

VPA Music Curriculum Guide

2001

Wicomico County Public Schools

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 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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TABLE OF CONTENTS

- I. How to use this guide
- II. Philosophy
- III. Music Outcomes
- IV. Music Scope and Sequence
- V. Strategies for Teaching Music
- VI. Advance Organizer
 - A. Course Description
 - B. Time Frame
 - C. Environment
- VII. Music Course Outline
- VIII. Appendix
 - A. Activity Reference Chart
 - B. Sample Lesson Plans
 - C. Lesson Plan Template
 - D. Course Outline by Outcome
 - E. Bibliography
 - F. Internet Sites

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 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													
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									
	X	X	X	X	X	X									

The student will distinguish aurally between major and minor tonalities through signaling, manipulatives, and movement.															
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

The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.										X	X	X	X		X
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.															
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								
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						
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
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 not 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															X	

behavior, part preparation, and responsibility to the section.															
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									
The student will demonstrate contrasts in musical characteristics through movement.	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
										X	X	X	X		X

The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.															
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	X							

The student will read whole, half, quarter, and eighth, sixteenth, and dotted notes and rests in duple and triple meters.															
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	

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													
The student will discover the similarities and differences among the various arts.			X												
				X											

The student will examine and identify the similarities and differences among the various arts.															
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	

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 countermelody using a resting tone.					X										
The student will improvise simple rhythmic variations and simple melodic embellishments or a countermelody 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 counter melodies 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												
				X											

The student will experience and compose simple rhythms and melodies in forms that show contrast.															
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						
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										X	X	X	X		X

instruments, demonstrating knowledge of the characteristics of the sound sources.															
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							
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	

Expectation B:

K-5: The student will explore the importance of developing personal aesthetic criteria.

6-12: The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

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

The student will discuss characteristics of a good performance, such as singing or playing in tune, proper tempo, and appropriate expression.	X	X	X	X	X	X									
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The student will discuss ways in which creating and making music bring personal satisfaction.	X	X	X	X	X	X									
The student will discuss self-established criteria and apply them to one's own improvisations, compositions, and performance.	X	X	X	X	X	X									
The student will experience ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.							X								
The student will discriminate between appropriate and inappropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.								X							
The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.									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
Visual Performing Arts
Scope and Sequence**

Outcome I: Perceiving and Responding- Aesthetic Education

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

Instrumental and Vocal 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, using music performed in the ensemble.
2. 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.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.
5. 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.
6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

Instrumental

Expectation B:

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

Indicators of Learning:

1. The student will demonstrate appropriate posture, embouchure, breath control, articulation, sticking, bowings, or any other techniques relevant to the performance medium.
2. The student will demonstrate ability to tune one's musical instrument.
3. The student will demonstrate ability to properly care for one's musical instrument.
4. The student will play an appropriate part, demonstrating well-developed ensemble skills.
5. The student play major, minor, and chromatic scales using a variety of note values.
6. The student will sing an appropriate instrumental line within personal vocal range.
7. 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.
8. 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.
9. The student will use alternate fingerings to improve intonation or playing efficiency when appropriate.
10. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
11. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Vocal

Expectation B:

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

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
3. 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.
4. The student will sing an assigned part in an ensemble accurately, with or without accompaniment.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble.
7. The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.

8. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
9. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Instrumental and Vocal Music

Expectation C:

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

Indicators of Learning:

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

Instrumental and Vocal Music

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

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

Outcome II: Historical, Cultural, and Social Contexts

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

Instrumental and Vocal Music

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 and discuss reasons for choosing vocal or instrumental music as a performance medium.
3. The student will demonstrate knowledge of the ways vocal and instrumental ensemble music are used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of music from various cultures.
5. The student will name well-known musicians associated with various genres of music.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.
7. 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.
8. The student will compare and contrast vocal and instrumental ensemble music in the United States with that of other cultures.
9. The vocal music student will sing music in various languages.

Instrumental and Vocal Music

Expectation B:

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

Indicators of Learning:

1. The student will discuss the roles vocal or instrumental music have played throughout history.
2. The student will discuss the historical and cultural significance of the works performed in the ensemble.
3. The student will demonstrate knowledge of the evolution and diversity of vocal or instrumental ensembles.
4. The student will demonstrate knowledge of the diversity of vocal or instrumental styles throughout history and of the creative processes which engendered them.
5. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.

6. The student will discuss the opportunities available and qualifications needed to pursue careers in music.
7. The choral music student will demonstrate understanding of song texts as they relate to the music.

Instrumental and Vocal Music

Expectation C:

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

Indicators of Learning:

1. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
2. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
3. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
4. 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.

Instrumental and Vocal Music

Expectation D:

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

Indicators of Learning:

1. The student will demonstrate knowledge of appropriate performance styles while singing or playing music from a variety of eras and ethnic origins.
2. The student will analyze factors that influence relationships between a composer's work and environment.
3. The student will identify and compare styles of music from Western and non-Western cultures.

Outcome III: Creative Expression and Production

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

Instrumental and Vocal Music

Expectation A:

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

Indicators of Learning:

1. The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.
2. The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.
3. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

Instrumental and Vocal Music

Expectation B:

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

Indicators of Learning:

1. The student will create and perform short musical compositions.
2. The student will write traditional music notation, including major and minor scales, modes, and arpeggios.
3. The student will transcribe simple pieces for voices or instruments in ways that preserve or enhance the expressive effect of the music.

Outcome IV: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgements.

Instrumental and Vocal Music

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.

2. The student will make 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 evaluate a given musical work in terms of its artistic and aesthetic qualities.

Instrumental and Vocal Music

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 ensemble setting using pre-determined criteria.
3. The student will critique personal musical performance and its relationship to the full ensemble sound.
4. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

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

Visual Performing Arts

I. Course Description

This course is a two-year program that is open to 11th and 12th grade students. In this course, students are afforded intensive class instruction in music theory, sight singing and ear training, and music history. In addition, each student receives individual instruction in a chosen area of applied vocal or instrumental music and keyboard. The students develop and refine their performance skills, practice and develop their ear training skills, and build their keyboard proficiency. Furthermore, they will relate to music in its historical and cultural perspectives, and refine their ability to make aesthetic judgments.

This course is adjusted to fit the student's needs and interests each year. Also, accommodations are made to adjust for students who can only spend one year in the program.

II. Areas of Study

A. Music Theory/Ear Training

1. Music Theory and Ear Training I

First year VPA students will study the fundamentals of music and elementary music theory and ear training. They will study the notation of pitch, time signatures and classification, note and rest values, major and minor scales, and key signatures, intervals, triads and inversions, and an introduction to part-writing.

Sight singing and dictation exercises will be coordinated with elements studied in theory. Stepwise movement and intervals in the tonic triad, simple time signatures and beat divisions will be introduced. More advanced techniques will also be introduced, such as compound time, subdivision, intervals in the dominant and subdominant triads, alto and tenor clefs, and syncopation.

2. Music Theory and Ear Training II

Second year VPA students will study advanced topics, a review of Theory I concepts will be followed by more advanced part-writing, including diatonic modulation, use of inversion, non-harmonic tones, dominant seventh chords, secondary dominant chords and an introduction to orchestration and form and analysis.

Advanced concepts in sight singing and dictation involving intervals in secondary triads, further rhythmic complexities and modulation to closely related keys.

B. Music History

Music History is taught in a two-year sequence. In the first year, students will study basic musical elements and literature from the Medieval, Renaissance, Baroque, and Classical stylistic periods of music. In the second year, after a cursory review of material from the first year, students will study literature of the Romantic period and the Twentieth Century. Students will develop an understanding and aesthetic appreciation for music and its social, cultural, and historical perspectives.

C. Applied Music

Each student will receive one on one instruction in his or her chosen performance medium. These lessons will augment the student's private lessons, or, if they do not have a private teacher, will provide this experience for them. Students will study technique materials and literature appropriate to their level, and performance opportunities will be provided. At least one solo recital experience will be provided each year.

D. Keyboard Proficiency

Each student will receive individual instruction on the piano keyboard according to his or her level. The goal of this area is to familiarize the student with the piano and develop basic keyboard skills, not to become a virtuoso. Areas of study will include reading notation, fingering techniques, pedaling, and phrasing.

III. Time Frame

A. Music Theory/Ear Training	90 times per year
B. Music History	90 times per year
C. Applied Music (vocal/instrumental lesson)	30 times per year
D. Keyboard Proficiency	30 times per year

IV. Environment

Classes will take place in the music suite at Wicomico High School.

Music Theory/Ear Training	60 minutes per lesson
Music History	30 minutes per lesson
Applied Music	30 minutes per lesson
Keyboard Proficiency	20 minutes per lesson

Maryland State Essential Learner Outcomes
For
Visual Performing Arts

**THEME I: PERCEIVING, PERFORMING AND
RESPONDING–AESTHETIC EDUCATION**

THEME DESCRIPTION:

The students 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, using music appropriate to the individual's performance medium.
2. 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.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.
5. 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.
6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
8. The student will demonstrate appropriate posture, embouchure, breath control, articulation, sticking, bowings, or any other techniques relevant to the performance medium.
9. The student will demonstrate ability to tune one's musical instrument.
10. The student will demonstrate ability to properly care for one's musical instrument.
11. The student will play a solo or an appropriate ensemble part, demonstrating well-developed performance skills.
12. The student play major, minor, and chromatic scales using a variety of note values.
13. The student will sing an appropriate instrumental line within personal vocal range.
14. 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.
15. The student will play a solo or ensemble part with proper attention to intonation, articulation, correct notes, dynamic levels, and tempo.
 16. The student will use alternate fingerings to improve intonation or playing efficiency when appropriate.
 17. The student will perform as a soloist, or in a small ensemble, without a conductor, while maintaining proper tempo, balance, blend, and style.
 18. The student will demonstrate requirements for a performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.
 19. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
 20. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
 21. 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.
 22. The student will sing a solo or an assigned part in an ensemble accurately, with or without accompaniment.
 23. The student will demonstrate knowledge to properly care for one's vocal instrument.
 24. The student will sing with a clear and resonant tone quality that blends with the ensemble, where appropriate.
 25. The student will sing a solo or an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.
 26. The student will perform as a soloist or in a small ensemble, without a conductor, while maintaining proper tempo, balance, blend, and style.
 27. The student will demonstrate requirements for a performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.
 28. The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.
 29. The student will demonstrate rhythmic accuracy or musical expression through physical movement.
 30. The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.
 31. The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.
 32. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.
 33. The student will sight read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.

THEME ACTIVITIES:

1. **Indicators 1, 4, and 7:** In responding to these indicators, the student, as a soloist or member of a vocal or instrumental ensemble, will perform and analyze a work by a prominent composer, discussing in what ways the selection is representative of historical or cultural perspectives, recognizing the correct stylistic interpretation of the score. After learning and recording a performance of the work, the student will critique the performance. The student will consider the performance in terms of stylistic correctness and discuss qualities of the performance and the work that make it, unique, interesting, and expressive and present the findings to the class.

Instrumental Activity: The student will select a work from the solo literature of the Baroque period, for example, a flute sonata by Bach. In preparing the selection for performance, the student will indicate on the score all of the ornamentation (trills, appoggiatura, etc.) and discuss with the teacher the correct performance techniques as they relate to the style period. Also include discussion of terraced dynamics, dissonance and consonance, as appropriate to the selection. The piece should be recorded, with accompaniment, and the student and teacher will evaluate the recording in terms of the stylistic considerations covered in the preparation lessons. Play the recording for other students and discuss the critique presented to them. This activity may encompass several lessons.

2. **Indicators 3 and 7:** In responding to these indicators the student will listen to and analyze two professional recordings of the same selection of music. The analysis will be based on tempo, phrasing, dynamics, and musical style. Through discussion, the student will compare the qualities of each performance that make it unique, interesting, and expressive.

Vocal Activity: The student will choose an operatic aria, for example, “E lucevan le stelle” from Tosca by Puccini, recorded by Pavarotti and Domingo. The student will make a chart or other document to compare each performer’s interpretation of tempo, phrasing, dynamics, and musical style.

3. **Indicator 4:** In responding to this indicator, the student will identify examples of dissonance in music. The student will sing or play phrases containing dissonant harmonies, isolate the specific pitches that cause tension, and discuss reasons for using dissonance in the work and music in general.

Theory Activity: The student will identify the suspensions in a Bach chorale and identify the preparation, suspension, and resolution notes and discuss the aspects of tension and release created. The student will play the chorale on the keyboard.

4. **Indicators 1, 2, and 5:** In responding to these indicators the student will listen to and analyze the elements and structural characteristics of a varied repertoire of instrumental and vocal music, determining genre, unique style features, and cultural influences.

Instrumental or Vocal Activity: Throughout the course of lessons during the year, the student will be given the opportunity to listen to and analyze recordings of a varied repertoire for his/her instrument or voice. The student will identify the genre, style features, and cultural influences for each.

5. **Indicator 6:** In responding to this indicator, the student will compare stylistically different arrangements of the same melody, analyzing how the arrangers have used the elements of music to create unique styles. The student will evaluate the arrangements using criteria established in class.

Vocal Activity: The student will compare arrangements of a piece in its original style and a pop or jazz style. For example, “I Know That My Redeemer Liveth”(soprano solo) from Handel’s Messiah. A pop arrangement of this can be found in “New Young Messiah” arranged by Wyrzten.

6. **Instrumental Indicators 1, 2, 4, 7, 8, and 11; Vocal 1, 2, 3, 4, 6, 7, and 9:** In responding to these indicators, the student will rehearse in small ensembles, demonstrating technique relative to the performance medium, a selection of music (at least grade 4 difficulty). The student will analyze and

correct problems in phrasing, expression, intonation, tone quality, balance, blend, articulation, and other musical qualities peculiar to the instrument and style of the pieces being performed. The student will perform, for the class, in small ensembles explaining the problems encountered and methods used to correct them. In a vocal ensemble, attention will also be given to enunciation, vowel production, posture, breath control, articulation, and other characteristics unique to choral music. The class will evaluate each presentation.

Instrumental Activity: The students will rehearse a small ensemble piece, using any literature appropriate to the instrumentalists available (for example, clarinet duet, flute trio, brass quartet, etc.). Students will rehearse under the teacher's supervision. They should discuss particular problems with individual or group performances and discuss methods to correct them.

7. **Vocal Indicators 1 and 5:** In responding to these indicators, the student will plan and lead a vocal warm up drill for the class. The student will instruct the singers regarding the purpose of each warm up activity. Class members will follow the student leader's verbal and nonverbal instructions, demonstrating knowledge of the proper care of one's vocal instrument. The student will evaluate the experience with feedback from the class members.

Vocal Activity: The teacher will introduce some basic vocal warm-ups to the students (Ex., Do-Mi-So-Do-Ti-Do-Re-Do-Ti-La-So-Fa-Mi-Re-Do, Do-Re-Mi-Do-Re-Mi-Fa-Re-Mi-Fa-So-Fa-Mi-Re-Do). After a period of time of research and preparation, the vocal student will create a warm-up designed to address a specific vocal technique or problem. He/she will then teach it to the other members of the V.P.A. class with vocal concentration. At the conclusion, the students will discuss and evaluate the warm-ups and help each other revise and refine the exercises.

8. **Instrumental Indicator 2:** In responding to this indicator, students will listen to a reference pitch and tune their instruments. Students will diagnose differences in pitch, showing an understanding of beat elimination, and demonstrate ways of improving intonation.

Instrumental Activity: This activity can be accomplished by a single student using a pitch reference machine or by two students together. One student, or the machine, lays a reference pitch and the other student will match the pitch. Work on listening for beat elimination, techniques for raising and lowering pitch with embouchure and air control for the particular instrument(s) should be stressed.

9. **Instrumental Indicator 3:** In responding to this indicator, students will individually demonstrate the proper care techniques of their instruments. These will include cleaning, oiling, swabbing, and any other procedures needed for proper maintenance.

Instrumental Activity: This strategy can be accomplished by observing the student at the beginning and end of a lesson or rehearsal to be sure they are following proper care techniques for their instrument. Use a checklist for evaluation.

10. **Instrumental Indicators 5 and 9:** In responding to these indicators, the student will review the step patterns of major, minor, and chromatic scales and will notate and perform them from a given pitch using appropriate alternate fingerings to improve intonation or playing efficiency.

Instrumental Activity: The trombone student will study the Arban method scale studies in the technique portion of the lessons to learn alternate positions in scale passages. The clarinet student will study alternate fingerings in scale studies to learn to alternate left-right pinky fingers.

11. **Instrumental Indicators 6 and 10; Vocal Indicator 8:** In responding to these indicators, the student, as a member of the ensemble, will perform a selection while a leader indicates tempo and style changes for the ensemble to follow.

Instrumental Activity: In small ensembles (duets, trios, quartets), students will take turns being the “leader.” They will, through body movement and breathing, indicate tempo and style for the other members.

12. **Indicators 1 and 2:** In responding to these indicators, the student will conduct the ensemble during warm ups. The ensemble will clap steady eighth notes while the conductor changes the metric pattern. The ensemble will accent the downbeat indicator changes the metric pattern. The ensemble will accent the downbeat indicating the ability to follow the conductor’s beat pattern.

Theory Activity: Students will, in turn, conduct basic beat patterns for meters being studied. The remainder of the class will respond by clapping (as in the preceding strategy).

13. **Indicators 1 and 2:** In responding to these indicators, the student, as a soloist or member of an ensemble, will prepare a graded selection of music and perform it at an adjudicated festival. Students will then critique their recorded performance. Subsequently, the results of the adjudication will be shared for class analysis and integration. (All members will be encouraged to make positive suggestions in order to enhance future performances. Students will demonstrate proper audience behavior.) (This strategy also satisfies Indicators IV-B-2, IV-B-3, and IV-B-4.)

Instrumental and Vocal Activity: Students in the V.P.A. program are encouraged to participate in solo and ensemble festival at the District and State level. This strategy can be accomplished by video or audio taping the students’ performances at festivals and using the MENC adjudication forms for students to evaluate the recorded performances.

14. **Indicators 2 and 3:** In responding to these indicators, the student will sing or play (individually or in a small group) a short selection of music at an appropriate grade level, demonstrating skill in sight reading and a knowledge of dynamics and expression.

Instrumental and Vocal Activity: Sight reading should be incorporated into each lesson. The teacher may play duets with the students, the student may sight read the new material assigned for the next lesson.

If small ensembles are available, sight reading is to be incorporated into rehearsals for these groups as well. Appropriate material would be one grade level below what the student or group is performing.

15. **Indicators 2, 3, and 4:** In responding to these indicators, the student, as a member of an ensemble, will perform a sight reading exercise consisting of counting, clapping, and singing or playing parts prior to performing the music. The student will count, clap, and sing or play the music with proper expression including dynamics, tempo, and style. The sight-reading example will be at least a grade level of 3 or above.

Instrumental and Vocal Activity: This is a more formal extension of the previous sight reading Activity. Students in an ensemble will be given a limited amount of time to use the techniques listed in the above strategy to prepare their part. There should be no actual playing or singing of the music until the actual reading takes place. The reading should be without stopping.

THEME ASSESSMENTS:

1. **Assessment Activity:** The student will perform and record a composition by a prominent composer. The student will submit a marked score for his/her selection.

Measurement: Listen to recording of student performance, using a rubric for evaluation. Examine the score for completeness and accuracy, using percentage/points for evaluation.

2. **Assessment Activity:** The student will listen to two different recordings of the same musical selection, creating a graphic organizer to compare interpretations of the two artists.

Measurement: Teacher checklist including headings which are expected in the graphic organizer. Use a rubric for evaluation.

3. **Assessment Activity:** The student will play a Bach chorale on the keyboard, identifying and explaining suspensions as they occur in the selection.

Measurement: Teacher observation. Use a rubric for evaluation.

4. **Assessment Activity:** The student will listen to a recording of a selected musical composition. Through discussion, the student will identify genre, style characteristics, and cultural influences. After discussion, the student creates a graphic organizer or artistic depiction of the composition.

Measurement: Use a teacher designed rubric for evaluation.

5. **Assessment Activity:** The student will listen to “I Know That My Redeemer Liveth” from Handel’s Messiah and the same solo from “New Young Messiah.” Using a chart created by the student. Compare the arrangements.

Measurement: Teacher checklist. Use a rubric for evaluation.

6. **Assessment Activity:** Rehearse the selected composition(s). Students and teacher will discuss performance consideration and techniques.

Measurement: Teacher observation

7. **Assessment Activity:** Each student will create and conduct a warm up exercise.

Measurement: Teacher observation. Use a rubric for evaluation.

8. **Assessment Activity:** The student will tune his instrument using a tuning machine, with the goal of a perfect match.

Measurement: Teacher devised rubric using “cents” sharp or flat on the tuner.

9. **Assessment Activity:** The student will clean his/her instrument.

Measurement: Teacher checklist for evaluation.

10. **Assessment Activity:** The student will play an assigned scale using appropriate alternate fingerings. Teacher will help student correct fingering mistakes.

Measurement: Teacher observations.

11. **Assessment Activity:** The student will conduct a selection for the group to rehearse. Students and teacher will discuss the conducting effectiveness.

Measurement: Teacher observation.

12. **Assessment Activity:** The student will conduct beat patterns for selected musical excerpts, utilizing two-beat, three-beat, and four-beat patterns.

Measurement: Utilize a checklist with the headings corresponding to the beat patterns. Through teacher observation, indicate student performance level. Use a rubric for evaluation.

13. **Assessment Activity:** The student will prepare a solo for the Solo and Ensemble Festival.

Measurement: Teacher observation. Use the MENC Adjudication Form for evaluation.

14. **Assessment Activity:** The student will sight read a musical excerpts for notes only.

Measurement: Teacher observation.

15. **Assessment Activity:** The student will sight read an excerpt from an advanced musical composition, attending to notes, and dynamics, tempo, and style.

Measurement: Teacher observation. Use a rubric for evaluation.

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 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, 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 and discuss reasons for choosing vocal or instrumental music as a performance medium.
3. The student will demonstrate knowledge of the ways vocal and instrumental ensemble music are used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of music from various cultures.
5. The student will name well-known musicians associated with various genres of music.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.
7. 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.
8. The student will compare and contrast vocal and instrumental ensemble music in the United States with that of other cultures.
9. The vocal music student will sing music in various languages.
10. The student will discuss the roles vocal or instrumental music have played throughout history.
11. The student will discuss the historical and cultural significance of the works performed or studied.

12. The student will demonstrate knowledge of the evolution and diversity of vocal or instrumental repertoire.
13. The student will demonstrate knowledge of the diversity of vocal or instrumental styles throughout history and of the creative processes that engendered them.
14. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.
15. The student will discuss the opportunities available and qualifications needed to pursue careers in music.
16. The vocal music student will demonstrate understanding of song texts as they relate to the music.
17. The student will perform literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
18. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
19. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
20. 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.
21. The student will demonstrate knowledge of appropriate performance styles while singing or playing music from a variety of eras and ethnic origins.
22. The student will analyze factors that influence relationships between a composer's work and environment.
23. The student will identify and compare styles of music from Western and non-Western cultures.

THEME ACTIVITIES:

1. **Indicators 1,3, 4, 5, and 7:** In responding to these indicators, the student will identify the form and stylistic features of select examples representing diverse historical and cultural traditions, including contributions of relevant composers and other musicians. (This strategy also satisfies Indicators IV-A-2 and IV-A-4.)

Music History Activity: The student will investigate music used in funeral services in various cultures. For example, listen to the music used at the funeral service of Princess Diana of Wales and examples of music that might be used at a New Orleans jazz funeral. The student will analyze the form and style of the musical selections, discuss the respective ethnic and societal traditions, and explain how composers and musicians relate to the selected musical composition. (This activity may encompass several lessons).

Music History Activity: the preceding strategy is an activity for which the following musical examples may be used:

Beethoven's "Eroica" Symphony No. 3
 Shostakovich Symphonies (banned in Russia)
 Boris Godunov (Mussorgsky)
 Water Music (Handel)
 Royal Fireworks (Handel)

2. **Indicator 2:** In responding to this indicator, students will discuss and list reasons for choosing their performance medium. The student will develop personal goals from the list that might serve as a foundation for lifelong pursuits in music.

Instrumental and Vocal Activity: Through discussion, students in V.P.A. will explain reasons for choosing to concentrate in their chosen performance medium. As students relate to each other and share their feelings, each individual student will complete a survey form of their interests and experiences. As part of the survey, students will list potential colleges or universities, possible career choices, and desirable avocations related to their music. Through the course of the V.P.A. experience, students will refine the above choices into their personal goals for music throughout their life.

3. **Indicators 3, 7, and 8:** In responding to these indicators, the student will complete a listening chart which include information such as the source of the sound, the size of the group, rhythm, melody, mood, and use of repetition and contrast. After drawing conclusions about the function of the music, the intended audience or occasion for performance, the student will engage in class discussion and share responses.

Music History Activity: The preceding strategy may be used with various styles of music from different cultures such as:

Latin-mambo, salsa, merenge, rhumba, samba, flamenco
American-jazz, blues, rock and roll, country-western
African-soukous(Zairen dance music), ndombolo(Congoleso), reggae, zouk (rhythmic dance music)
Europe-art song, reel, ballad, chorale
Folk music of many cultures

This activity will encompass several lessons.

4. **Indicators 4 and 7:** In responding to these indicators, the student will keep a journal describing selections performed throughout the year. Journal entries will include related historical and social events, cultural context, composers, and stylistic characteristics of the music.

Instrumental and Vocal Activity: The students will maintain a section in their V.P.A. portfolio which will be a repertoire journal. For each musical composition studied for performance, the student must identify the composer, analyze stylistic characteristics (dynamics, tempo, nationalistic influences, etc.), relate historical and social events, and explain cultural influences. The format for the journal may be determined by the individual teacher. Possible formats would include chart, essay, list, etc. (This activity is ongoing).

5. **Indicator 6:** In responding to this indicator, the student will list available avenues for performance, including styles of music performed, rehearsal requirements, and audition dates and deadlines. Students will identify what performance opportunities they would like to see available and compare the two lists. Students will develop an action plan for the community that describes the nature of the new activity, sponsorship, logistics, structure, and possible financial needs.

Instrumental and Vocal Activity: Students will identify the various music organizations available in the community and, together as a class, compile a comprehensive listing. After the list is completed, each student will assume responsibility to research a particular organization. For each organization, the students will prepare a written description including purpose, personnel, styles of music performed, rehearsal schedule, audition dates and requirements, and the like. After the list is completed, students will discuss additional performance opportunities they may find desirable. Through discussion, the students will identify the need for any new activities and the requirements for start up of them.

Local music performance organizations:

Salisbury Community Band
 Salisbury Symphony
 U.M.E.S. Ensembles
 Salisbury Choral Society
 Community Singers of Salisbury
 Sweet Adelines
 Gospel choirs

Salisbury Youth Symphony
 Salisbury State University Music Ensembles
 Worcester Choral Arts Society
 Community Players of Salisbury
 Peninsulaires
 church choirs

(This activity encompasses several lessons.)

6. **Indicator 9:** In responding to this indicator, the vocal student will perform music in several languages. Students will discuss the advantages of performing a selection of music in its original language and demonstrate an understanding of the text.

Vocal Performance Activity: The student will study and learn a song originally written in a foreign language, singing it in English and the original language. Each vocal student in the class will prepare a different song. (The teacher should make an effort to encompass several different languages). Students will perform for each other within the classroom setting, and discuss their observations and feelings about the text and the advantage of performing a song in its original language.

7. **Indicators 1, 2, 3, and 4:** In responding to these indicators, the student will present a project that includes: the time period covered in the investigation, the composers or arrangers of the works, how the performance styles relate to common practice in the period and culture, and of what historical and cultural significance the works represent.

Music History Activity: The teacher will provide a list of musical compositions representing a wide variety of cultures. The students will choose one of the compositions and design a project that includes the responses delineated in the above strategy. Possible projects include a chart, a drawing, a notebook, a multimedia presentation, etc.

Possible cultural styles include:

Dixieland Jazz
 Gospel Music
 Mariachi music

Gypsy Music
 Reggae
 Nationalistic music from any country

8. **Indicator 5:** In responding to this indicator, the student will listen to and compare historic and contemporary recordings (which could include phonograph recordings, analog and digital tapes, compact discs, and any other emerging technologies). The student will determine, through research and listening, how advances in recording techniques have affected performers, composers, and listeners.

Music History Activity: Using Power Point or Presentations, the student will create a computer timeline which points out the technological advances of the twentieth century in music. One area of focus could be electronic music. Included should be prepared tape music, early synthesizer music, computer/midi music, etc. Students will share their timelines and discuss how electronic musical and technological advances have influenced today's music, performers, and listeners.

9. **Indicator 6:** In responding to this indicator, the student will investigate occupations requiring musical expertise. Discussion will include the kinds of preparation needed in order to pursue each career. The student will interview local professionals to determine career preparation requirements and what brings a sense of career satisfaction and fulfillment to the professional. (Available professionals who have chosen a career in music could visit the class to enrich the discussion.)

Music History, Vocal, or Instrumental Activity: After the investigation and discussion referred to in the above strategy, each student will choose at least two careers to explore personally, and submit a written report.

10. **Indicator 7:** In responding to this indicator, the student will examine a portion of a selected work-in-progress to determine composition devices used to portray words, verbal phrases, ideas, and feelings in the text. The student will describe techniques that will most effectively reveal the text through discerning musical performance.

Music History Activity: Choose an opera based on a literary work, for example, Gounod's "Faust" or Berlioz's "Damnation of Faust," based on Goethe's "Faust: A Tragedy." Listen to selected portions of the opera and read the corresponding passage in Goethe's work. The student will appraise the composition techniques and devices used to convey the meaning and emotion of the literary work, and evaluate the success of the musical adaptation. Examples of other works which could be used in a similar fashion are:

Operas:

Verdi's "Otello" (Shakespeare)
Gounod's "Romeo and Juliet" (Shakespeare)
Verdi's "Macbeth" (Shakespeare)
Massenet's "Don Quixote" (Cervantes)

Broadway Shows:

Wildhorn's "Jekyll and Hyde" (R. L. Stevenson)
Kern's "Show Boat" (Ferber)
Rodgers and Hammerstein's "South Pacific" (Michener)
Wildhorn's "The Scarlet Pimpernel" (Orezy)
Webber's "The Phantom of the Oper" (Leroux)
Bernstein's "West Side Story" (Shakespeare's "Romeo and Juliet")

11. **Indicator 1:** In responding to this indicator, the student will examine reproductions of paintings that have a stylistic relationship to a musical work being rehearsed to find commonalities. Students will analyze the common elements and determine ways they might impact upon the performance of the work.

Music History Activity: The student will view a copy or picture of "The Triumph of Nobility and Virtue Over Ignorance" by Tiepolo. He will note the Baroque characteristics evident in the painting. The student will research an appropriate Baroque musical selection (eg. "Hallelujah Chorus") and analyze common elements and characteristics. Students will discuss the artistic trends of the Baroque period.

12. **Indicator 2:** In responding to this indicator, the student will choose two contrasting emotions (such as conflict and peace or jealousy and tenderness) and perform an improvisation, in ABA form, that begins with one emotion, gradually moves into the second emotion, and ends with the original. (A different student could be assigned to each section or the improvisation that could be performed by a small group.) Students will critique the result, suggest ways to improve the improvisation, and repeat the exercise.

Vocal/Instrumental Performance Activity: The student will create, either vocally or on an instrument (traditional or non-traditional), an improvisation in ABA form. The two different sections should reflect contrasting emotions.

13. **Indicator 3:** In responding to this indicator, the student will select images for a multimedia presentation, which could be used to enhance a performance of the work.

Performance Activity: The student will select a piece for performance and create a multimedia presentation (Power Point, slide show, etc.) to accompany and enhance the performance.

14. **Indicator 4:** In responding to this indicator, students will investigate the roles of the various personnel involved in the creation and performance of an opera. Students will organize and present an operatic scene, choosing students to write the libretto, compose music, perform, design and create sets, direct, manage, and the libretto, compose music, perform, design and create sets, direct, manage, and be involved in any other activities the class decides will be needed to have an effective production. Each student will write a brief paper describing the process, how it might be improved, and the effectiveness of the performance. The opera scene could be videotaped and critiqued by the class.

Music History/Performance Activity: The student as part of the class, will investigate the personnel and their responsibilities for the production in an opera performance.

15. **Indicators 1 and 2:** In responding to these indicators, the student will compare selected musical works, by classifying differences in dynamics, articulations, timbre, melody, rhythm, and other relevant musical characteristics. The student will discuss techniques of composition, performance practices, and how social, cultural, and political factors (e.g., environmental influences) affect the composer's work. The student will then demonstrate understanding of the works through stylistically accurate performances.

Vocal/Instrumental Activity: The student will select two pieces from different style periods, eg. Baroque and Classical. The student will make a chart listing musical characteristics common to both pieces and indicate how they are different in the two styles. In addition, the chart should indicate environmental and performance practices that influenced each composers work. The students ultimate performance of the pieces will demonstrate stylistically accurate performances.

16. **Indicator 3:** In responding to this indicator, students from various ethnic backgrounds will demonstrate music and instruments from their personal cultural heritage. The class will be encouraged to share and celebrate the diversity of backgrounds, which may be present in the group. [For example, a student from India could perform a traditional Indian song and/or dance or a student who has multiple ethnic or cultural backgrounds could select one to investigate].

Vocal/Instrumental Activity: Each student will investigate music from their individual ethnic background, select a piece to perform for the class, and discuss the aspects of the piece as related to the particular culture.

17. **Indicator 3:** 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.

Music History Activity: The student will make a chart listing the characteristics of pieces from differing cultures. For example, French vs. Italian vs. English madrigals.

THEME ASSESSMENTS:

1. **Assessment Activity:** At conclusion of the listening and discussion as described in the activity, the student will prepare a written report or graphic organizer covering the following: form, style, ethnic/cultural considerations, etc.

Measurement: Teacher checklist using the headings listed above. Use a rubric for evaluation.

2. **Assessment Activity:** The student will create a chart listing: past musical experience, career goals,

personal interests and avocations, and potential choices for post-secondary education.

Measurement: Teacher will evaluate the chart for completeness and counsel the student as appropriate.

3. **Assessment Activity:** The student will select one of musical styles listed and find one example to share with the class. The student will create a listening guide for his/her selected musical composition.

Measurement: Teacher evaluation using a set of pre-determined criteria.

4. **Assessment Activity:** The student will maintain a repertoire journal according to guidelines designed by the teacher. (See activity above).

Measurement: The teacher will evaluate using a rubric.

5. **Assessment Activity:** The student will make a chart listing names of and rehearsal times for community performing organizations.

Measurement: The teacher will evaluate for completeness and accuracy.

6. **Assessment Activity:** The student will prepare a performance of a song in a foreign language. The student will record himself/herself singing the song in original language and in English. The student will verbally articulate his observations/emotions about each performance.

Measurement: Teacher observation and consultation.

7. **Assessment Activity:** The student will choose one of the pieces from the provided list and design a project to show the delineated areas.

Measurement: The teacher will create assessment tools (rubrics, checklist, etc.) to evaluate each project based on its format.

8. **Assessment Activity:** The student will create a timeline presentation using Power Point or Presentations that points out the technological advances of the twentieth century in music. The timeline will be presented to the class.

Measurement: Use a rubric to evaluate the presentation for content, accuracy, and effectiveness.

9. **Assessment Activity:** The student will submit a written report on at least two careers that interest them, based on the preparatory investigation and discussion.

Measurement: Use a rubric to evaluate the report for content and evidence of research.

10. **Assessment Activity:** The student will make a chart listing the musical techniques and devices and the meaning and/or emotion of the text they convey.

Measurement: Evaluate the chart using a grading scale based on the number of devices found in the composition.

11. **Assessment Activity:** The student will create a graphic representation of the musical selection and the painting illustrating the common elements between them.

Measurement: Use a rubric to evaluate the presentation for content, accuracy, and effectiveness.

12. **Assessment Activity:** The student will create a vocal improvisation in ABA form which reflects love (A) and hate (B). The improvisation will be recorded. The teacher and student will confer on ways to

improve the composition. Then the student will re-record the performance.

Measurement: Student and teacher will evaluate together using pre-determined criteria.

13. **Assessment Activity:** The student will create a chart listing the images to be used, the timing for display of each, and the measures of the music to which they correspond.

Measurement: Teacher observation evaluating the appropriateness and effectiveness of the images used in the presentation.

14. **Assessment Activity:** The student as part of the class, will investigate the personnel and their responsibilities for the production in an opera performance. The student will prepare a chart listing each job and the duties.

Measurement: The teacher will evaluate the chart for completeness and accuracy.

15. **Assessment Activity:** The student will prepare and perform two pieces from different style periods.

Measurement: Use a rubric to evaluate the accuracy of the stylistic interpretation.

16. **Assessment Activity:** The student will perform a piece for the class and relate the aspects of the piece to their ethnic background and culture.

Measurement: Teacher observation. Use a rubric to evaluate the completeness of the student's research of the piece.

17. **Assessment Activity:** The student will make a chart listing the characteristics of pieces from differing cultures.

Measurement: Use a rubric to evaluate the completeness of the students' comparisons.

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 original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.
2. The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.
3. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.
4. The student will create and perform short musical compositions.
5. The student will write traditional music notation, including major and minor scales, modes, and arpeggios.

6. The student will transcribe simple pieces for voices or instruments in ways that preserve or enhance the expressive effect of the music.

THEME ACTIVITIES:

1. **Indicators 1 and 2:** In responding to these indicators, the student will use acoustic instruments and technologies, including computers and electronic instruments. Students will create melodic and rhythmic improvisations in a variety of styles over given chord progressions. Other students will improvise stylistically consistent countermelodies.

Instrumental Activity: The student will improvise in appropriate styles using “New Approach to Jazz Improvisation-Vol. 1” by Jamey Aberseld book and recording. The student will begin with the improvisation exercises on major and minor scales and modes and progress to the sections on improvising melodies to the recorded chord progressions. Students may combine, as appropriate, on these exercises to improvise suitable accompaniments and/or counter melodies. This activity will extend throughout the year as indicated by the students’ interest and abilities.

2. **Indicators 2 and 3:** In responding to these indicators, the student will create original melodic and rhythmic variations for melodies (taken from a variety of ethnic musical literature) based on pentatonic, major, and minor scales. Students will improvise ostinati, countermelodies, or other appropriate embellishments, using a variety of traditional instrumental and vocal techniques, as well as newly created sounds.

Instrumental Activity: The student will select a piece from the standard solo repertoire that contains a cadenza. The student will create an original cadenza based on the melodic material of the piece.

Vocal Activity: The student will select a piece from the Baroque period, for example, “Rejoice Greatly” from the Messiah (Handel) (soprano aria). Based on standard practice of the time, the student will improvise appropriate embellishments and ornamentation.

3. **Indicators 1 and 2:** In responding to these indicators, the student will compose a sixteen bar passage, using traditional notation, for a given instrumentation (for example: brass quartet or mixed voices) to be performed by class members. The student will provide an analysis of the composition to include discussion of melody, harmony, form, style, and other relevant musical characteristics. The class will perform and evaluate the finished product. (This strategy also satisfies Indicators IV-A-2 and IV-A-4).

Music Theory Activity: To accomplish these strategies, considerable preparatory work will be required in instrumental transpositions, ranges, etc. The student will be given melodies, perhaps from sight singing book, to transpose for different instruments, in the appropriate clef and range. Score order of instruments and voices will need to be addressed. The sample activity following “Sample Strategy for Indicator 3” may be completed prior to attempting these strategies.

The student will write a full score for the composition, either by hand or using music notation software, copy the parts, and rehearse and record the composition for evaluation.

4. **Indicators 1 and 2:** In responding to these indicators, the student will compose a twelve-measure composition in ABA form. The A section will consist of a four measure phrase in common meter using syncopated rhythms. The B section will provide a musical contrast in ways explained by the student.

Music Theory Activity: The student will choose a performance medium, such as voice and piano, instrumental trio, etc. to score a composition meeting the requirements above. The student will explain the contrasting elements in the B section.

5. **Indicator 3:** 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. (This strategy also satisfies Indicators IV-A-2, IV-A-3, and IV-A-4.)

Music Theory Activity: See the previous activity for sample strategy for activities that would be appropriate in preparing for this activity. The student will select a portion of a Bach chorale or other simple work and transcribe it for a small ensemble, using instruments or voices available in the V.P.A. program, if feasible. The student will write the score, either by hand or with music notation software, copy the parts, rehearse and record the transcription for evaluation.

THEME ASSESSMENTS:

1. **Assessment Activity:** The student will improvise melodies over recorded accompaniments maintaining consistent style, meter, and tonality.

Measurement: Teacher observation. Use a rubric to evaluate the areas of improvisational technique.

2. **Assessment Activity:** The student will submit a written copy of the original cadence for originality, use of thematic material, and technical accuracy.

Measurement: Use a checklist to evaluate the cadenza for originality, use of thematic material, and technical accuracy.

3. **Assessment Activity:** The student will submit the score of the 16 measure composition prior to recording it with the student ensemble for assessment. After any corrections are made, the recording can take place and evaluation of the final product can take place.

Measurement: Use a rubric to evaluate the technical aspects of the composition, and the musical aspects, from both the written score and the performance recording.

4. **Assessment Activity:** The student will submit the score and a written explanation of the contrasting elements of the B section.

Measurement: Teacher observation. Use a rubric to evaluate the technical and musical aspects of the composition.

5. **Assessment Activity:** The student will submit the score of the transcription for evaluation prior to recording it.

Measurement: Use a rubric to evaluate the technical and musical aspects of the composition.

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 develop evaluative criteria based on the elements of music.

2. The student will make 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 evaluate a given musical work in terms of its artistic and aesthetic qualities.
5. The student will develop, assess, and revise standards to evaluate personal musical performance.
6. The student will critique the performance of others using pre-determined criteria.
7. The student will critique personal musical performance and its relationship to other performers.
8. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

THEME ACTIVITIES:

1. **Indicator 1:** In responding to this indicator, the student will apply criteria to evaluate the effective use of musical elements in works for selected styles being studied.

Music History Activity: The students will brainstorm, in groups or as a class, and design a rubric, that can be used to assess the effectiveness of music. The rubric should include the basic musical elements of melody, harmony, rhythm, texture, expression, and form. The students will then apply their criteria to a piece being studied.

2. **Indicators 2 and 4:** In responding to these indicators, the student will choose and prepare a solo for performance from a list of solo literature that is graded level III or greater. After attaining a basic familiarity with the style, the student will analyze the melodic line, the expressive indications in the score, the nature of the accompaniment, and other relevant characteristics. Students will evaluate the work in terms of aesthetic and artistic qualities and articulate personal emotional response to the music and performance. (This strategy also satisfies Indicators I-A-5, I-A-6, and I-A-7.)

Vocal/Instrumental Performance Activity: In consultation with the instructor, the student will select an appropriate solo for performance. While learning the piece, the student will prepare a report including the following: biographical sketch of the composer, list of stylistic characteristics of the musical period, definitions of expressive markings in the score, and other musical considerations appropriate to the composition. Rehearsal and performance of the solo will be recorded. The student will listen to the recordings and evaluate the artistic merits and aesthetic qualities of his/her performance. The student will also discuss his personal emotional feelings about the composition and his performance.

3. **Indicator 3:** In responding to this indicator, the student will learn, compare, and perform two stylistically similar works using previously established criteria. The student will identify reasons why the exemplar is renowned and the other selection is not.

Vocal/Instrumental Performance Activity: Using criteria developed within a small group (Outcome IV, Expectation B, Indicator 2), the student will compare two works from the same stylistic period: one by a well-known composer, the other by a lesser known composer. After listening to and/or performing the works, the student will identify reasons why the examples are renowned or unknown. Possible examples: Capel Bond's "Trumpet Concerto" vs. J.P. Telemann's "Trumpet Sonata," composition by Mozart vs. Salieri.

4. **Indicators 1, 3, and 4:** In responding to these indicators, the student will evaluate a live or recorded performance of a learned piece by first establishing criteria to be evaluated (such as balance, blend, diction, tone quality, and intonation). The student will identify and discuss positive, negative, and interesting aspects of the performance and recommend corrective measures when appropriate. Students will then critique and modify the evaluative instrument.
- Vocal/Instrumental Performance:** The student will create an evaluation form, similar to a Solo and Ensemble form, to evaluate a recording of the performance. Using the evaluation, the student will make recommendations for improvement as necessary.

5. **Indicators 1, 2, and 4:** In responding to these indicators, the student, individually or as a member of a small group, will develop criteria for critiquing a musical performance, revising as necessary. Students will then listen to, compare, and evaluate the artistic merit of two different performances of the same work.

Performance or Music History: The students(s) will create a rubric to evaluate a musical performance. Evaluative criteria for each area of performance, eg. Tone quality, intonation, technique, articulation, etc., will be included. This rubric will be applied to evaluate two different performances of the same piece.

6. **Indicators 2 and 4:** In responding to these indicators, the student will listen to two or three singers perform a musical line with words to assess unity of the vowel sounds. The student will critique the shaping of the vowels and suggest ways that uniformity of production might be achieved when appropriate. Instrumentalists can modify this activity to reflect articulative practices.

Vocal Performance: The vocal students (small group of 2 or 3) will sing a selected song excerpt which will be recorded. Students will listen to the recording and analyze the unity and blend of the vowel sounds. The students and teacher will critique the shape of the vowels and suggest and demonstrate ways to improve the blend.

THEME ASSESSMENTS:

1. **Assessment Activity:** The students will design a rubric to evaluate the effectiveness of music and individually apply the rubric to a piece being studied.

Measurement: Teacher consultation with group during development of rubric. Use a checklist to evaluate each students' use of the rubric.

2. **Assessment Activity:** The student will submit a written report on the piece being studied.

Measurement: Use a checklist to evaluate the thoroughness of the students list of characteristics, definitions, etc.

3. **Assessment Activity:** The student will submit a report or graphic organizer showing the contrasts of the two pieces.

Measurement: Use a rubric to evaluate the completeness of the student's observations.

4. **Assessment Activity:** The student will devise a checklist or scoring form to evaluate the musical qualities of a performance.

Measurement: The teacher will use a checklist to determine if the student has included all the qualities inherent in the performance/composition.

5. **Assessment Activity:** The student will use a checklist or scoring form to compare the artistic merit of two different performances of the same work.

Measurement: The teacher will use a checklist to determine if the student has made an evaluation and comparison of the aspects of the two pieces.

6. **Assessment Activity:** The student will critique the unity of vowel sounds of different singers and list suggestions for improvement.

Measurement: Teacher observation. Use a checklist to indicate recognition of problems and rubric to assess suggestions for improvement.

Appendix

Activities Reference Chart

Values Education	Service Learning	Career Education	Multicultural Education	Dimensions of Learning
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IB 3 ID 1 ID 2		IB 1 IB 5 IB 6 IB 10	IA 1 IA 2 IA 5	IA 1 IA 3 IA 4 IA 6 IA 7 IB 1 IB 2 IB 4 IB 5 IB 7 IB 8 IB 9 IB 11 IC 1 IC 2 ID 1 ID 2 ID 3 ID 4
	II A 6	II A 2 II B 6 II C 4	II A 1 II A 3 II A 4 II A 5 II A 7 II A 9 II B 1 II B 2 II B 3 II B 4 II D 3	II A 3 II A 7 II A 8 II B 1 II B 2 II B 3 II B 4 II B 5 II B 7 II C 1 II C 2 II C 3 II D 1 II D 2
				III A 1 III A 2 III A 3 III B 1 III B 2 III B 3
				IV A 1 IV A 2 IV A 3 IV A 4 IV B 1 IV B 2 IV B 3 IV B 4 IV B 5 IV B 6

DAILY LESSON PLAN (Music Theory I)

GRADES- VPA

Outcome: ____I____	Values: _____
Expectation: ____A____	Multicultural Ed: ____yes____
Indicator: ____1____	Career Ed: _____
	Dimensions of Learning: ____yes____

Objective(s): Students will discover the structure of the major scale	
Materials: Overhead, staff paper, theory text and workbook	Resources: Workbook in the Fundamentals of Music-H. Owen Reed

Procedures:

Introduction (Warm-up/Motivation):

Students will discover the half-step/whole step pattern of the major scale, based on the Aeolian mode and the “white keys” on the keyboard.

Activity:

Through the use of accidentals, students will construct major scales, progressing through the circle of keys (fifths).

Summary/Assessment:

Students will have written 15 major scales-7 flat, 7 sharp, and the original Aeolian mode (c major).

DAILY LESSON PLAN

GRADES-VPA

Outcome: ____ II ____

Values: _____

Expectation: ____ A ____

Multicultural Ed: ____ yes ____

Indicator: ____ 3, 7, 8 ____

Career Ed: _____

Dimensions of Learning: ____ yes ____

Objective(s): The students will examine the musical elements and function of the “Hallelujah” chorus from Handel’s Messiah.

Materials: vocal score of Messiah

Resources: “Listening to Music,” by
Craig Wright

Procedures:

Introduction (Warm-up/Motivation):

Listen to the “Hallelujah” chorus.

Briefly discuss any emotional response and aesthetic criticisms.

Activity:

Using the listening guide for “Hallelujah” found on p. 147 of “Listening to Music,” re-listen to the composition. Students are to fill in the answers on the guide while listening. After going over the answers, discuss how the musical elements create the mood of the piece. Discuss performance occasions and traditions surrounding the famous composition.

Summary/Assessment:

Students will write a paragraph discussing how this music might be used in our society.

DAILY LESSON PLAN

GRADES-VPA

Outcome: ____IV____	Values: _____
Expectation: ____B____	Multicultural Ed: _____
Indicator: ____1, 3, 4____	Career Ed: _____
Dimensions of Learning: _____yes_____	

Objective(s): TSW perceive ways to improve the performance.	
Materials: Solo or Ensemble piece Instrument Tape or other recording equipment Paper and Pencil/Pen	Resources: MMEA Solo and Ensemble Adjudication Form

Procedures:

Introduction (Warm-up/Motivation):

- Make recording of student performance.
- Devise evaluation form.

Activity:

- Student listens to a recording of his or her performance.
- Using the evaluation form, the student adjudicates the performance.
- Based on the completed form, the student will make recommendations for improvement in the performance.

Summary/Assessment:

- Teacher will discuss the evaluation sheet and recommendations with the student.

DAILY LESSON PLAN

GRADES-VPA

Outcome: ____ III ____	Values: _____
Expectation: ____ B ____	Multicultural Ed: _____
Indicator: ____ 1, 2 ____	Career Ed: _____
Dimensions of Learning: ____ yes ____	

Objective(s): TSW apply rules of transposition and instrument range.	
Materials: Sight singing book Manuscript and paper Pencil	Resources: Music for Sight Singing, Thompson

Procedures:

Introduction (Warm-up/Motivation):

Assign melodies from the sight singing book to be transposed to various instruments.

Activity:

The student will notate the melodies for the instruments, using correct key signatures, ranges, and clefs.

Summary/Assessment:

The teacher will evaluate the students' work for accuracy of pitch transposition.

DAILY LESSON PLAN

GRADES-VPA

Outcome: ____ <u>II</u> ____	Values: _____
Expectation: ____ <u>B</u> ____	Multicultural Ed: _____
Indicator: ____ <u>7</u> ____	Career Ed: _____
Dimensions of Learning: ____ <u>yes</u> ____	

Objective(s): TSW relate literary text to composition, perceiving emotional and musical impact, evaluating the success of a musical theatre.

Materials: Recording of an opera or a Broadway show
Literary work

Resources: See listing in Indicator Activity

Procedures:

Introduction (Warm-up/Motivation):

The student will select an opera or Broadway show and a section of corresponding text from the literary work on which it is based.

Activity:

The student will appraise the composition techniques and devices used to convey the meaning and emotion of the literary work, and evaluate the success at the musical adaptation.

Summary/Assessment:

Teacher will lead a discussion and help students relate the music and the literature.

DAILY LESSON PLAN

GRADES-VPA

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

Objective(s):	
Materials:	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Activity:

Summary/Assessment:

Maryland State Essential Learner Outcomes For Visual Performing Arts

Outcome I: Perceiving and Responding - Aesthetic Education

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

Instrumental and Vocal 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, using music appropriate to the individual's performance medium.
2. 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.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.
5. 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.
6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

Sample Instructional Strategies: Outcome I, Expectation A

1. **Indicators 1, 4, and 7:** In responding to these indicators, the student, as a soloist or member of a vocal or instrumental ensemble, will perform and analyze a work by a prominent composer, discussing in what ways the selection is representative of historical or cultural perspectives, recognizing the correct stylistic interpretation of the score. After learning and recording a performance of the work, the student will critique the performance. The student will consider the performance in terms of stylistic correctness and discuss qualities of the performance and the work that make it, unique, interesting, and expressive and present the findings to the class.

Instrumental Activity: The student will select a work from the solo literature of the Baroque period, for example, a flute sonata by Bach. In preparing the selection for performance, the student will indicate on the score all of the ornamentation (trills, appoggiatura, etc.) and discuss with the teacher the correct performance techniques as they relate to the style period. Also include discussion of terraced dynamics, dissonance and consonance, as appropriate to the selection. The piece should be recorded, with accompaniment, and the student and teacher will evaluate the recording in terms of the stylistic considerations covered in the preparation lessons. Play the recording for other students and discuss the critique presented to them. This activity may encompass several lessons.

Assessment Activity: The student will perform and record a composition by a prominent composer. The student will submit a marked score for his/her selection.

Measurement: Listen to recording of student performance, using a rubric for evaluation. Examine the score for completeness and accuracy, using percentage/points for evaluation.

2. **Indicators 3 and 7:** In responding to these indicators the student will listen to and analyze two professional recordings of the same selection of music. The analysis will be based on tempo, phrasing, dynamics, and musical style. Through discussion, the student will compare the qualities of each performance that make it unique, interesting, and expressive.

Vocal Activity: The student will choose an operatic aria, for example, “E lucevan le stelle” from *Tosca* by Puccini, recorded by Pavarotti and Domingo. The student will make a chart or other document to compare each performer’s interpretation of tempo, phrasing, dynamics, and musical style.

Assessment Activity: The student will listen to two different recordings of the same musical selection, creating a graphic organizer to compare interpretations of the two artists.

Measurement: Teacher checklist including headings which are expected in the graphic organizer. Use a rubric for evaluation.

3. **Indicator 4:** In responding to this indicator, the student will identify examples of dissonance in music. The student will sing or play phrases containing dissonant harmonies, isolate the specific pitches that cause tension, and discuss reasons for using dissonance in the work and music in general.

Theory Activity: The student will identify the suspensions in a Bach chorale and identify the preparation, suspension, and resolution notes and discuss the aspects of tension and release created. The student will play the chorale on the keyboard.

Assessment Activity: The student will play a Bach chorale on the keyboard, identifying and explaining suspensions as they occur in the selection.

Measurement: Teacher observation. Use a rubric for evaluation.

4. **Indicators 1, 2, and 5:** In responding to these indicators the student will listen to and analyze the elements and structural characteristics of a varied repertoire of instrumental and vocal music, determining genre, unique style features, and cultural influences.

Instrumental or Vocal Activity: Throughout the course of lessons during the year, the student will be given the opportunity to listen to and analyze recordings of a varied repertoire for his/her instrument or voice. The student will identify the genre, style features, and cultural influences for each.

Assessment Activity: The student will listen to a recording of a selected musical composition. Through discussion, the student will identify genre, style characteristics, and cultural influences. After discussion, the student creates a graphic organizer or artistic depiction of the composition.

Measurement: Use a teacher designed rubric for evaluation.

5. **Indicator 6:** In responding to this indicator, the student will compare stylistically different arrangements of the same melody, analyzing how the arrangers have used the elements of music to create unique styles. The student will evaluate the arrangements using criteria established in class.

Vocal Activity: The student will compare arrangements of a piece in its original style and a pop or jazz style. For example, “I Know That My Redeemer Liveth”(soprano solo) from Handel’s Messiah. A pop arrangement of this can be found in “New Young Messiah” arranged by Wyrzten.

Assessment Activity: The student will listen to “I Know That My Redeemer Liveth” from Handel’s Messiah and the same solo from “New Young Messiah.” Using a chart created by the student. Compare the arrangements.

Measurement: Teacher checklist. Use a rubric for evaluation

Instrumental

Expectation B:

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

Indicators of Learning:

1. The student will demonstrate appropriate posture, embouchure, breath control, articulation, sticking, bowings, or any other techniques relevant to the performance medium.
2. The student will demonstrate ability to tune one’s musical instrument.
3. The student will demonstrate ability to properly care for one’s musical instrument.
4. The student will play a solo or an appropriate ensemble part, demonstrating well-developed performance skills.
5. The student play major, minor, and chromatic scales using a variety of note values.
6. The student will sing an appropriate instrumental line within personal vocal range.
7. 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.
8. The student will play a solo or ensemble part with proper attention to intonation, articulation, correct notes, dynamic levels, and tempo.
9. The student will use alternate fingerings to improve intonation or playing efficiency when appropriate.
10. The student will perform as a soloist, or in a small ensemble, without a conductor, while maintaining proper tempo, balance, blend, and style.
11. The student will demonstrate requirements for a performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Vocal

Expectation B:

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

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
3. 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.
4. The student will sing a solo or an assigned part in an ensemble accurately, with or without accompaniment.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble, where appropriate.
7. The student will sing a solo or an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.
8. The student will perform as a soloist or in a small ensemble, without a conductor, while maintaining proper tempo, balance, blend, and style.
9. The student will demonstrate requirements for a performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Sample Instructional Strategies: Outcome I, Expectation B

1. **Instrumental Indicators 1, 2, 4, 7, 8, and 11; Vocal 1, 2, 3, 4, 6, 7, and 9:** In responding to these indicators, the student will rehearse in small ensembles, demonstrating technique relative to the performance medium, a selection of music (at least grade 4 difficulty). The student will analyze and correct problems in phrasing, expression, intonation, tone quality, balance, blend, articulation, and other musical qualities peculiar to the instrument and style of the pieces being performed. The student will perform, for the class, in small ensembles explaining the problems encountered and methods used to correct them. In a vocal ensemble, attention will also be given to enunciation, vowel production, posture, breath control, articulation, and other characteristics unique to choral music. The class will evaluate each presentation.

Instrumental Activity: The students will rehearse a small ensemble piece, using any literature appropriate to the instrumentalists available (for example, clarinet duet, flute trio, brass quartet, etc.). Students will rehearse under the teacher's supervision. They should discuss particular problems with individual or group performances and discuss methods to correct them.

Assessment Activity: Rehearse the selected composition(s). Students and teacher will discuss performance consideration and techniques.

Measurement: Teacher observation

2. **Vocal Indicators 1 and 5:** In responding to these indicators, the student will plan and lead a vocal warm up drill for the class. The student will instruct the singers regarding the purpose of each warm up activity. Class members will follow the student leader's verbal and nonverbal instructions,

demonstrating knowledge of the proper care of one's vocal instrument. The student will evaluate the experience with feedback from the class members.

Vocal Activity: The teacher will introduce some basic vocal warm-ups to the students (Ex., Do-Mi-So-Do-Ti-Do-Re-Do-Ti-La-So-Fa-Mi-Re-Do, Do-Re-Mi-Do-Re-Mi-Fa-Re-Mi-Fa-So-Fa-Mi-Re-Do). After a period of time of research and preparation, the vocal student will create a warm-up designed to address a specific vocal technique or problem. He/she will then teach it to the other members of the V.P.A. class with vocal concentration. At the conclusion, the students will discuss and evaluate the warm-ups and help each other revise and refine the exercises.

Assessment Activity: Each student will create and conduct a warm up exercise.

Measurement: Teacher observation. Use a rubric for evaluation.

3. **Instrumental Indicator 2: In** responding to this indicator, students will listen to a reference pitch and tune their instruments. Students will diagnose differences in pitch, showing an understanding of beat elimination, and demonstrate ways of improving intonation.

Instrumental Activity: This activity can be accomplished by a single student using a pitch reference machine or by two students together. One student, or the machine, lays a reference pitch and the other student will match the pitch. Work on listening for beat elimination, techniques for raising and lowering pitch with embouchure and air control for the particular instrument(s) should be stressed.

Assessment Activity: The student will tune his instrument using a tuning machine, with the goal of a perfect match.

Measurement: Teacher devised rubric using "cents" sharp or flat on the tuner.

4. **Instrumental Indicator 3: In** responding to this indicator, students will individually demonstrate the proper care techniques of their instruments. These will include cleaning, oiling, swabbing, and any other procedures needed for proper maintenance.

Instrumental Activity: This strategy can be accomplished by observing the student at the beginning and end of a lesson or rehearsal to be sure they are following proper care techniques for their instrument. Use a checklist for evaluation.

Assessment Activity: The student will clean his/her instrument.

Measurement: Teacher checklist for evaluation.

5. **Instrumental Indicators 5 and 9: In** responding to these indicators, the student will review the step patterns of major, minor, and chromatic scales and will notate and perform them from a given pitch using appropriate alternate fingerings to improve intonation or playing efficiency.

Instrumental Activity: The trombone student will study the Arban method scale studies in the technique portion of the lessons to learn alternate positions in scale passages. The clarinet student will study alternate fingerings in scale studies to learn to alternate left-right pinky fingers.

Assessment Activity: The student will play an assigned scale using appropriate alternate fingerings. Teacher will help student correct fingering mistakes.

Measurement: Teacher observations.

6. **Instrumental Indicators 6 and 10; Vocal Indicator 8:** In responding to these indicators, the student, as a member of the ensemble, will perform a selection while a leader indicates tempo and style changes for the ensemble to follow.

Instrumental Activity: In small ensembles (duets, trios, quartets), students will take turns being the “leader.” They will, through body movement and breathing, indicate tempo and style for the other members.

Assessment Activity: The student will conduct a selection for the group to rehearse. Students and teacher will discuss the conducting effectiveness.

Measurement: Teacher observation.

Instrumental and Vocal Music

Expectation C:

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

Indicators of Learning:

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

Sample Instructional Strategies: Outcome I, Expectation C

1. **Indicators 1 and 2:** In responding to these indicators, the student will conduct the ensemble during warm ups. The ensemble will clap steady eighth notes while the conductor changes the metric pattern. The ensemble will accent the downbeat indicator changes the metric pattern. The ensemble will accent the downbeat indicating the ability to follow the conductor’s beat pattern.

Theory Activity: Students will, in turn, conduct basic beat patterns for meters being studied. The remainder of the class will respond by clapping (as in the preceding strategy).

Assessment Activity: The student will conduct beat patterns for selected musical excerpts, utilizing two-beat, three-beat, and four-beat patterns.

Measurement: Utilize a checklist with the headings corresponding to the beat patterns. Through teacher observation, indicate student performance level. Use a rubric for evaluation.

Instrumental and Vocal Music

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

1. The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.
11. The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.

12. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.
13. The student will sight read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.

Sample Instructional Strategies: Outcome I, Expectation D

1. **Indicators 1 and 2:** In responding to these indicators, the student, as a soloist or member of an ensemble, will prepare a graded selection of music and perform it at an adjudicated festival. Students will then critique their recorded performance. Subsequently, the results of the adjudication will be shared for class analysis and integration. (All members will be encouraged to make positive suggestions in order to enhance future performances. Students will demonstrate proper audience behavior.) (This strategy also satisfies Indicators IV-B-2, IV-B-3, and IV-B-4.)

Instrumental and Vocal Activity: Students in the V.P.A. program are encouraged to participate in solo and ensemble festival at the District and State level. This strategy can be accomplished by video or audio taping the students' performances at festivals and using the MENC adjudication forms for students to evaluate the recorded performances.

Assessment Activity: The student will prepare a solo for the Solo and Ensemble Festival.

Measurement: Teacher observation. Use the MENC Adjudication Form for evaluation.

7. **Indicators 2 and 3:** In responding to these indicators, the student will sing or play (individually or in a small group) a short selection of music at an appropriate grade level, demonstrating skill in sight reading and a knowledge of dynamics and expression.

Instrumental and Vocal Activity: Sight reading should be incorporated into each lesson. The teacher may play duets with the students, the student may sight read the new material assigned for the next lesson.

If small ensembles are available, sight reading is to be incorporated into rehearsals for these groups as well. Appropriate material would be one grade level below what the student or group is performing.

Assessment Activity: The student will sight read a musical excerpts for notes only.

Measurement: Teacher observation.

8. **Indicators 2, 3, and 4:** In responding to these indicators, the student, as a member of an ensemble, will perform a sight reading exercise consisting of counting, clapping, and singing or playing parts prior to performing the music. The student will count, clap, and sing or play the music with proper expression including dynamics, tempo, and style. The sight-reading example will be at least a grade level of 3 or above.

Instrumental and Vocal Activity: This is a more formal extension of the previous sight reading Activity. Students in an ensemble will be given a limited amount of time to use the techniques listed in the above strategy to prepare their part. There should be no actual playing or singing of the music until the actual reading takes place. The reading should be without stopping.

Assessment Activity: The student will sight read an excerpt from an advanced musical composition, attending to notes, and dynamics, tempo, and style.

Measurement: Teacher observation. Use a rubric for evaluation.

Outcome II: Historical, Cultural, and Social Contexts

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

Instrumental and Vocal Music

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 and discuss reasons for choosing vocal or instrumental music as a performance medium.
3. The student will demonstrate knowledge of the ways vocal and instrumental ensemble music are used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of music from various cultures.
5. The student will name well-known musicians associated with various genres of music.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.
7. 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.
8. The student will compare and contrast vocal and instrumental ensemble music in the United States with that of other cultures.
9. The vocal music student will sing music in various languages.

Sample Instructional Strategies: Outcome II, Expectation A

1. **Indicators 1,3, 4, 5, and 7:** In responding to these indicators, the student will identify the form and stylistic features of select examples representing diverse historical and cultural traditions, including contributions of relevant composers and other musicians. (This strategy also satisfies Indicators IV-A-2 and IV-A-4.)

Music History Activity: The student will investigate music used in funeral services in various cultures. For example, listen to the music used at the funeral service of Princess Diana of Wales and examples of music that might be used at a New Orleans jazz funeral. The student will analyze the form and style of the musical selections, discuss the respective ethnic and societal traditions, and explain how composers and musicians relate to the selected musical composition. (This activity may encompass several lessons).

Music History Activity: the preceding strategy is an activity for which the following musical examples may be used:

Beethoven's "Eroica" Symphony No. 3
Shostakovich Symphonies (banned in Russia)
Boris Godunov (Mussorgsky)
Water Music (Handel)
Royal Fireworks (Handel)

Assessment Activity: At conclusion of the listening and discussion as described in the activity, the student will prepare a written report or graphic organizer covering the following: form, style, ethnic/cultural considerations, etc.

Measurement: Teacher checklist using the headings listed above. Use a rubric for evaluation.

2. **Indicator 2:** In responding to this indicator, students will discuss and list reasons for choosing their performance medium. The student will develop personal goals from the list that might serve as a foundation for lifelong pursuits in music.

Instrumental and Vocal Activity: Through discussion, students in V.P.A. will explain reasons for choosing to concentrate in their chosen performance medium. As students relate to each other and share their feelings, each individual student will complete a survey form of their interests and experiences. As part of the survey, students will list potential colleges or universities, possible career choices, and desirable avocations related to their music. Through the course of the V.P.A. experience, students will refine the above choices into their personal goals for music throughout their life.

Assessment Activity: The student will create a chart listing: past musical experience, career goals, personal interests and avocations, and potential choices for post-secondary education.

Measurement: Teacher will evaluate the chart for completeness and counsel the student as appropriate.

3. **Indicators 3, 7, and 8:** In responding to these indicators, the student will complete a listening chart which include information such as the source of the sound, the size of the group, rhythm, melody, mood, and use of repetition and contrast. After drawing conclusions about the function of the music, the intended audience or occasion for performance, the student will engage in class discussion and share responses.

Music History Activity: The preceding strategy may be used with various styles of music from different cultures such as:

Latin-mambo, salsa, merenge, rhumba, samba, flamenco
American-jazz, blues, rock and roll, country-western
African-soukous(Zairen dance music), ndombolo(Congolese), reggae, zouk (rhythmic dance music)
Europe-art song, reel, ballad, chorale
Folk music of many cultures

This activity will encompass several lessons.

Assessment Activity: The student will select one of musical styles listed and find one example to share with the class. The student will create a listening guide for his/her selected musical composition.

Measurement: Teacher evaluation using a set of pre-determined criteria.

4. **Indicators 4 and 7:** In responding to these indicators, the student will keep a journal describing selections performed throughout the year. Journal entries will include related historical and social events, cultural context, composers, and stylistic characteristics of the music.

Instrumental and Vocal Activity: The students will maintain a section in their V.P.A. portfolio which will be a repertoire journal. For each musical composition studied for performance, the student must

identify the composer, analyze stylistic characteristics (dynamics, tempo, nationalistic influences, etc.), relate historical and social events, and explain cultural influences. The format for the journal may be determined by the individual teacher. Possible formats would include chart, essay, list, etc. (This activity is ongoing).

Assessment Activity: The student will maintain a repertoire journal according to guidelines designed by the teacher. (See activity above).

Measurement: The teacher will evaluate using a rubric.

5. **Indicator 6:** In responding to this indicator, the student will list available avenues for performance, including styles of music performed, rehearsal requirements, and audition dates and deadlines. Students will identify what performance opportunities they would like to see available and compare the two lists. Students will develop an action plan for the community that describes the nature of the new activity, sponsorship, logistics, structure, and possible financial needs.

Instrumental and Vocal Activity: Students will identify the various music organizations available in the community and, together as a class, compile a comprehensive listing. After the list is completed, each student will assume responsibility to research a particular organization. For each organization, the students will prepare a written description including purpose, personnel, styles of music performed, rehearsal schedule, audition dates and requirements, and the like. After the list is completed, students will discuss additional performance opportunities they may find desirable. Through discussion, the students will identify the need for any new activities and the requirements for start up of them.

Local music performance organizations:

Salisbury Community Band	Salisbury Youth Symphony
Salisbury Symphony	Salisbury State University Music Ensembles
U.M.E.S. Ensembles	Worcester Choral Arts Society
Salisbury Choral Society	Community Players of Salisbury
Community Singers of Salisbury	Peninsulaires
Sweet Adelines	church choirs
Gospel choirs	

(This activity encompasses several lessons.)

Assessment Activity: The student will make a chart listing names of and rehearsal times for community performing organizations.

Measurement: The teacher will evaluate for completeness and accuracy.

6. **Indicator 9:** In responding to this indicator, the vocal student will perform music in several languages. Students will discuss the advantages of performing a selection of music in its original language and demonstrate an understanding of the text.

Vocal Performance Activity: The student will study and learn a song originally written in a foreign language, singing it in English and the original language. Each vocal student in the class will prepare a different song. (The teacher should make an effort to encompass several different languages). Students will perform for each other within the classroom setting, and discuss their observations and feelings about the text and the advantage of performing a song in its original language.

Assessment Activity: The student will prepare a performance of a song in a foreign language. The student will record himself/herself singing the song in original language and in English. The student will verbally articulate his observations/emotions about each performance.

Measurement: Teacher observation and consultation.

Instrumental and Vocal Music

Expectation B:

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

Indicators of Learning:

1. The student will discuss the roles vocal or instrumental music have played throughout history.
10. The student will discuss the historical and cultural significance of the works performed or studied.
11. The student will demonstrate knowledge of the evolution and diversity of vocal or instrumental repertoire.
12. The student will demonstrate knowledge of the diversity of vocal or instrumental styles throughout history and of the creative processes which engendered them.
13. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.
14. The student will discuss the opportunities available and qualifications needed to pursue careers in music.
15. The vocal music student will demonstrate understanding of song texts as they relate to the music.

Sample Instructional Strategies: Outcome II, Expectation B

1. **Indicators 1, 2, 3, and 4:** In responding to these indicators, the student will present a project that includes: the time period covered in the investigation, the composers or arrangers of the works, how the performance styles relate to common practice in the period and culture, and of what historical and cultural significance the works represent.

Music History Activity: The teacher will provide a list of musical compositions representing a wide variety of cultures. The students will choose one of the compositions and design a project that includes the responses delineated in the above strategy. Possible projects include a chart, a drawing, a notebook, a multimedia presentation, etc.

Possible cultural styles include:

Dixieland Jazz

Gospel Music

Mariachi music

Gypsy Music

Reggae

Nationalistic music from any country

Assessment Activity: The student will choose one of the pieces from the provided list and design a project to show the delineated areas.

Measurement: The teacher will create assessment tools (rubrics, checklist, etc.) to evaluate each project based on its format.

7. **Indicator 5:** In responding to this indicator, the student will listen to and compare historic and contemporary recordings (which could include phonograph recordings, analog and digital tapes, compact discs, and any other emerging technologies). The student will determine, through research and listening, how advances in recording techniques have affected performers, composers, and listeners.

Music History Activity: Using Power Point or Presentations, the student will create a computer timeline which points out the technological advances of the twentieth century in music. One area of focus could be electronic music. Included should be prepared tape music, early synthesizer music, computer/midi music, etc. Students will share their timelines and discuss how electronic musical and technological advances have influenced today's music, performers, and listeners.

Assessment Activity: The student will create a timeline presentation using Power Point or Presentations which points out the technological advances of the twentieth century in music. The timeline will be presented to the class.

Measurement: Use a rubric to evaluate the presentation for content, accuracy, and effectiveness.

8. **Indicator 6:** In responding to this indicator, the student will investigate occupations requiring musical expertise. Discussion will include the kinds of preparation needed in order to pursue each career. The student will interview local professionals to determine career preparation requirements and what brings a sense of career satisfaction and fulfillment to the professional. (Available professionals who have chosen a career in music could visit the class to enrich the discussion.)

Music History, Vocal, or Instrumental Activity: After the investigation and discussion referred to in the above strategy, each student will choose at least two careers to explore personally, and submit a written report.

Assessment Activity: The student will submit a written report on at least two careers that interest them, based on the preparatory investigation and discussion.

Measurement: Use a rubric to evaluate the report for content and evidence of research.

9. **Indicator 7:** In responding to this indicator, the student will examine a portion of a selected work-in-progress to determine composition devices used to portray words, verbal phrases, ideas, and feelings in the text. The student will describe techniques that will most effectively reveal the text through discerning musical performance.

Music History Activity: Choose an opera based on a literary work, for example, Gounod's "Faust" or Berlioz's "Damnation of Faust," based on Goethe's "Faust: A Tragedy." Listen to selected portions of the opera and read the corresponding passage in Goethe's work. The student will appraise the composition techniques and devices used to convey the meaning and emotion of the literary work, and evaluate the success of the musical adaptation. Examples of other works which could be used in a similar fashion are:

Operas:

- Verdi's "Otello" (Shakespeare)
- Gounod's "Romeo and Juliet" (Shakespeare)
- Verdi's "Macbeth" (Shakespeare)
- Massenet's "Don Quixote" (Cervantes)

Broadway Shows:

- Wildhorn's "Jekyll and Hyde" (R. L. Stevenson)
- Kern's "Show Boat" (Ferber)
- Rodgers and Hammerstein's "South Pacific" (Michener)
- Wildhorn's "The Scarlet Pimpernel" (Orezy)
- Webber's "The Phantom of the Oper" (Leroux)
- Bernstein's "West Side Story" (Shakespeare's "Romeo and Juliet")

Assessment Activity: The student will make a chart listing the musical techniques and devices and the meaning and/or emotion of the text they convey.

Measurement: Evaluate the chart using a grading scale based on the number of devices found in the composition.

Instrumental and Vocal Music

Expectation C:

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

Indicators of Learning:

1. The student will perform literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
16. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
17. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
18. 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:** In responding to this indicator, the student will examine reproductions of paintings that have a stylistic relationship to a musical work being rehearsed to find commonalities. Students will analyze the common elements and determine ways they might impact upon the performance of the work.

Music History Activity: The student will view a copy or picture of “The Triumph of Nobility and Virtue Over Ignorance” by Tiepolo. He will note the Baroque characteristics evident in the painting. The student will research an appropriate Baroque musical selection (eg. “Hallelujah Chorus”) and analyze common elements and characteristics. Students will discuss the artistic trends of the Baroque period.

Assessment Activity: The student will create a graphic representation of the musical selection and the painting illustrating the common elements between them.

Measurement: Use a rubric to evaluate the presentation for content, accuracy, and effectiveness.

10. **Indicator 2:** In responding to this indicator, the student will choose two contrasting emotions (such as conflict and peace or jealousy and tenderness) and perform an improvisation, in ABA form, that begins with one emotion, gradually moves into the second emotion, and ends with the original. (A different student could be assigned to each section or the improvisation that could be performed by a small group.) Students will critique the result, suggest ways to improve the improvisation, and repeat the exercise.

Vocal/Instrumental Performance Activity: The student will create, either vocally or on an instrument (traditional or non-traditional), an improvisation in ABA form. The two different sections should reflect contrasting emotions.

Assessment Activity: The student will create a vocal improvisation in ABA form which reflects love (A) and hate (B). The improvisation will be recorded. The teacher and student will confer on ways to improve the composition. Then the student will re-record the performance.

Measurement: Student and teacher will evaluate together using pre-determined criteria.

11. **Indicator 3:** In responding to this indicator, the student will select images for a multimedia presentation, which could be used to enhance a performance of the work.

Performance Activity: The student will select a piece for performance and create a multimedia presentation (Power Point, slide show, etc.) to accompany and enhance the performance.

Assessment Activity: The student will create a chart listing the images to be used, the timing for display of each, and the measures of music to which they correspond.

Measurement: Teacher observation evaluating the appropriateness and effectiveness of the images used in the presentation.

12. **Indicator 4:** In responding to this indicator, students will investigate the roles of the various personnel involved in the creation and performance of an opera. Students will organize and present an operatic scene, choosing students to write the libretto, compose music, perform, design and create sets, direct, manage, and the libretto, compose music, perform, design and create sets, direct, manage, and be involved in any other activities the class decides will be needed to have an effective production. Each student will write a brief paper describing the process, how it might be improved, and the effectiveness of the performance. The opera scene could be videotaped and critiqued by the class.

Music History/Performance Activity: The student as part of the class, will investigate the personnel and their responsibilities for the production in an opera performance.

Assessment Activity: The student will prepare a chart listing each job and the duties.

Measurement: The teacher will evaluate the chart for completeness and accuracy.

Instrumental and Vocal Music

Expectation D:

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

Indicators of Learning:

1. The student will demonstrate knowledge of appropriate performance styles while singing or playing music from a variety of eras and ethnic origins.
19. The student will analyze factors that influence relationships between a composer's work and environment.
20. The student will identify and compare styles of music from Western and non-Western cultures.

Sample Instructional Strategies: Outcome II, Expectation D

1. **Indicators 1 and 2:** In responding to these indicators, the student will compare selected musical works, by classifying differences in dynamics, articulations, timbre, melody, rhythm, and other relevant musical characteristics. The student will discuss techniques of composition, performance practices, and how social, cultural, and political factors (e.g., environmental influences) affect the composer's work. The student will then demonstrate understanding of the works through stylistically accurate performances.

Vocal/Instrumental Activity: The student will select two pieces from different style periods, eg. Baroque and Classical. The student will make a chart listing musical characteristics common to both pieces and indicate how they are different in the two styles. In addition, the chart should indicate environmental and performance practices that influenced each composers work. The students ultimate performance of the pieces will demonstrate stylistically accurate performances.

Assessment Activity: The student will prepare and perform two pieces from different style periods.

Measurement: Use a rubric to evaluate the accuracy of the stylistic interpretation.

13. **Indicator 3:** In responding to this indicator, students from various ethnic backgrounds will demonstrate music and instruments from their personal cultural heritage. The class will be encouraged to share and celebrate the diversity of backgrounds, which may be present in the group. (For example, a student from India could perform a traditional Indian song and/or dance or a student who has multiple ethnic or cultural backgrounds could select one to investigate.

Vocal/Instrumental Activity: Each student will investigate music from their individual ethnic background, select a piece to perform for the class, and discuss the aspects of the piece as related to the particular culture.

Assessment Activity: The student will perform a piece for the class and relate the aspects of the piece to their ethnic background and culture.

Measurement: Teacher observation. Use a rubric to evaluate the completeness of the student's research of the piece.

14. **Indicator 3:** 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.

Music History Activity: The student will make a chart listing the characteristics of pieces from differing cultures. For example, French vs. Italian vs. English madrigals.

Assessment Activity: The student will make a chart listing the characteristics of pieces from differing cultures.

Measurement: Use a rubric to evaluate the completeness of the students' comparisons.

Outcome III: Creative Expression and Production

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

Instrumental and Vocal Music

Expectation A:

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

Indicators of Learning:

1. The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.
2. The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.
3. 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. **Indicators 1 and 2:** In responding to these indicators, the student will use acoustic instruments and technologies, including computers and electronic instruments. Students will create melodic and rhythmic improvisations in a variety of styles over given chord progressions. Other students will improvise stylistically consistent countermelodies.

Instrumental Activity: The student will improvise in appropriate styles using “New Approach to Jazz Improvisation-Vol. 1” by Jamey Abersold book and recording. The student will begin with the improvisation exercises on major and minor scales and modes and progress to the sections on improvising melodies to the recorded chord progressions. Students may combine, as appropriate, on these exercises to improvise suitable accompaniments and/or counter melodies. This activity will extend throughout the year as indicated by the students’ interest and abilities.

Assessment Activity: The student will improvise melodies over recorded accompaniments maintaining consistent style, meter, and tonality.

Measurement: Teacher observation. Use a rubric to evaluate the areas of improvisational technique.

2. **Indicators 2 and 3:** In responding to these indicators, the student will create original melodic and rhythmic variations for melodies (taken from a variety of ethnic musical literature) based on pentatonic, major, and minor scales. Students will improvise ostinati, countermelodies, or other appropriate embellishments, using a variety of traditional instrumental and vocal techniques, as well as newly created sounds.

Instrumental Activity: The student will select a piece from the standard solo repertoire that contains a cadenza. The student will create an original cadenza based on the melodic material of the piece.

Vocal Activity: The student will select a piece from the Baroque period, for example, “Rejoice Greatly” from the Messiah (Handel) (soprano aria). Based on standard practice of the time, the student will improvise appropriate embellishments and ornamentation.

Assessment Activity: The student will submit a written copy of the original cadence for originality, use of thematic material, and technical accuracy.

Measurement: Use a checklist to evaluate the cadenza for originality, use of thematic material, and technical accuracy.

Instrumental and Vocal Music

Expectation B:

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

Indicators of Learning:

1. The student will create and perform short musical compositions.
4. The student will write traditional music notation, including major and minor scales, modes, and arpeggios.
5. The student will transcribe simple pieces for voices or instruments in ways that preserve or enhance the expressive effect of the music.

Sample Instructional Strategies: Outcome III, Expectation B

1. **Indicators 1 and 2:** In responding to these indicators, the student will compose a sixteen bar passage, using traditional notation, for a given instrumentation (for example: brass quartet or mixed voices) to be performed by class members. The student will provide an analysis of the composition to include discussion of melody, harmony, form, style, and other relevant musical characteristics. The class will perform and evaluate the finished product. (This strategy also satisfies Indicators IV-A-2 and IV-A-4).

Music Theory Activity: To accomplish these strategies, considerable preparatory work will be required in instrumental transpositions, ranges, etc. The student will be given melodies, perhaps from sight singing book, to transpose for different instruments, in the appropriate clef and range. Score order of instruments and voices will need to be addressed. The sample activity following “Sample Strategy for Indicator 3” may be completed prior to attempting these strategies.

The student will write a full score for the composition, either by hand or using music notation software, copy the parts, and rehearse and record the composition for evaluation.

Assessment Activity: The student will submit the score of the 16 measure composition prior to recording it with the student ensemble for assessment. After any corrections are made, the recording can take place and evaluation of the final product can take place.

Measurement: Use a rubric to evaluate the technical aspects of the composition, and the musical aspects, from both the written score and the performance recording.

3. **Indicators 1 and 2:** In responding to these indicators, the student will compose a twelve-measure composition in ABA form. The A section will consist of a four measure phrase in common meter using syncopated rhythms. The B section will provide a musical contrast in ways explained by the student.

Music Theory Activity: The student will choose a performance medium, such as voice and piano, instrumental trio, etc. to score a composition meeting the requirements above. The student will explain the contrasting elements in the B section.

Assessment Activity: The student will submit the score and a written explanation of the contrasting elements of the B section.

Measurement: Teacher observation. Use a rubric to evaluate the technical and musical aspects of the composition.

4. **Indicator 3:** 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. (This strategy also satisfies Indicators IV-A-2, IV-A-3, and IV-A-4.)

Music Theory Activity: See the previous activity for sample strategy for activities that would be appropriate in preparing for this activity. The student will select a portion of a Bach chorale or other simple work and transcribe it for a small ensemble, using instruments or voices available in the V.P.A. program, if feasible. The student will write the score, either by hand or with music notation software, copy the parts, rehearse and record the transcription for evaluation.

Assessment Activity: The student will submit the score of the transcription for evaluation prior to recording it.

Measurement: Use a rubric to evaluate the technical and musical aspects of the composition.

Outcome IV: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgments.

Instrumental and Vocal Music

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.
2. The student will make 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 evaluate a given musical work in terms of its artistic and aesthetic qualities.

Sample Instructional Strategies: Outcome IV, Expectation A

1. **Indicator 1:** In responding to this indicator, the student will apply criteria to evaluate the effective use of musical elements in works for selected styles being studied.

Music History Activity: The students will brainstorm, in groups or as a class, and design a rubric, that can be used to assess the effectiveness of music. The rubric should include the basic musical elements of melody, harmony, rhythm, texture, expression, and form. The students will then apply their criteria to a piece being studied.

Assessment Activity: The students will design a rubric to evaluate the effectiveness of music and individually apply the rubric to a piece being studied.

Measurement: Teacher consultation with group during development of rubric. Use a checklist to evaluate each students' use of the rubric.

9. **Indicators 2 and 4:** In responding to these indicators, the student will choose and prepare a solo for performance from a list of solo literature that is graded level III or greater. After attaining a basic familiarity with the style, the student will analyze the melodic line, the expressive indications in the score, the nature of the accompaniment, and other relevant characteristics. Students will evaluate the work in terms of aesthetic and artistic qualities and articulate personal emotional response to the music and performance. (This strategy also satisfies Indicators I-A-5, I-A-6, and I-A-7.)

Vocal/Instrumental Performance Activity: In consultation with the instructor, the student will select an appropriate solo for performance. While learning the piece, the student will prepare a report including the following: biographical sketch of the composer, list of stylistic characteristics of the musical period, definitions of expressive markings in the score, and other musical considerations appropriate to the composition. Rehearsal and performance of the solo will be recorded. The student

will listen to the recordings and evaluate the artistic merits and aesthetic qualities of his/her performance. The student will also discuss his personal emotional feelings about the composition and his performance.

Assessment Activity: The student will submit a written report on the piece being studied.

Measurement: Use a checklist to evaluate the thoroughness of the student's list of characteristics, definitions, etc.

10. **Indicator 3:** In responding to this indicator, the student will learn, compare, and perform two stylistically similar works using previously established criteria. The student will identify reasons why the exemplar is renowned and the other selection is not.

Vocal/Instrumental Performance Activity: Using criteria developed within a small group (Outcome IV, Expectation B, Indicator 2), the student will compare two works from the same stylistic period: one by a well-known composer, the other by a lesser known composer. After listening to and/or performing the works, the student will identify reasons why the examples are renowned or unknown. Possible examples: Capel Bond's "Trumpet Concerto" vs. J.P. Telemann's "Trumpet Sonata," composition by Mozart vs. Salieri.

Assessment Activity: The student will submit a report or graphic organizer showing the contrasts of the two pieces.

Measurement: Use a rubric to evaluate the completeness of the student's observations.

Instrumental and Vocal Music

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.
5. The student will critique the performance of others using pre-determined criteria.
6. The student will critique personal musical performance and its relationship to other performers.
7. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

Sample Instructional Strategies: Outcome IV, Expectation B

1. **Indicators 1, 3, and 4:** In responding to these indicators, the student will evaluate a live or recorded performance of a learned piece by first establishing criteria to be evaluated (such as balance, blend, diction, tone quality, and intonation). The student will identify and discuss positive, negative, and interesting aspects of the performance and recommend corrective measures when appropriate. Students will then critique and modify the evaluative instrument.
Vocal/Instrumental Performance: The student will create an evaluation form, similar to a Solo and Ensemble form, to evaluate a recording of the performance. Using the evaluation, the student will make recommendations for improvement as necessary.

Assessment Activity: The student will devise a checklist or scoring form to evaluate the musical qualities of a performance.

Measurement: The teacher will use a checklist to determine if the student has included all the qualities inherent in the performance/composition.

11. **Indicators 1, 2, and 4:** In responding to these indicators, the student, individually or as a member of a small group, will develop criteria for critiquing a musical performance, revising as necessary. Students will then listen to, compare, and evaluate the artistic merit of two different performances of the same work.

Performance or Music History: The students(s) will create a rubric to evaluate a musical performance. Evaluative criteria for each area of performance, eg. Tone quality, intonation, technique, articulation, etc., will be included. This rubric will be applied to evaluate two different performances of the same piece.

Assessment Activity: The student will use a checklist or scoring form to compare the artistic merit of two different performances of the same work.

Measurement: The teacher will use a checklist to determine if the student has made an evaluation and comparison of the aspects of the two pieces.

12. **Indicators 2 and 4:** In responding to these indicators, the student will listen to two or three singers perform a musical line with words to assess unity of the vowel sounds. The student will critique the shaping of the vowels and suggest ways that uniformity of production might be achieved when appropriate. Instrumentalists can modify this activity to reflect articulative practices.

Vocal Performance: The vocal students (small group of 2 or 3) will sing a selected song excerpt which will be recorded. Students will listen to the recording and analyze the unity and blend of the vowel sounds. The students and teacher will critique the shape of the vowels and suggest and demonstrate ways to improve the blend.

Assessment Activity: The student will critique the unity of vowel sounds of different singers and list suggestions for improvement.

Measurement: Teacher observation. Use a checklist to indicate recognition of problems and rubric to assess suggestions for improvement.

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