods and know their families.	<b>Transfer</b>	
	<i>Students will be able to independently use their learning to...</i> Identify instruments and their families.	
	<b>Meaning</b>	
	<b>UNDERSTANDINGS</b> <i>Students will understand that...</i> Instruments have a different sound and are organized into families.	<b>ESSENTIAL QUESTIONS</b> How do musicians make meaningful connections to creating, performing, and responding?
	<b>Acquisition</b>	
	<i>Students will know...</i> instruments through their sound, shape and family.	<i>Students will be skilled at...</i> identifying instruments.

Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
Pretest	PERFORMANCE TASK(S): Students will take a pretest on aural identification of instruments.
Posttest	OTHER EVIDENCE: Students will take a posttest on the same instrument sounds.  All students present for the majority of the unit will demonstrate 80% positive aural identification of instruments.

Stage 2 – Performance Task Blueprint	
Task Title:	Approximate Time Frame: 2 days
Description: Pretest	PERFORMANCE TASK(S): <ul style="list-style-type: none"> <li>Students will take a pretest on twenty instruments. Students will listen to approximately thirty seconds of each selection to identify.</li> </ul>
Posttest	<ul style="list-style-type: none"> <li>Students will take a posttest on twenty instruments. Students will listen to approximately thirty seconds of each selection to identify.</li> </ul>

Stage 3 – Learning Plan
<p><i>Summary of Key Learning Events and Instruction</i></p> <p>Students will create a list of the number of instruments they know.</p> <p>Students will sort instruments based on the family organizational system.</p> <p>Students will complete a pretest and posttest with the same set of instrument sounds.</p> <p>Students will discover basics of each instrument, via live demonstration and possible interaction with the instrument (based on availability).</p> <p>Students will view and listen to a variety of examples for every instrument discussed.</p> <p>Students will practice identifying instruments in sets of ten, through class participation (Pickers or Dry Erase Boards).</p> <p>Students will compete in a game of Instrument Bingo.</p> <p>Concepts will be reviewed and retaught until mastery is established and the goal is met.</p>



## Unit-Musical Theory

Stage 1 Desired Results		
ESTABLISHED GOALS Understanding of basic composition methods and rules of musical theory	<b>Transfer</b>	
	<i>Students will be able to independently use their learning to... Create a composition (rhythmic or melodic) individually.</i>	
	<b>Meaning</b>	
	UNDERSTANDINGS <i>Students will understand that... music has certain organizational rules that must be followed.</i>	ESSENTIAL QUESTIONS How do musicians make creative decisions?
	<b>Acquisition</b>	
	<i>Students will know... Basic rhythms, note names and values, elements of music, etc.</i>	<i>Students will be skilled at... Using elements of music correctly in their composition.</i>

Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
Pretest/Posttest	<p>PERFORMANCE TASK(S):</p> <p>Students will take a pretest on note organization in a creative composition.</p> <p>Students will create composition incorporating elements of music</p>
Rubric	<p>OTHER EVIDENCE:</p> <p>All students will use rhythm, notes and elements of music to create an effective musical composition evaluated via the rubric provided.</p>

Stage 2 – Performance Task Blueprint	
Task Title:	Approximate Time Frame: 2 days
Description: Pretest	<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> <li>Students will take a pretest on note organization and composition.</li> <li>Students will use rhythm, notes and elements of music to create an effective composition.</li> </ul>

Posttest	<ul style="list-style-type: none"> <li>Students will take a posttest on note organization and composition.</li> <li>Students will use rhythm, notes and elements of music to create an effective composition.</li> <li>Students will present 80% improvement from original pretest score based on rubric in Appendix.</li> </ul>
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Stage 3 – Learning Plan
<p><i>Summary of Key Learning Events and Instruction</i></p> <p>Students will complete a pretest and posttest creating a rhythmic or melodic composition. Students will discover basics of note values, rhythms and elements of music. Students will play a variety of rhythms to better understand their usage. Students will practice creating rhythms in a variety of methods. Students will create practice compositions and have them performed for them or by them (dependent on mastery level). Concepts will be reviewed and retaught until mastery is established goal is met.</p>

## Unit-Modern Influences

Stage 1 Desired Results		
<b>ESTABLISHED GOALS</b>  Discovery of development of Twentieth Century music, reflecting historical and societal influences.	<i>Transfer</i>	
	<i>Students will be able to independently use their learning to...</i> identify the historical, societal and cultural influence in a variety of modern musical selections.	
	<i>Meaning</i>	
	<b>UNDERSTANDINGS</b> <i>Students will understand that...</i> Music is reflective of the historical, societal and cultural influences in which it was created.	<b>ESSENTIAL QUESTIONS</b> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<i>Acquisition</i>	
	<i>Students will know...</i> History and culture throughout the twentieth and twenty-first centuries that affected the music created.	<i>Students will be skilled at...</i> Analyzing music for its historical and cultural impact on society.

Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
Project	PERFORMANCE TASK(S): Students will present a time period of music
Rubric	OTHER EVIDENCE: Project will be analyzed according to the rubric created.

Stage 2 – Performance Task Blueprint	
Task Title:	Approximate Time Frame:5 days maximum research
Description: Pretest	PERFORMANCE TASK(S): <ul style="list-style-type: none"> <li>• Students will identify time period they will be working on.</li> <li>• Students may choose to work individually or as a group.</li> <li>• Students will identify items of historical, societal, cultural and personal significance for the era as well as dances and styles of music popular during the era.</li> <li>• Students will create an interesting presentation for their class, concentrating on the influence of music from this time period on future projects.</li> <li>• Students will be evaluated according to the rubric in the Appendix.</li> </ul>

Stage 3 – Learning Plan
<p><i>Summary of Key Learning Events and Instruction</i></p> <p>Students will complete a KWL of a variety of modern musical periods.</p> <p>Students will discover basic history of each time period as well as how that affected composers and their work. This may take the form of notes or individual discovery.</p> <p>Students will analyze at least one song from each period discovered and learn its history and the culture that it was written in.</p> <p>Students will listen to and compare music from each style period.</p> <p>Students will learn via reading and videos more in depth information about each period presented.</p> <p>Students will discover the use of modern orchestral pieces in television and movies.</p>

Resources	
<ul style="list-style-type: none"><li>• <i>Music! It's Role and Importance In Our Lives</i>-Fowler</li><li>• <i>Lives of the Musicians</i>- Kathleen Krull</li><li>• <i>Music A.D. 450-1450</i>-Mark Ammons</li><li>• <i>Classical Music Stories</i>-Cynthia Adams</li><li>• <i>Rock 'N' Fads</i>-Roger Emerson</li><li>• <i>Activities in Musical Composition</i>-Carole Swope</li><li>• <i>Teachers Pay Teachers</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Bach to Rock</i>-Rosemary Kennedy</li><li>• <i>American Popular Music</i>-Mark Ammons</li><li>• <i>Focus on Composers</i>-TCM</li><li>• <i>Let's Meet Famous Composers</i>-Harriet Hinghorn</li><li>• <i>Music of Many Cultures</i>-Carol Mathieson</li><li>• <i>Musical Instruments of the World</i>-Mark Ammons</li><li>• <i>Musical Technology Curriculum</i> <a href="http://pwcs.edu">pwcs.edu</a></li></ul>

# Performance Tasks for Music Appreciation

## A. Unit I-Musical Styles

Students will listen to and identify twenty-four various musical styles. Students will be considered proficient if they master 80% of the styles correctly.

Pretest and Posttest are included in the Appendix section.

## B. Unit II-Historical Style Periods

Students will identify one composer from one of the traditional historical periods of music (Middle Ages, Renaissance, Baroque, Classical or Romantic). The student will defend their opinion on this particular composer and one of their pieces. The student will provide at least 3 examples of how this composer is the most relevant to them. They will also create a basic analysis of one piece giving at least 3 details of the piece that is memorable to them.

Test page is included in the Appendix section. Rubric for grading is below:

Defense of composer's relevance...		Description of composer's music	
3	3 supported responses	3	3 reasons for personal preference
2	2 supported responses	2	2 reasons for personal preference
1	1 supported response	1	1 reason for personal preference
0	No supported response	0	No reasons for personal preference
E	Exempt	E	Exempt

## C. Unit III-Instruments

Students will identify a variety of instruments aurally. Students will be considered proficient if they master 80% of the instruments correctly.

Test is included in the Appendix section.

## D. Unit IV-Musical Theory

Students will complete a composition using a specific set of note values, adding their own melody and other elements of music (dynamics, phrasing and expression). Students will complete the same Students will be considered proficient if they score above 7 (out of 9 possible) points.

Page is included in the Appendix section. Rubric for grading is below:

Notation applied correctly in		Measures completed		Musical Elements Used	
3	15-16 measures	3	15-16	3	3 elements used
2	12-14 measures	2	12-14	2	2 elements used
1	8-11 measures	1	8-11	1	1 element used
0	0-7 measures	0	0-7	0	No elements added
E	Exempt	E	Exempt	E	Exempt

## E. Unit V-Modern Influences

Students will create a presentation about a specified time period of modern music.

Depending on the class size, these could be individual projects or group projects. Below is a suggestion of how to divide the time frames:

Individual Projects				Group Projects	
2000	2005	2010	2015	1991-1995	2006-2010
2001	2006	2011	etc.	1996-2000	2011-2015
2002	2007	2012		2001-2005	2016-2020
2003	2008	2013			
2004	2009	2014		could be a smaller group of years	

Rubric for grading is below:

	Points available:	What should be included:
<b>Historical</b>	20	list of 5-10 important events which may have shaped the music of the time
<b>Societal</b>	20	what things were popular during this time-fads, clothing how were these things influenced by music
<b>Cultural</b>	20	what influences did culture have on music and vice versa How were they listening to music?
<b>Personal</b>	30	analysis of controversial song/artist and their influence on future music
<b>Dance</b>	10	some of the dances
<b>Styles</b>	20	songs from a variety of styles (not just a favored one)
<b>Presentation</b>	30	Organized, well spoken and creativity in presentation
	<b>Total: 150 points</b>	

# APPENDIX

Name \_\_\_\_\_ Date \_\_\_\_\_

## **Musical Style Pre-test**

**Directions:** Listen to each musical selection. List the style that you hear on the line. Each style is only used one time.

- |                            |           |
|----------------------------|-----------|
| AMERICAN FOLK SONG         | 1. _____  |
| NATIVE AMERICAN            | 2. _____  |
| BAROQUE (PERIOD)           | 3. _____  |
| BIG BAND (SWING)           | 4. _____  |
| BLUEGRASS                  | 5. _____  |
| BLUES                      | 6. _____  |
| CLASSICAL (PERIOD)         | 7. _____  |
| COUNTRY AND WESTERN        | 8. _____  |
| DIXIELAND                  | 9. _____  |
| GOSPEL                     | 10. _____ |
| ROCK                       | 11. _____ |
| HYMN                       | 12. _____ |
| MARCH                      | 13. _____ |
| MARIACHI (MEXICAN)         | 14. _____ |
| 20 <sup>TH</sup> CENTURY   | 15. _____ |
| MUSICAL THEATER (BROADWAY) | 16. _____ |
| RAGTIME                    | 17. _____ |
| RAP                        | 18. _____ |
| RENAISSANCE (PERIOD)       | 19. _____ |
| ROMANTIC (PERIOD)          | 20. _____ |
| OPERA                      | 21. _____ |
| JAZZ                       | 22. _____ |
| DISCO                      | 23. _____ |
| REGGAE                     | 24. _____ |



Name \_\_\_\_\_ Date \_\_\_\_\_

## **Musical Style Post-test**

**Directions:** Listen to each musical selection. List the style that you hear on the line. Each style is only used one time.

- |                            |           |
|----------------------------|-----------|
| AMERICAN FOLK SONG         | 1. _____  |
| NATIVE AMERICAN            | 2. _____  |
| BAROQUE (PERIOD)           | 3. _____  |
| BIG BAND (SWING)           | 4. _____  |
| BLUEGRASS                  | 5. _____  |
| BLUES                      | 6. _____  |
| CLASSICAL (PERIOD)         | 7. _____  |
| COUNTRY AND WESTERN        | 8. _____  |
| DIXIELAND                  | 9. _____  |
| GOSPEL                     | 10. _____ |
| ROCK                       | 11. _____ |
| HYMN                       | 12. _____ |
| MARCH                      | 13. _____ |
| MARIACHI (MEXICAN)         | 14. _____ |
| 20 <sup>TH</sup> CENTURY   | 15. _____ |
| MUSICAL THEATER (BROADWAY) | 16. _____ |
| RAGTIME                    | 17. _____ |
| RAP                        | 18. _____ |
| RENAISSANCE (PERIOD)       | 19. _____ |
| ROMANTIC (PERIOD)          | 20. _____ |
| OPERA                      | 21. _____ |
| JAZZ                       | 22. _____ |
| DISCO                      | 23. _____ |
| REGGAE                     | 24. _____ |

Name \_\_\_\_\_

Date \_\_\_\_\_

## Historical Style Period Assessment

Directions: Identify one composer from one of the traditional historical periods of music (Middle Ages, Renaissance, Baroque, Classical or Romantic). Write a paragraph stating how this composer is relevant to you. Please give three examples detailing the relevance. Choose one of their pieces of music that you enjoyed the most. Provide three details of the piece that make it the most memorable to you. Include musical vocabulary to help with your descriptions.

[illegible]

Name \_\_\_\_\_

Date \_\_\_\_\_

## Instrument Unit Assessment

**Directions:** Listen to each instrument. List the instrument that you hear on the line. Each instrument is only used one time. Use the instrument list provided.

Flute  
Clarinet  
Trumpet  
Trombone  
French horn  
Tuba  
Snare Drum  
Violin

Viola  
Bass Drum  
Alto Saxophone  
Oboe  
Trombone  
Baritone  
Tambourine  
Cymbal

Drum set  
String Bass  
Electric Bass  
Viola  
Piano  
Cello  
Harp  
Xylophone

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_
18. \_\_\_\_\_
19. \_\_\_\_\_
20. \_\_\_\_\_

# Music Theory Assessment

Directions: You will be creating a composition. Make sure to look at the guidelines upon which your composition will be judged. Listen to the melody that your teacher performs, noting the AABA form. Complete a four-measure motive. Show your work to your teacher. Measures 5-8 will consist of the repetition. After listening to the explanation of the repetition, compose your repetition. Show your work to your teacher. Measures 9-12 will consist of the development. After the explanation of the development, please compose your development. Then show the work to your teacher. Measures 13-16 will consist of the recapitulation. Upon completing this work, you will turn in the entire composition for your teacher.

Use the staff paper provided for your work.

## Measures 1-4 (A)

- The first four measure phrase will be very important as they will state your musical idea.
- Make sure your first phrase is playable.
- Common time, Key of C, F, or G, quarter, half, and eighth notes are suggested.
- Should come to a point of rest. (Keep in mind the FINAL conclusion or point of rest will be in measures 15 and 16.)

## Measures 5-8-Ways you could present the repetition (A)

In basic form, repeat your first phrase, vary it slightly if you choose, by using:

- Repeated rhythm patterns
- Add Passing tones, eighth or sixteenth.

## Measures 9-12 (B)

- The B section needs to be different, but related....
  - ❖ You could try reversing the melodic pattern.
  - ❖ You could change the rhythmic pattern.
  - ❖ You could invert the motif intervals.
  - ❖ You could add passing tones, eighth or sixteenth.
  - ❖ You could have repeated rhythm patterns.
  - ❖ You could have a sequence.
  - ❖ You could have repetition and contrast.
  - ❖ You could have a variation.

## Measures 13-16 (A)

- Restate measures 1 through 4 with a final resting point.
- Always try to end on Do.
- Make or add small changes and a conclusion that leave no doubt it is your theme or motif coming to an end.

## Measures 1-16-Proofreading

- Confirm that every measure has the correct number of beats.
- Confirm that you have completed 16 measures.
- Decide which elements of music you would like to add to enhance your piece-dynamics, slur markings, repeats, articulations, etc.

Name \_\_\_\_\_

Date \_\_\_\_\_

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## Modern Influences- Decades Assignment

The purpose of this project is to investigate the history and influence of the music of each period on current music trends. You will be presenting a group project on one of the set areas here:

**I-1990-1999**

**or**

**I-1990-1996**

**II-2000-2010**

**II-1997-2002**

**III-2011-2019**

**III-2003-2009**

**IV-2010-2019**

Your group will consist of 3-4 members (unless you decide to complete this alone) and you are all responsible for locating, organizing, and preparing the presentation. The presentation should last part of a full class period (20-30 minutes). With the information you will be collecting, this should not pose a problem.

The information should include:

- **Important historical events**-5-10 major historical events that shaped the music of your decade. Only summarize (but make sure you know what they are). These may have shaped the music of the time.
- **Fashions**-what style of clothes were popular and represent your decade. You may choose to use pictures, cutouts, the internet, or even dress in the style of your area. Were these influenced by music?
- **Musical styles**-examples of variety of styles from your decade. Make sure you include ALL types but not all artists. How varied were they?
- **Fads**-what type of things were popular during the time period (what was HOT!). Influenced by music?
- **Dances**-List the top 5-earn extra points for a demonstration or getting the class involved.
- **Prices**-average family income, minimum wage, car, music (record, 8 track, etc.), movies, 1 type of popular food (ex. Pizza) How were they listening to music?
- **Other**-slang words, Top 10 movies-just bonuses

**Where will I get this information?**

Internet, YouTube, asking friends or relatives, etc.

**Any student not present on the day of their group's presentation will be either writing a report or summarizing their decade by themselves in front of the class.**

**RUBRIC for project (150 points total):**

	Points available:	What should be included:
<b>Historical</b>	20	list of 5-10 important events which may have shaped the music of the time
<b>Societal</b>	20	what things were popular during this time-fads, clothing how were these things influenced by music
<b>Cultural</b>	20	what influences did culture have on music and vice versa How were they listening to music?
<b>Personal</b>	30	analysis of controversial song/artist and their influence on future music
<b>Dance</b>	10	some of the dances
<b>Styles</b>	20	songs from a variety of styles (not just a favored one)
<b>Presentation</b>	30	Organized, well spoken and creativity in presentation

