

Wicomico County Schools

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Foreword

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

This guide is based upon, and aligns with, the Music Essential Learner Outcomes for the Middle 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.

Acknowledgements

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

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How to Use This Guide

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

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

Singing

Moving expressively

Playing classroom instruments

Improvising

Creating musical sound and notation

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

PHILOSOPHY

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

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

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

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

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

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

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

Music Sequence of Courses

Primary

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

Intermediate

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

Middle School

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

High School

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

Music Outcomes

**OUTCOME I: PERCEIVING 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

[illegible]

	ents from various cultures , as well as childre n's voices and male and female adult voices.													
The student will describe the tone color and methods of sound production of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices					X	X								
The student will respond with contrasting body movements or signaling to simple musical forms (e.g., ABA, call and response) that are presented aurally.	X	X	X											
The student will identify simple musical forms (e.g., ABA, call and response) presented aurally and response with contrasting body movements or signaling.				X										
The student will respond to and identify simple musical forms (e.g., ABA, call and response) presented aurally.					X									
The student will identify simple musical forms (e.g., ABA, call and response) when presented aurally.						X								
The student will experience familiar Rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.	X	X												
				X	X	X								

The student will describe familiar rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.													
The student will describe contrast and repetition using age appropriate musical terminology, graphic notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.	X	X											
The student will describe contrast and repetition using appropriate musical terminology, graphic and standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.			X	X									
The student will describe contrast and repetition using appropriate musical terminology, standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.					X	X							
The student will distinguish aurally between major and minor tonalities through signaling, manipulatives, and movement.	X	X	X	X	X	X							
The student will identify and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.							X	X	X				
The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.							X	X	X				
The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.							X	X	X				
The student will identify and define standard notation symbols for pitch, rhythm, harmony, dynamics, tempo, articulation, and expression.							X	X	X				
The student will compare and contrast musical styles representing diverse genres and cultures.							X	X					
									X				

The student will compare motive development in a variety of musical styles representing diverse genres and cultures.													
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
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
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
The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.										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

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

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						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 pitched and unpitched instruments.							X	X					
The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of melodic and harmonic instruments.									X				
The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.							X	X	X				
The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).										X	X	X	X
The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.										X	X	X	X
The student will perform music containing both traditional and non-traditional characteristics.										X	X	X	X
The student will sing a variety of songs with appropriate expression and style.										X	X		X
The student will perform in small ensembles with one or two students on a part.										X	X	X	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

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				
							X	X	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							

[illegible]

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
The student will notate short melodic and rhythmic patterns from dictation.										X	X	X	X
The student will transpose a simple melody.										X	X	X	X
The student will notate original musical ideas.										X	X	X	X

<p>Outcome 2: Historical, Cultural, and Social Contexts</p> <p>The student will demonstrate an understanding of music as an essential aspect of history and human experience.</p>
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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.

[illegible]

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
The student will identify various functions of music in diverse cultures throughout history.										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
The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.										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

Expectation B:

K-5: The student will become acquainted with the roles of music in the lives of people.

6-8: The student will determine factors that influence musicians in specific historical eras and places.

9-12: The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

K	1	2	3	4	5	6	7	8	9	10	11	12
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[illegible]

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
The student will identify social and political events that have affected the writing style of great composers.										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
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

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.

[illegible]

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 which 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
The student will use nonverbal media (e.g., visual art, movement) to interpret music.										X	X	X	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

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				

[illegible]

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.

[illegible]

The student will experience and compose simple rhythms and melodies in forms that show contrast.				X									
The student will compose simple rhythms and melodies in forms that show contrast.					X	X							
The student will compose and graphically notate a sound composition using environmental sounds.	X	X	X	X	X	X							
The student will use environmental sounds to enhance the mood and/or the words of a musical composition.	X	X	X	X	X	X							
The student will compose and graphically notate ostinati.	X	X	X										
The student will compose and graphically notate ostinati and chordal patterns.				X	X								
The student will compose and notate ostinati, descants, and chordal patterns.						X							
The student will experience descants for familiar melodies.	X	X											
The student will experience and perform descants for familiar melodies.			X	X	X								
The student will arrange a given descant for familiar melodies.						X							
The student will compose and arrange music to accompany readings or dramatizations.	X	X	X	X	X	X							
							X	X	X				

The student will use traditional and non-traditional notation as a means of retaining musical ideas.													
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
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
The student will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the characteristics of the sound sources.										X	X	X	X

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

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
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
The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.										X	X	X	X
The student will use developed criteria to evaluate the artistic quality of musical compositions.										X	X	X	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

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							
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
The student will critique the performance of others within the classroom setting using pre-determined criteria.										X	X	X	X
The student will critique personally recorded solo and group performances using established criteria.										X	X	X	X

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 certain point with which they strongly agree or disagree
 - A question about a concept that confuses them
 - A statement that paraphrases or rewords a difficult concept

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.

COURSE OUTLINE SIXTH GRADE

THEME I: PERCEIVING 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 and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.
2. The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.
3. The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.
4. The student will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
5. The student will compare and contrast musical styles representing diverse genres and cultures.
6. The student will listen to and perform music representing diverse genres and cultures, and analyze it in terms of its elements and structure.
7. The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.

8. The student will become aware of the need to blend with a group of singers.
9. The student will sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory. *(For students enrolled in vocal performance ensembles.)*
10. The student will play with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty of 3, on a scale from 1 to 6, including some solos performed from memory. *(For students enrolled in instrumental performance ensembles.)*
11. The student will sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. *(For students enrolled in instrumental or vocal performance ensembles.)*
12. The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of classroom instruments.
13. The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.
14. The student will use movement to describe musical structure.
15. The student will improvise free movement to respond to music expressively.
16. The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.
17. Students will compare a movement composition in binary and ternary form. The group will be evaluated on notation, presentation, group participation and evidence of contrasting forms.
18. The student will read whole, half, quarter and eighth notes and rests in duple and triple meters.
19. The student will sing rounds, partner songs, descants, and songs in two parts.
20. The student will play a variety of polyphonic and homophonic music.
21. The student will sing or play simple melodies in treble clef.
22. The student will notate from dictation melodic phrases and rhythmic patterns.

23. The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.
24. The student will explore the uses of transposition in music.
25. The student will identify similar and contrasting musical ideas when presented aurally or visually.

THEME ACTIVITIES:

1. Using a tape recorder, have the students collect environmental sounds (i.e., leaves, paper crumpling, and water splashing). Then create a sound composition using the recorded sounds.
2. Play recorded music from a variety of cultures. Using a graphic organizer, have students write appropriate vocabulary terms for the elements of music (i.e., texture, dynamics, tempo, and tonality) in reference to the selection.
3. Play examples of the various vocal tone colors and have the students identify each by circling the correct term on paper.
4. On a very large beach ball, write the names of or draw symbols for a variety of standard notation. Have the students pass the ball around. When a student catches the ball, they must define the symbol closest to their left thumb. Make sure that all students have a turn.
5. Play two pieces of music from different cultures and have the students compare and contrast what they hear on a Venn diagram.
6. Have the student sing or play a song in unison. Then, sing or play a round. Using visual representations of a variety of textures, ask them to pick the one that represents each song.
7. Have the students sing multicultural songs found in the sixth grade text. Implement appropriate expression for each song and discuss.
8. Have the class sing a familiar song. While they are singing, tape record their performance without their knowledge. Ask them to compare their singing to a recording of the same song. Did the blending of voices make the song sound better? Re-record with a focus on blending their voices.
9. In groups of three, have students create unpitched percussion ostinatos to perform with “A Zing-a Za” (Share the Music, Sixth Grade, p. 21). Challenge the students to create one ostinato for each instrument in their group. Each ostinato is based on a phrase taken from the song and should last for one or two measures.

10. Have students perform a multicultural dance using authentic steps and music. Perform for another group of students and prepare an introduction to the dance that is appropriate.
11. Using a song with AB form, have the students march during the A section. Have students move with a contrasting motion for the B section.
12. Using a theme and variations piece of music, show students the movement for the theme and have them create movement for the variations.
13. Choose a folk song learned in a previous lesson. Have the student create a hand jive to go with the song, that demonstrates the meter (s).
14. The student will create a four measure pattern in duple or triple meter using standard notation. This activity can be done in groups, and have the students perform for each other.
15. Have the students sing a partner song. Discuss that a partner song is two songs that can be sung individually or simultaneously.
16. Using rhythm cards and percussion instruments, have the students create a rhythmic accompaniment to a folk tune.
17. Have students play a simple melody on recorder or other melodic instruments. The melody should contain at least three notes (G, A, B) and quarter, half, whole and equivalent rests.
18. Sing quarter, half, whole, and eighth notes, ask the student to write what they hear. The teacher claps a variety of patterns each with four beats.
19. Have the students sing/play a simple melody on a melodic instrument (i.e. recorder) with a classroom ensemble accompanying the performance.
20. Have the student sing a simple folk song in C, then sing it again in a different key (i.e., F, G). Discuss with the students how changing the key affected their singing.
21. While listening to “Anitra’s Dance” by Edvard Grieg, have students use cards of hand signals to demonstrate recognition of contrasting musical ideas.

THEME ASSESSMENTS:

1. After numerous listening experiences with the following selections: “Für Elise,” “Take the ‘A’ Train,” and “Blue Suede Shoes,” students will select the appropriate musical description under each category listed below.

Sample:

Tempo

A. Stays the Same

C. Gets slower

B. Gets faster

D. Increases and decreases

2. Students will be required to perform any $\frac{3}{4}$ pieces rehearsed in class. Students will be evaluated on melodic accuracy, rhythmic accuracy, stage presence, diction, and projection.
3. Students will compare a movement composition in binary and ternary form. The group will be evaluated on notation, presentation, group participation and evidence of contrasting forms.
4. Students will compose and perform their own rhythm composition with a variety of percussion instruments.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

THEME DESCRIPTION:

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

THEME OBJECTIVES:

1. The student will describe roles of music in individual and cultural expression.
2. The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.
3. The student will describe the use of folk music on compositions for other genres.
4. The student will demonstrate audience behavior appropriate for the context and style of music performed.
5. The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.
6. The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.

7. The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.
8. The student will analyze musical styles and traditions from various historical periods and cultures.
9. The student will discuss common elements in music, poetry, dance theatre, and the visual arts.
10. The student will discuss the fine arts as a unique means of individual creative expression.
11. The student will use nonverbal media to characterize music.
12. The student will discuss music which is inspired by literature, visual art, drama, or other means of creative expression.
13. 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.
14. The student will identify and classify representative selections of music from the major style periods.
15. The student will compare and contrast musical examples representing various genres, styles, and cultures.
16. The student will explain why identified works are considered exemplary.
17. The student will discuss inter-cultural influences as represented in a variety of compositions.

THEME ACTIVITIES:

1. Read/sing lyrics to “Blowin’ in the Wind” (Share the Music, Sixth Grade, p. 289). Interpret lyrics through discussion in relation to the time period.
2. Students will compare the music from the roaring twenties to the big band music of the 1930’s. They will discuss the purpose for the music and events of the time period. (Share the Music, Sixth Grade, p. 272).
3. Discuss and listen to Charles Ives’ “Variations on America” (Share the Music, Eighth Grade, p. 109). Include the identification of the folk tunes used as themes.

4. Plan to watch a video of a ballet or musical. Discuss with the students appropriate behavior for the performance. Give the students tickets and have them act as if they are attending a live performance from the time they enter the room.
5. Using body language and voices, imitate instruments that are used in “Dancin’ on the Rooftop” (Share the Music, Sixth Grade, p. 12).
6. Relate the song “Boogie Woogie Bugle Boy” to the events of the 1940’s (Share the Music, Sixth Grade, p. 281).
7. Read and discuss the influence of synthesizers on current music trends. (Share the Music, Sixth Grade, p. 314).
8. Sing and compare Holiday music representing Christmas, Hannukah, and Kwanzaa (Share the Music, Sixth Grade, p. 334). As an extension of this activity, students may perform in the community.
9. Notate the rhythm of the words of a poem.
10. Read information about the development of the blues and the African American spiritual as a means of individual and cultural expression.
11. Using crayons and markers, create a picture of the students’ choice from Mussorgsky’s “Pictures at an Exhibition.”
12. Read and discuss “The Naming of Cats” (Share the Music, Seventh Grade, p. 23) by T. S. Eliot and listen to various selections from the musical.
13. Create a graphic organizer and have students classify aurally music from the Baroque and Twentieth century style periods.
14. Using a Venn Diagram, compare and contrast characteristics from two different theatrical productions (Share the Music, Sixth Grade, p. 242).
15. The students will listen to “In the Hall of the Mountain King” or similar programmatic composition, and describe the way the composer uses tempo and dynamic changes to effectively portray the story.
16. Investigate the country and western and blues roots of rock and roll music.

THEME ASSESSMENTS:

1. Students will listen to three musical selections composed in the 1960’s (“Blowin’ in the Wind,” “RESPECT,” “Sugar Pie, Honey Bunch”). In a short paragraph,

students will communicate the message the lyricist was trying to convey during that time period.

2. Students will listen to three electronic musical selections composed in the 1970's. In a multiple choice format, students will select the appropriate response that describes the prevailing mood of the composition.
3. Students will write a short story retelling the creation of the musical "CATS." Students will be evaluated on T (Topic), A (Audience), P (Purpose), and F (Form).
4. After listening to music from the medieval, Renaissance, Baroque, Classical, Romantic, Early Jazz, and Post Jazz periods, students will number them in the order in which they are presented.

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 simple rhythmic and harmonic accompaniments.
2. The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.
3. The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.
4. The student will improvise music in at least one performance medium using acoustic or electronic sound sources.
5. The student will use traditional and non-traditional notation as a means of retaining musical ideas.
6. The student will arrange pieces for voices or instruments other than those for which the pieces were written.
7. The student will create a "sound" composition based on a literary work, a place, a personal experience, or other appropriate subject.
8. The student will explore contemporary compositional techniques and

modern technologies.

9. The student will create a composition using free form, serial, chance, or other compositional techniques.

THEME ACTIVITIES:

1. Divide the class into two groups. Have the students sing a familiar song. As the song is sung, have one group maintain a steady beat while the second group improvises rhythms to accompany the song.
2. Perform a simple pentatonic melody for the class on a melody instrument. Have the class improvise two variations of the melody. Perform the melodies to create a theme and variations composition.
3. Divide the class into two groups. Have one group perform a series of established rhythms the students have mastered. As the rhythms are being performed, have the second group improvise the melody on tone bells to be performed with the rhythms.
4. Using ordinary objects in the classroom (i.e., pencils, paper clips, and rulers), have the students improvise a sound composition under the teachers' musical directions.
5. Have the students create a short rhythmic ostinato to accompany a familiar song. Have the students notate their rhythms using standard notation.
6. Select a musical phrase from standard literature (i.e., the fugue theme from the "Fugue in G Minor" by J. S. Bach) and have the student write words for the melody. Have the class perform the arrangement.
7. In cooperative learning groups the students will compose, notate, and perform sound compositions depicting the following places: amusement park, circus, farm, beach, city, and rainforest. Have the class identify the location represented by each composition.
8. Present the twelve tones of a "Twelve Tone Row" to the class. Establish three rules for using the tones in the composition process. Have the students compose a melody using the twelve tones.
9. Using five index cards, have the students create five symbols to represent five different musical sounds. Supply the students with classroom instruments or sound sources. At random, have a student arrange the cards in a random order as a music score from which the class may play the composition.

THEME ASSESSMENTS:

1. The student will participate in creating a checklist under the teacher's guidance for evaluating a sound composition. Using ordinary classroom objects, the students will improvise a sound piece, adhering to the developed criteria.
2. Have students write a haiku poem. Establish rules for using the pentatonic scale in the composition process. Students will set the haiku to music using a pentatonic scale. The composition will be evaluated for correct notation usage.

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 explore the varying ways composer use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.
4. The student will experience ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
5. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reaction.
6. The student will participate in creating a rubric under the teacher's guidance for personal performances, improvisations, and compositions and those of others.

THEME ACTIVITIES:

1. Have the students listen to a selection of jazz. On a graphic organizer, have the students list three elements of music as headings for separate categories. As the students listen to the composition a second time, have them list the ways those elements were used.

2. Have the students listen to the storm section of the “William Tell Overture.” Ask students to tell what they picture in their minds. Have them discuss the specific musical sound that created that visual in their imagination
3. Have the students select a familiar song the class sings well. Ask the students to list three musical characteristics that make a high quality performance. Record the class singing the song. Have the class analyze their performance according to the three cited characteristics.
4. Play a recording of a lullaby for the class at an extremely loud volume. Then play a recording of a Sousa march at an extremely soft volume. Have the students discuss why the performances were appropriate or inappropriate.
5. Have the students listen to versions of the same composition. On a graphic organizer, have the students compare and contrast the music elements of the compositions.
6. Inform students that their performance of a rhythm pattern performed on a classroom instrument will be self-evaluated. Have the students establish three criteria for the evaluation. Record the students’ performance and have each student evaluate his/her performance according to the criteria.

THEME ASSESSMENTS:

1. The students will listen to musical selections representing two contrasting styles. After using a graphic organizer to list similarities and differences, the students will write a paragraph comparing and contrasting the use of musical elements and mood. The student will participate in creating a rubric under the teacher’s guidance for the evaluation of these paragraphs.
2. The students will participate in creating criteria for effective personal performances. Divide the students into small groups and assign each group a familiar song to be performed. The remaining students will evaluate the performances according to the criteria. (Include appropriate tempi, dynamic levels, phrasing, and expression when developing criteria.)

COURSE OUTLINE SEVENTH GRADE

THEME I: PERCEIVING 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 and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.
2. The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.
3. The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.
4. The student will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
5. The student will compare and contrast musical styles representing diverse genres and cultures.
6. The student will listen to and perform music representing diverse genres and cultures, and analyze it in terms of its elements and structure.
7. The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.
8. The student will blend with a group of singers when singing in parts.

9. The student will sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory. *(For students enrolled in vocal performance ensembles.)*
10. The student will play with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty of 3, on a scale from 1 to 6, including some solos performed from memory. *(For students enrolled in instrumental performance ensembles.)*
11. The student will sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. *(For students enrolled in instrumental or vocal performance ensembles.)*
12. The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of classroom instruments.
13. The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.
14. The student will use movement to describe musical structure.
15. The student will improvise free movement to respond to music expressively.
16. The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.
17. Students will compare a movement composition in binary and ternary form. The group will be evaluated on notation, presentation, group participation and evidence of contrasting forms.
18. The student will read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple and triple meters.
19. The student will sing rounds, partner songs, descants, and songs in two or three parts.
20. The student will play a variety of polyphonic and homophonic music.
21. The student will sing or play simple melodies in treble clef and bass clefs.
22. The student will notate from dictation melodic phrases and rhythmic patterns.

23. The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.
24. The student will identify the uses of transposition in music.
25. The student will identify similar and contrasting musical ideas when presented aurally or visually.

THEME ACTIVITIES:

1. Have a prepared tape of a variety of environmental sounds and have students identify them. Compare these sounds with traditional musical sounds in terms of duration, pitch, dynamics, and timbre using a graphic organizer.
2. Listen to a traditional version of "America." Compare this to Charles Ives' "Variations on America," in terms of consonance and dissonance.
3. While viewing the VH1 Save the Music Concert video, students will analyze the performances according to identification of performer, instrumentation, style and culture. Video can be found through Cable in the Classroom.
4. Play Cheryl Lavender's Notation Bingo.
5. Using a Venn diagram, compare and contrast Beethoven's "Ode to Joy" recording to the version from Sister Act II (video).
6. The student will play percussion instruments as accompaniment for a variety of folk songs.
7. The student will be able to sing the Russian folk song "The Birch Tree" (Share the Music, Sixth Grade, p. 104), using good tone quality and phrasing throughout. Students will add dynamics to the phrases.
8. Students will perform patriotic songs in two parts, using one group with melodic line, and another on the root of the chordal accompaniment. Focus on blending, balance between parts, and listening to other parts. Partner songs may also be used.
9. Students will be able to play notated solos on recorder or other melodic instruments using five notes (i.e., G, A, B, C, and D).
10. Students will sing an Amerindian song such as "Powana" (Share the Music, Grade Eight, p. 314). Have them perform with the notated percussion part. Then, have student create a dance appropriate to the traditional song.
11. Students will listen to "Galop" by Stravinsky (Share the Music, Seventh Grade, p. 168). They will identify the form (repetition and contrast). Have students create movement for the sections, making sure that the movement in the similar sections is the same.

12. Have students listen to “La Mer” by Debussy. Students will create free movement using their arms and hands to express the three different sections.
13. Listen to examples of folk songs and dance music. Help students identify the meter and then move to illustrate those meters.
14. Students will clap, pat, or play percussion instruments, reading from rhythms in simple or compound meters.
15. Students will sing songs in two and three parts from the Song Anthology (Share the Music, Seventh Grade, p. 300).
16. Perform a round or song using recorder, voices, tone bars, and unpitched percussion instruments.
17. Sing or play from notation a melody on bells or keyboard (Share the Music, Seventh Grade, p. 111).
18. The teacher will play three note melodic phrases for students to notate on manuscript paper. This will involve steps and skips in the tonic triad.
19. Create a classroom ensemble which includes pitched and unpitched instruments. Have students rotate parts and either sing or play for the performance.
20. Using two versions of a popular song (in two different keys), play or sing and have students compare.
21. Pass out a set of cards to each student, with the words “step,” “skip,” “leap,” or “same” on four different cards. Play a variety of phrases and have students hold up the appropriate card.

THEME ASSESSMENTS:

1. Divide the class into cooperative learning groups. Each group is given traditional sound sources. Have each group create and perform a short sound piece. Students will discuss the differences in the performed pieces based on sound sources.
2. Divide the class into groups to perform a familiar melody to be played on the recorder. Have one group play while the rest of the class evaluates the performance as to balance, blend, intonation, rhythmic accuracy, and dynamics.
3. Given a new listening selection that includes contrasting sections, have students create a different movement to demonstrate each section.

4. Have students match notated melodic phrases to familiar songs. Choose and play five familiar songs. Notate the melodic phrases on the overhead or chalkboard. Have students match the phrase to the song.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

THEME DESCRIPTION:

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

THEME OBJECTIVES:

1. The student will describe roles of music in individual and cultural expression.
2. The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.
3. The student will describe the influence of folk music on compositions for other genres.
4. The student will demonstrate audience behavior appropriate for the context and style of music performed.
5. The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.
6. The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.
7. The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.
8. The student will analyze musical styles and traditions from various historical periods and cultures.
9. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.
10. The student will discuss the fine arts as a unique means of individual creative expression.

11. The student will use nonverbal media to characterize music.
12. The student will discuss music which is inspired by literature, visual art, drama, or other means of artistic expression.
13. 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.
14. The student will identify and classify representative selections of music from the major style periods.
15. The student will compare and contrast musical examples representing various genres, styles, and cultures.
16. The student will explain why identified works are considered exemplary.
17. The student will discuss inter-cultural influences as represented in a variety of compositions.

THEME ACTIVITIES:

1. Discuss holidays (Kwanzaa, Christmas, etc.) and what these would be like without the use of music. Make sure to emphasize all cultural holidays.
2. Explore differences in uses of music (i.e., background, enjoyment, dance, etc.) and differences in historical uses. (i.e., African-celebration of harvest, Indian-rain dances, preparing for battle, New Orleans-funeral parade).
3. Have the students learn several patriotic songs including “When Johnny Comes Marching Home.” Have students listen to “American Salute” (Share the Music, Seventh Grade, p. 158), and identify the patriotic song used as a theme.
4. Attend a live performance. Following the performance, have students reflect on the appropriate behavior for that setting.
5. Students will create a notation system for their own compositions (graphic notation). Have them perform their own composition.
6. Perform “When Johnny Comes Marching Home” (Share the Music, Seventh Grade, p. 156) and discuss the history of the song.
7. Students create a recorded arrangement using multiple tracks (Share the Music, Seventh Grade, p. 292).

8. Using a variety of resources (library, internet, multimedia research tools), have students investigate the use of dance in different cultures.
9. The students will compare the uses of vocal tone color in poems (Share the Music, Seventh Grade, p. 21) with uses of tone color in music and theatre.
10. Discover how spirituals expressed the plight of the African slaves in colonial and Civil War America.
11. Students will listen to the song “The Traveler” (Share the Music, Seventh Grade, p. 62). They will learn the sign language to the song. Then they will choose a place to travel to and justify their choice in written form.
12. Choose a musical based on a literary or other artistic source. Discuss the music and interpretation of the musical and the integration of material for the performance.
13. Identify the names of the planets in our solar system. Investigate facts about the planets. Relate the information to their peers. Listen to Holst’s “The Planets.” Match the planets with the excerpted selections.
14. Create a graphic organizer of the major style periods. Students match listening examples to the appropriate period.
15. Create a Venn diagram comparing and contrasting Jazz and Baroque music, focusing on instrumentation, the performance medium, and improvisation.
16. Listen to Beethoven’s Ninth Symphony, fourth movement. Discuss the innovative use of voices in a symphony.
17. Investigate and discuss the origins of rap (Share the Music, Seventh Grade, p. 227) and its integration into American popular music.

THEME ASSESSMENTS:

1. Divide the class into four groups and assign each group a social/cultural celebration such as July Fourth, a wedding, a graduation, a birthday, etc. Have students choose appropriate music for their event and explain the reasons for their choice.
2. Choose five songs that reflect social and political issues. Play the songs for the class and have the students match the songs to the issues they express. For example: “If I Had a Hammer” for the Civil Rights Movement, “Where Have All The Flowers Gone” for the Vietnam War.

3. Select a familiar short story or folk tale such as “The Three Little Pigs” or “Red Riding Hood.” Have students create four songs (song titles) to create a musical out of the story. Students should explain where each song would be appropriate and why. To extend the activity, add disciplines of dance and visual arts.
4. Create a graphic organizer including major style periods. Have students match listening examples to the appropriate period.

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 simple rhythmic and harmonic accompaniments.
2. The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.
3. The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.
4. The student will improvise music in at least one performance medium using acoustic or electronic sound sources.
5. The student will use traditional and non-traditional notation as a means of retaining musical ideas.
6. The student will arrange pieces for voices or instruments other than those for which the pieces were written.
7. The student will create a “sound” composition based on a literary work, a place, a personal experience, or other appropriate subject.
8. The student will demonstrate knowledge of contemporary compositional techniques and modern technologies.
9. The student will create a composition using free form, serial, chance, or other compositional techniques.

THEME ACTIVITIES:

1. Choose a variety of percussion instruments and have students improvise different rhythmic patterns in quarter and eighth note values.
2. On tone bars, have selected students play a rhythmic improvisation on the chordal root for “The Boatman’s Dance” (Share the Music, Seventh Grade, p. 120) while the rest of the class sings.
3. Compose and improvise simple melodic phrases over a classroom percussion/harmonic ostinato.
4. Create a musical presentation for a story or event using traditional and non-traditional instruments.
5. Have students write an appropriate letter to a friend or family member. Using staff paper, have students encode their letter by putting all letters that are part of the musical alphabet on the staff.
6. Students create a rhythmic pattern to play on percussion instruments which will be added to a notated melody creating a new arrangement of the song (Share the Music, Seventh Grade, p. 288).
7. Students will create a composition using classroom instruments to describe a portion of a story such as Old Yeller, or Red Badge of Courage.
8. Create a classroom composition and notate and assign parts on a sequencing program.
9. Students will compose a tone row and its’ retrograde. Next, they will add rhythm and notate it on a publishing program (e.g. Finale).

THEME ASSESSMENTS:

1. On rhythm instruments, students will improvise an eight measure introduction, interlude, and coda to create an arrangement of a familiar song.
2. In cooperative groups, students will create a unique arrangement of a familiar song and devise a system to notate their arrangement for a future performance. At the next class, have students perform their arrangement.

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 analyze the various ways composer use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.
4. The student will discriminate between appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
5. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.
6. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

THEME ACTIVITIES:

1. Students will prepare and explain a rubric to be used to evaluate a live performance. Categories in the rubric must include elements of music.
2. Students listen to an excerpt from a soundtrack or T.V. commercial. Have students make predictions about the type of scene depicted and how the musical elements affect their interpretation.
3. Evaluate a programmatic composition. Instruct students to apply personal perceptions such as feeling, form, beauty, and creativity.
4. Play several familiar songs for students in various styles. Discuss the overall effect upon the audience.
5. Analyze different recordings of "Toccata and Fugue in d minor." Compare effects on the listener.
6. Using a student made rubric, evaluate a student performance of an original sound composition.

THEME ASSESSMENTS:

1. Create a “call chart” based on a selected listening composition. Students will complete the “call chart” by listening to and evaluating the composition’s tempo, dynamics, tone color, etc.
2. After learning a song on the recorder, discuss criteria for a good performance and create a rubric as a class. Divide the class into groups. Have each group perform the song while the others evaluate the performance using the rubric.

COURSE OUTLINE EIGHTH GRADE

THEME I: PERCEIVING 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 and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.
2. The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.
3. The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.
4. The student will identify and define standard notation symbols for pitch, rhythm, harmony, dynamics, tempo, articulation, and expression.
5. The student will compare motivic development in a variety of musical styles representing diverse genres and cultures.
6. The student will listen to and perform music representing diverse genres and cultures, and analyze it in terms of its elements and structure.
7. The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.
8. The student will blend with a group of singers when singing in parts.
9. The student will sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory. (*For students enrolled in vocal performance ensembles.*)
10. The student will play with expression and technical accuracy a varied

repertoire of instrumental literature with a difficulty of 3, on a scale from 1 to 6, including some solos performed from memory. (*For students enrolled in instrumental performance ensembles.*)

11. The student will sight read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. (*For students enrolled in instrumental or vocal performance ensembles.*)
12. The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of classroom instruments.
13. The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.
14. The student will use movement to describe musical structure.
15. The student will improvise free movement to respond to music expressively.
16. The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.
17. The student will read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple, triple, and mixed meters.
18. The student will sing rounds, partner songs, descants, and songs in two or three parts.
19. The student will play a variety of polyphonic and homophonic music.
20. The student will sing or play at sight simple melodies in treble and bass clefs.
21. The student will notate from dictation melodic phrases and rhythmic patterns.
22. The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.
23. The student will identify the uses of transposition in music.
24. The student will identify similar and contrasting musical ideas when presented aurally or visually.

THEME ACTIVITIES:

1. Using a graphic organizer, discuss and compare historical/traditional instruments to the instruments of today (i.e., recorder to flute, sackbut to trombone and bassoon, hollow drum to snare, piano clavier to synthesizer and prepared piano).
2. After singing a Japanese song (i.e., “Sakura”), students will describe the music using traditional musical terms such as larghetto, lento, piu mosso, legato, staccato, ritenuto, etc..
3. Students will create a graphic organizer to classify excerpts according to genre. Excerpts could consist of blues, ragtime, spiritual, gospel, and jazz.
4. The students will be given a time signature and four empty measures. Students will create rhythms in the measure that are correct with the given time signature. Students may add dynamics and expression marks. Other students perform the phrases and evaluate them.
5. The students will identify the motives in at least four musical examples, one each from the Classical style period, the Romantic style period, Twentieth century jazz, Native African or American style, and film music. Students will compare the ways the motives generate interest in the song.
6. Students will analyze and identify the modality (major, minor, pentatonic) of selected melodies representing diverse genres and cultures. Selections may include: a reggae style, blues, Asian, American folk song, and a spiritual.
7. Sing songs from selected cultures (Asian, Amerindian, Latin American) and discuss the differences and similarities.
8. The students will expressively sing a song in two part harmony such as a song from the Choral Anthology. Students will demonstrate proper blending and then evaluate their performance.
9. The student will accurately play a notated solo on recorder, piano, or guitar. Students will also perform a duet on the chosen instrument.
10. Students will perform a song from a Broadway musical using appropriate expression to convey the feelings of the character.
11. The student will demonstrate the form of a song or listening example by using snaps and claps to denote contrasting sections.

12. The student will improvise free movement to communicate chord changes of a boogie woogie or twelve bar blues example. The change in chord corresponds to change in a movement.
13. The students will conduct patterns while listening to a selection in simple or compound meter. Students should attempt to add conducting gestures to indicate dynamics.
14. The students will be given rhythmic examples in duple or triple meters. The students will add bar lines to the examples.
15. The students will sing examples of canons such as “Tallis Canon” in unison, then in two and three parts. The teacher will sing first and the class will enter with the melody at the appropriate time.
16. After creating and notating simple melodic examples of the two textures, using classroom instruments and voices, the student will perform examples written by classmates.
17. Students will sight-read melodic examples on recorder and piano during their study of the instrument.
18. The students will notate musical symbols that have been omitted from a dictated example.
19. Using recorders, students will perform songs that have a five note range (G-D) with quarter, eighth, half, and whole notes.
20. Using “Finale Allegro” or similar composition software, the students will notate a musical phrase for several different instruments and discuss the necessity for transposition in ensemble playing.
21. Have the students listen to an example of a rondo. They will locate the repetitive and contrasting sections and produce an accompanying visual representation.

THEME ASSESSMENTS:

1. The teacher will prepare a chart with categories labeled “blues, ragtime, spiritual, gospel, and rock and roll.” The teacher will use a prepared recording of selections representing some/all of the categories. The student will write the appropriate song title under the category it best represents. The student will also list characteristics of the musical sound for each selection which qualify it for the designated category.

2. Students will be assigned a song from the repertoire learned in class. They will perform the song in small groups (2-4) with a focus on tone quality, blend, pitch accuracy, and expression. The performance will be recorded and evaluated on a rubric which will be completed by the teacher as well as individual class members. A rubric such as the following could be used.

3—Selection performed accurately with excellent blend and quality and appropriate expression.

2—Selection performed mostly accurately with average blend and quality and some expression.

1—Selection performed with inaccuracies and blend quality and expression that distracts from the performance.
3. The teacher will divide the class into groups of five to six students. Each group will be given a recording of the same musical selection. Each group will create movement to reflect the musical structure and mood of the selection. After each group's performance of its creative expression, the class will orally critique its appropriateness.
4. Using an available percussion instrument, the student will accurately perform two eight measure rhythm patterns, one in duple meter and one in triple meter. The pattern will include whole, half, quarter, eighth, and sixteenth notes. The student should perform with at least seventy percent accuracy.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

THEME DESCRIPTION:

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

THEME OBJECTIVES:

1. The student will describe roles of music in individual and cultural expression.
2. The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.
3. The student will describe the influence of folk music on compositions for other genres.

4. The student will demonstrate audience behavior appropriate for the context and style of music performed.
5. The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.
6. The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.
7. The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.
8. The student will analyze musical styles and traditions from various historical periods and cultures.
9. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.
10. The student will discuss the fine arts as a unique means of individual creative expression.
11. The student will use nonverbal media to characterize music.
12. The student will discuss music which is inspired by literature, visual art, drama, or other means of artistic expression.
13. The student will describe ways in which the principles and subject matter of other disciplines taught in the school are inter-related with those of music.
14. The student will identify and classify representative selections of music from the major style periods.
15. The student will compare and contrast musical examples representing various genres, styles, and cultures.
16. The student will explain why identified works are considered exemplary.
17. The student will discuss inter-cultural influences as represented in a variety of compositions.

THEME ACTIVITIES:

1. The student will describe roles of music in individual and cultural expression.

2. The students will investigate and present information on the educational/training requirements, salary, and other aspects peculiar to specific musical careers.
3. Students will investigate the use of folk songs in contemporary or nationalistic compositions.
4. The students will demonstrate and articulate the correct audience etiquette as fellow students perform a choral speaking activity or play a classroom/standard instrument.
5. Students will create a graphic or textural representation (flow chart) to illustrate “The Moldau” or another selected musical example.
6. As a class, the students will sing patriotic song such as “Battle Hymn of the Republic” or “God Bless America” and compare the social climate in which each was written.
7. The students will investigate the process of recording using current technology and the equipment used in the process.
8. The students will create a time line that includes historical developments matched with musical styles, events, and developments.
9. The students will discuss the integration of character, plot development, and poetry within songs and lyrics from “Bring Him Home” from Les Miserables.
10. Investigate and discuss composers and their music as a reflection of their desire to express their individual creativity. Include popular composers.
11. Students will create a graphic representation to interpret musical selection, create a call chart for an excerpt, or choreograph the selection.
12. Discuss the music of a theatrical production based on a literary work (i.e., Wagner, Fair Lady, Miss Saigon, Rent).
13. Develop a time-line of historical periods including graphic representations of dates and social, historical, and cultural considerations.
14. The students will create a chart to classify listening examples into style periods.
15. Distinguish between harmonic textures from European, African, Asian, and Middle Eastern sources.
16. The students will listen to “Erlking,” or a similar exemplary art song, and describe how the composer uses the tonality, tempo, dynamics, and vocal timbre to effectively portray the characters of the story (Share the Music, p. 111).

17. Students will investigate the influences of African music in “Afro-American Symphony” by William Grant Still. The students will explore the incorporation of jazz, blues, and spirituals in traditional symphonic form. (Share the Music, Grade Eight, p. 106).

THEME ASSESSMENTS:

1. The teacher will lead students in a discussion of how social, political, and ethical issues affect music. The teacher will then play a series of recordings (i.e., “Give Me Your Tired, Your Poor,” “We Are the World,” and “That’s What Friends Are For”) that address these issues. The students will write the issue addressed beside the song title and justify his/her choice.
2. Students will, in groups of four to six, create sections for a musical review that will encompass music from the twentieth century. They should include narration for their assigned decade along with an appropriate song. The narration should include the social, economic, traditions, and styles of that time period.
3. The student will provide a written description of how the disciplines of science, social studies, mathematics, English, and technology are interrelated with music in the development and performance of a musical theatre production.
4. The students will listen to ten selections which include examples of music from five historical eras: Renaissance, Baroque, Classical, Romantic, and Twentieth Century. Using a graphic organizer, students will classify the selections and justify each answer with descriptive phrases.

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 simple rhythmic and harmonic accompaniments.
2. The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.
3. The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.
4. The student will improvise music in at least one performance medium using acoustic or electronic sound sources.

5. The student will use traditional and non-traditional notation as a means of retaining musical ideas.
6. The student will arrange pieces for voices or instruments other than those for which the pieces were written.
7. The student will create a “sound” composition based on a literary work, a place, a personal experience, or other appropriate subject.
8. The student will demonstrate knowledge of contemporary compositional techniques and modern technologies.
9. The student will create a composition using free form, serial, chance, or other compositional techniques.

THEME ACTIVITIES:

1. On autoharp, bells, or other similar classroom instruments, students will improvise harmonic progressions in major and minor modes.
2. Teacher will play a pentatonic melody on melodic instrument and students will answer individually with a melodic variation.
3. The students will improvise a new melody over a given accompaniment of an existing patriotic or pentatonic composition.
4. The students will improvise a composition using waveforms on synthesizer, keyboard, or computer.
5. Students will create a sound composition and then notate music using non-traditional or traditional notation where appropriate.
6. Create a rondo using any sound sources available except the original performance medium.
7. Compose, notate, and perform a sound composition based on personal experience.
8. Students will invent and play a tone row using the following sequences: forward, inversion, retrograde, and retrograde inversion.
9. Students will manipulate a tone row using inversion, retrograde, and retrograde inversion; then, add rhythm.

THEME ASSESSMENTS

1. The teacher will prepare a tape of a harmonic accompaniment that will be in two or four measure phrases so that each student in the class may perform two phrases of an

- improvisation. Students will choose a melodic instrument such as tone bells, xylophone, piano, recorder, and improvise a melody over the accompaniment.
2. In groups of four, students will compose, notate, and perform an original sound composition consisting of eight sounds. The composition will depict sounds of an athletic events.

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 analyze the varying ways composers use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions. These criteria should be based on melody, rhythm, harmony, tone color or form.
4. The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
5. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.
6. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

THEME ACTIVITIES:

1. Students will develop criteria on which to evaluate music used to advertise consumer products.

2. Students will recognize how music sets the atmosphere and the scene in a theatrical, television, or cinema production. They will then compare the elements to the situation.
3. Students write a review of a CD or tape recording after constructing a chart organizing the elements and criteria.
4. Students will attend a live performance and evaluate the performance using established criteria such as balance, blend, tempi, phrasing, and intonation. The student will identify positive, negative, and interesting aspects of the performance and recommend corrective measures when appropriate.
5. The students will listen to the first section of “Arioso” by J. S. Bach with and then without ornamentation. Students will compare the two versions and discuss how the mood and feeling of the piece is affected.
6. Students will design a rubric to critique the performance of a familiar song. Evaluative criteria could include, but are not limited to, stage presence, projection, knowledge of part, rhythm, dynamics, pitch accuracy, diction, and stylistic interpretation.

THEME ASSESSMENTS:

1. The teacher will play a selected musical composition. Using pre-established criteria, the students will provide a written list of terms that describe the melody, rhythm, form, harmony, texture, and tone color. The student will then write his/her opinion as to how the use of these elements has impacted the mood of the selection.
2. Students will formulate a rubric to critique a performance the class will attend. Students will determine the score points and compose the language for each score point. Rubrics should include categories for each score point. Rubrics should include categories for dynamics, tempi, phrasing, and expression.

