

Kansas Model Curricular Standards for Music

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Kansas Model Curricular Standards

for

Music

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Kansas Model for Music Education

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Music Education in Kansas

Vision Statement

To inspire all students and teachers to achieve excellence and creative confidence in music in order to become independent, wise, and compassionate individuals throughout their lives.

Purpose Statement

The purpose of the Kansas Music Education Standards is to:

1. Strengthen music education in Kansas as a core academic subject.
2. Bring music education in Kansas into alignment with the National Standards developed by the Music Educators National Conference (MENC) and endorsed by the United States Department of Education.
3. Provide guidance to Kansas schools in order to achieve educational accountability requirements through music education.
4. Serve as a guide for Kansas schools in developing and revising Pre-K to 12 music education curriculum.

Outcome Statement

Students will demonstrate a broad-based, well-grounded understanding of the nature, value, and meaning of music (adapted from the introduction to the *National Standards for Arts Education*, p.19).

Kansas Model Standards for Music Education Introduction

Background

The Kansas Model Standards for Music Education are a culmination of over 10 years of curriculum and assessment learning and practice including the following documents and training:

- 1994: Publication of the National Standards for the Arts, including Music.
- 1994-2002: Arts educators across Kansas created and contributed to the tARgeTS document, a collection of cross-curricular instructional strategies and assessments commonly practiced in K-12 buildings as part of the Quality Performance Accreditation process.
- August 1998: The National Standards for Music Education were adopted as voluntary state curricular standards by the Kansas State Department of Education. The structure of the Kansas Curricular Standards for Music Education represented a fusion of the national music standards and the Kansas school improvement model, Quality Performance Accreditation. The primary purpose of that document was to assist music educators in aligning with and contributing to statewide school improvement efforts.
- September 2000: At the request of the Kansas State Board of Education, the Kansas Music Curriculum Framework was created and presented to the board. This document is based on the elements of music as the foundation for sequential and developmental outcomes to be used in designing effective music instruction for Pre-K to 12th.
- 1998-2002: Kansas music educators learned methods of implementation of the State Standards and Curriculum Framework through training in “Music PROPEL,” based on Howard Gardner’s Arts PROPEL model.

Structure of the 2004 Kansas Model Standards for Music Education

This document represents the collective learning and research-based practice including instructional strategies and assessments of music educators over 10 years. The document also respects the work of previous state writing committees in their efforts to maintain the national standards as our foundation, and their important work in developing the exit and sequential outcomes that formed the Curriculum Framework of 2000.

The 2005 Kansas Model Standards for Music Education utilizes the formatting structure (see page vi) required by the Kansas State Department of Education while incorporating the content developed by earlier committees. In addition, this document includes sample instructional plans and assessments for elementary/general, band, orchestra, and vocal music classes for each of the nine content standards.

The *National Standards for Music* is comprised of nine content standards, each addressing a general area of musical behavior. Each content standard is supported by several achievement standards that delineate specific, measurable music skills. The *Kansas Curricular Framework for Music* created exit and sequential outcomes based on the elements of music and aligned with the National Music Standards. The 2005 Kansas Curricular Standards for Music document has combined the two documents in these ways:

Existing Music Documents	→ become	2005 Revision
National Content Standards, 1994 (MENC)		Kansas State Standards
National Achievement Standards, 1994 (MENC)		Kansas State Benchmarks
Kansas Curricular Framework, Exit Outcomes, 2000		Kansas State Indicators
Kansas Music Framework, Sequential Outcomes, 2000		Kansas State Standards, Instructional Examples

Levels

Due to statewide discrepancies in funding, staffing, teacher training and student contact time, the standards writing committee in 1998 recognized that various levels of skills and knowledge for each of the nine Music Content Standards could be found within an individual district or program. For instance, beginning students at the high school may function at the basic level, or upper elementary students with a rich background of music instruction may perform or demonstrate knowledge equivalent to a proficient level of development. Therefore, this document will maintain the developmental categories defined in 1998 as they relate to the National Standards.

Grade Levels	2005 Revision
Pre-K	Pre-K
Grades K-4	Basic Level
Grades 5-8	Intermediate Level
Grades 9-12	Proficient or Advanced (based on prior experience)

Because the Kansas Licensure Standards for Music include Pre-K, this document also includes state standards for Pre-K, based on the National Standards and the exit and sequential standards described in the Kansas Curricular Framework for Music (2000).

Scope and Sequence

The National Association for Music Education (MENC) developed a scope and sequence for the National Standards for Music Education in 1994. Because this document is based on the national standards, it is recommended that teachers utilize the MENC scope and sequence found on pages 97-110 (Outlines) in the National Standards for Arts Education, MENC, 1994. This section has been reproduced for this document with permission from MENC, the National Association for Music Education.

Sample Instructional Plans

Sample Instructional Plans are found in Chapter III. These lessons, designed by the writing committee members are examples of how the state standards, benchmarks, and indicators, cross-curricular instructional strategies and assessments can be implemented in elementary/general, choral, band, and orchestra settings. Teachers are encouraged to consider the lesson content and assessments and adapt them as examples to suit their specific needs. The following points should be noted regarding these plans:

- The lesson plan form on [page 206](#) defines the criteria for each section of the lesson plan.
- While there are many implied national standards that may be addressed in any given lesson, the committees identified the one(s) that would be assessed, thus adding focus and specificity to each lesson.
- One plan, Orchestra Lesson I, utilizes a different format as a model for teachers to use as a “Skill Builder” rather than a full lesson unit.
- In addition, Standards 2, 7, and 9 have been placed equally in Orchestra Lesson 2 as a model for a multi-standard lesson unit.
- Instructional strategies reflect those included in Kansas building school improvement plans as well as those specific to music teaching.
- Care has been taken to assure a firm alignment of standard, objective and assessment.
- Each lesson includes an “Essential Question.” This question directs the intent of the lesson to the student’s perspective: “What will I learn as a result of this lesson?”

Supplemental Resources

The reader will find additional resources in the beginning and appendix of this document.

- A statement regarding the significance of Aesthetics in Music Education, written by Dr. Jana Fallin, Kansas State University, has been revised from the 1998 music standards.
- An appendix of terms is provided by Dr. Cathy Mallett, (Committee Co-Chair), Washburn University, using current music definitions and terminology
- A supplemental section describing “Adaptations and Modifications for Music Educators,” written by Dr. Elaine Bernstorf, Wichita State University has been revised from the 1998 Kansas Curricular Standards for Music Education.

The writing committee wishes to thank the Kansas State Board of Education for its continuing support of music and the arts as an integral part of education in Kansas. In addition, we wish to acknowledge and thank the Kansas Music Educators Association for its guidance and financial contributions to this project.

Dr. Dee Hansen, Co-Chair
Kansas Model Standards for Music Writing Committee

Aesthetic Statement

The Kansas State Standards for Music 2005

Music has been called a universal mystery that can exert power over us as human beings. Experiencing music can make us want to move to the beat, and it can soothe or excite us. With only a few notes, it can tell us what type of music we are hearing. It can send us zooming back in time to the memory of an event of our past.

No culture has ever existed that did not have music. We connect with others through music, we create community through music, and we share feelings that communicate beyond the ability of words. The human experience becomes rich with meaning when we become involved in music.

This powerful content area of music which can touch our emotions can also provide plentiful sources for intellectual experiences abounding with cognitive learning opportunities. A wealth of learning experiences awaits our students in Kansas through music education.

This document is written to assist teachers in the cognitive areas of the discipline, although in no way is it meant to diminish the affective impact of music on our students. Through artful planning and teaching of age-appropriate musical experiences, students from pre-kindergarten through 12th grade can be the recipients of the joys inherent in music. Observing a child engrossed in a meaningful musical experience visually documents the power of music. The joy shining from the eyes, the bodies moving to the rhythms, the obvious pleasure glowing from the faces are all signs of the emotional power music can provide.

Students involved in musical ensembles learn that working together to achieve a goal brings great reward. Although these students represent many levels of musical ability and skills, each individual contribution is important in achieving the performance outcome from the whole group. In learning and performing quality music, our students at all levels understand the innate beauty embodied in the musical experience as they are drawn into wholesome emotional encounters with making great music.

Teaching music involves more than notes and rests, or finding repeating patterns or phrases. It is much more than meeting national standards or state requirements with students. It is more than assessing student progress, although these are all important aspects of teaching music. Music involves feelings and emotions, which must be allowed to become part of any quality music education endeavor. We encourage and applaud the skilled music educators who bring music to life for their students by providing opportunities for emotional involvement and intellectual growth.

Teachers who use the Kansas State Standards document will be better equipped to teach music in ways to strengthen both the cognitive and the affective aspects for the school students of Kansas. We acknowledge, recognize, and rejoice in the importance of the emotional power of music. It is our hope that all students in the schools of Kansas will experience these soaring positive emotions as they engage in the study of music, and will become lifelong learners of the art. Such a final learning outcome of lifelong involvement in music will serve us all through higher quality of living and through a citizenry aware of beauty and joy and harmony of life.

Jana R. Fallin, Ph.D.

Standards Usage Template

Standards: General statements that address the categories of topics which students are expected to achieve
(The Content Standards from National Standards for Music Education)

Benchmarks: Specifically, what a student should know and be able to do regarding the standards.
(The Achievement Standards from National Standards for Music Education)

Specific Level Knowledge Base Indicators	Instructional Examples
The student The knowledge and skills a student demonstrates From: The Exit Outcomes from the Kansas Curricular Framework for Music	The teacher has students <u>Suggestions</u> for classroom activities that would fulfill the benchmark and indicator requirements. From: The Sequential Outcomes from the Kansas Curricular Framework for Music
Notes:	

Standards/Benchmarks by Levels

Standard 1: Singing and playing instruments

Pre-Kindergarten

Benchmark 1: The student uses her/his voice expressively as she/he speaks, chants, and sings.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. increases variety and appropriateness of vocal expression in a variety of settings using developmentally appropriate vocal production.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• imitate environmental or animal sounds.• use vocal sounds to accompany routine activities.• use singing quality spontaneously during play.• use varying vocal timbres to express ideas and feelings. <p>Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none">• produce contrasting loud and soft sounds.• produce a continuum of dynamic levels.• use varying vocal dynamic levels to express ideas and feelings.
<p>Notes:</p>	

Standard 1: Singing and playing instruments

Pre-Kindergarten

Benchmark 2: The student sings a variety of simple songs in various keys, meters, and genres, alone and with a group becoming increasingly accurate in rhythm and pitch.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings familiar songs to express ideas, feelings and events using developmentally and individually appropriate vocal skills.</p>	<p>The teacher has students</p> <p>1. Pitch</p> <ul style="list-style-type: none">• create/use vocal inflection in play or directed activities.• use pitch in spontaneous songs/vocal play.• gain some control of pitch and matches repeated pitch patterns with increasing accuracy.• create repetitive vocal sound patterns (personal/group vocal routines).• imitate song phrases with increasing accuracy.• sing parts of familiar songs with increasing accuracy.• sing complete familiar songs. <p>Time</p> <ul style="list-style-type: none">• control production of recurring vocal sounds to accompany play or events.• begin to organize duration of vocal sounds to create approximations of beat, meter, or rhythms.• imitate vocal expressions of beat, meter, or rhythms with increasing accuracy.• initiate vocal expressions of beat, meter or rhythms in varying contexts at the appropriate time.• use duration in vocal expressions in varying contexts with increasing accuracy and vocal skill.
<p>Notes:</p>	

Standard 1: Singing and playing instruments

Pre-Kindergarten

Benchmark 3: The student experiments with a variety of instruments and other sound sources.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates understanding of cause and effect, realizing that he or she is in control of the sound source and manner of production within individual fine motor skill ability.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• play instruments or produce sounds in varying contexts to accompany stories, role play, body movement/sounds (e.g., clapping, tapping, stomping, patting).• choose appropriate sound sources to illustrate songs, stories, ideas and feelings in individual and group settings. <p>Texture</p> <ul style="list-style-type: none">• use instruments and sound sources with intent to produce varying textures. <p>Articulation</p> <ul style="list-style-type: none">• imitate varying methods of playing on instruments or other sound sources.• choose appropriate articulation/manner of playing instruments to illustrate songs, stories, ideas and feelings in individual and group settings. <p>Dynamics</p> <ul style="list-style-type: none">• produce contrasting dynamic levels (loud-soft).• imitate varying dynamic levels from adult model.• produce varying dynamic levels on a continuum appropriate to the context.
<p>Notes:</p>	

Standard 1: Singing and playing instruments

Pre-Kindergarten

Benchmark 4: The student plays simple melodies and accompaniments on instruments.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. plays simple melodies and accompaniments on instruments with increasing accuracy and independence using individually and developmentally appropriate fine motor skills.</p>	<p>The teacher has students</p> <p>1. Pitch: Melody</p> <ul style="list-style-type: none"> • explore pitched instruments. • explore/imitate simple pitch patterns. • perform simple pitch patterns/melodies with assistance or adult model. • perform simple pitch patterns/melodies independently with increasing accuracy. <p>Pitch: Harmony</p> <ul style="list-style-type: none"> • explore harmonic expressions in specific contexts (e.g., pentatonic, whole tone, bourdon). • imitate harmonic expressions with adult model. • play simple harmonic accompaniments with increasing accuracy on appropriate instruments.
<p>Notes:</p>	

Standard 2: Creating music

Pre-Kindergarten

Benchmark 1: The student improvises songs to accompany her/his play activities.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises songs using one or more musical elements to accompany a variety of play activities.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• explore musical elements spontaneously during play: tempo (fast, slow, faster, slower); dynamics (loud, soft, getting louder, getting softer); articulation (heavy, light, smooth, legato, staccato); melody (up, down, step, skip, same); rhythm (short, long).• create musical sounds using one or more elements spontaneously during play.• create spontaneous music using patterns (e.g., melodic or rhythmic patterns, motifs, phrases, short songs during play).• create musical patterns during play that are purposeful, thematic or convey complete ideas (songs).
<p>Notes:</p>	

Standard 2: Creating music

Pre-Kindergarten

Benchmark 2: The student improvises instrumental accompaniments to songs, recorded selections, stories and poems.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises own instrumental accompaniment to enhance songs, recorded selections, stories and poems of varying styles, genre or cultures alone or in a group.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• explore instrumental musical sounds during various activities (e.g., songs, recorded selections, stories and poems).• create instrumental sounds (spontaneously or with assistance) to accompany specific ideas or feelings during various activities.• use instrumental sounds purposefully to accompany specific songs, recorded selections stories or poems individually or as part of a group.• improvise spontaneously on instruments in a structured music setting (e.g., using pentatonic, whole-tone, or non-pitched instruments) to "accompany" activities.• improvise using instruments to express specific musical ideas as accompaniments to songs, recorded selections, stories and poems (i.e., non-pitched accompaniments, rhythm pattern given but pitches improvised or pitches given but rhythm improvised).
<p>Notes:</p>	

Standard 2: Creating music

Pre-Kindergarten

Benchmark 3: The student creates short pieces of music using voices, instruments and other sound sources.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses/arranges/sequences short patterns/sections of music (repetitions, contrasts) to create short pieces of music using voices, instruments, and other sound sources at individual and developmentally appropriate levels.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• explore sounds to express ideas, feelings and basic concepts.• imitate sound patterns to express ideas, feelings and basic concepts with modeling only or assistance as needed.• play known sound patterns to express ideas, feelings, and basic concepts using voices, instruments and other sources.• create own sound stories using spontaneous and known sound/music patterns to express ideas, feelings, and basic concepts.• create short sound/music stories individually or as a group that reflect a song structure (e.g., beginning, middle and end, AB, rondo) with assistance as needed. *
<p>Notes: Example: *Teacher plays a pattern, child or children play responses to create a "song" or "piece."</p>	

Standard 2: Creating music

Pre-Kindergarten

Benchmark 4: The student invents and uses original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. creates or draws known or original graphic representations, manipulatives, models, or symbols to represent vocal and instrumental sounds and musical ideas using a variety of media appropriate to developmental and individual skill levels.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• demonstrate awareness of visual graphics or manipulatives used to represent sound or no sound.• demonstrate awareness of visual graphics or manipulatives used to represent the sound source as it is heard.• match or choose prepared graphics or manipulatives to represent vocal or instrumental sounds or musical ideas with modeling or assistance as needed.• draw own graphics or choose/arrange manipulatives to represent musical ideas, feelings or elements.• respond to simple and developmentally appropriate symbols paired with or representing known musical elements and graphic/manipulatives.• create or draw known or original graphic representations, manipulatives, models, or symbols to represent vocal and instrumental sounds and musical ideas.
<p>Notes:</p>	

Standard 3: Responding to music

Pre-Kindergarten

Benchmark 1: The student identifies the sources of a wide variety of sounds.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. associates a specific movement, picture, graphic representation or word as a representation of individual sounds.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• respond to presence or absence of sound.• respond differently to different sounds.• choose movements, pictures, or graphic representations to represent sounds.
<p>Notes:</p>	

Standard 3: Responding to music

Pre-Kindergarten

Benchmark 2: The student responds through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. moves independently and appropriately to demonstrate what she/he hears and feels in response to examples of various musical elements in music of varying genres and styles using individual and developmentally appropriate gross and fine motor skills.</p>	<p>The teacher has students</p> <p>1. Form</p> <ul style="list-style-type: none">• respond to presence or absence of musical sounds.• respond differently to changes in musical elements (timbre, tempo, dynamics, pitch, duration, harmony).• imitate models of movement to demonstrate repetition and contrast of musical elements.• choose representative movements to demonstrate repetition and contrast of musical elements.• create own movements to demonstrate repetition and contrast of musical elements
<p>Notes:</p>	

Standard 3: Responding to music

Pre-Kindergarten

Benchmark 3: The student participates freely in music activities.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. participates freely (independently or with a group) in music activities representing a variety of styles or genre at appropriate and individual skill levels.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none">• respond to presence or absence of music.• respond in varying ways to music in the environment.• explore musical activities in the environment by choice (exploratory play).• respond to/imitate music and musicians in a group setting (parallel play).• respond to specific music activities or a model in a group setting (associative play).• participate as members of a music making group, with assistance as needed.• participate freely in a variety of music activities independently or with a group (cooperative play).
<p>Notes:</p>	

Standard 4: Understanding music

Pre-Kindergarten

Benchmark 1: The student uses her/his own vocabulary and standard music vocabulary to describe voices, instruments, music notation, and music of various genres, styles and periods from diverse cultures.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses personal and standard music vocabulary to describe music qualities in varying musical contexts.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• produce a communicative intent (vocalization, gesture, physical contact) in response to music.• produce a consistent communicative intent (vocalization, gesture, physical contact, utterance, word) in response to music.• use consistent communicative intents or own vocabulary to express personal ideas, feelings and understandings about music.• use their own vocabulary to describe musical ideas, feelings and concepts.• show understanding of modeled music vocabulary in response to specific musical examples.• use modeled vocabulary to describe musical examples.• show understanding of (developmentally appropriate) standard vocabulary in response to specific musical examples.• use standard vocabulary to describe musical examples of various genres, styles and periods from diverse cultures.
<p>Notes:</p>	

Standard 4: Understanding music

Pre-Kindergarten

Benchmark 2: The student sings, plays instruments, moves or verbalizes to demonstrate awareness of the elements of music and changes in their usage.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses personal and standard music vocabulary (appropriate to developmental level, language level and culture) to describe music qualities in varying musical contexts.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• respond (vocalization, gesture, physical contact, body sound, instrument sound) to obvious changes in musical elements.• produce a consistent response (vocalization, gesture, physical contact, utterance, word, singing response, instrumental pattern) to represent changes in musical elements.• respond in a variety of ways to express personal ideas, feelings and understandings about musical elements.• imitate an adult model (singing, playing, moving, manipulating objects or verbalizing) in response to elements of music and their changes in usage.• respond independently (sing, play, move, manipulate objects or verbalize) to describe musical ideas, feelings and concepts.• show understanding of musical elements (developmentally appropriate) and changes in their usage through a variety of musical responses individually and in a group.
<p>Notes:</p>	

Standard 4: Understanding music

Pre-Kindergarten

Benchmark 3: The student demonstrates an awareness of music as a part of daily life.

Pre-K Level Indicators	Instructional Examples
<p>The student</p> <p>1. responds to, asks for, chooses or makes appropriate music during daily activities and routines in familiar locations.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none">• respond to presence or absence of sound.• respond to presence or absence of music in the environment.• seek musical toys or sources of music in the environment or ask for music.• associate specific musical examples with activities, routines or locations in the environment.• choose appropriate music for activities, routines or locations in the environment.• associate appropriate musical examples with varying styles, genre, cultures, or events.
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 1: The student sings independently, on pitch, and in rhythm, with appropriate timbre, diction, and posture, and maintains a steady tempo [beat].

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> independently uses a developmentally appropriate voice to sing diatonic songs of at least an octave while maintaining accurate pitch, correct posture, and precise articulation (Diction). demonstrates, with a steady tempo (steady beat), accurate duration of each pitch in simple meters. 	<p>The teacher has students</p> <ol style="list-style-type: none"> <p>Timbre</p> <ul style="list-style-type: none"> use singing, speaking, whispering and shouting voices discriminately. use a developmentally appropriate singing voice with a head tone. <p>Pitch</p> <ul style="list-style-type: none"> appropriately respond to high and low sounds. accurately echo short melodic patterns. independently sing simple songs with accurate pitch. differentiate appropriate and inappropriate posture for singing. use appropriate posture for singing. <p>Expression:</p> <p>Articulation</p> <ul style="list-style-type: none"> model appropriate diction. independently use appropriate diction. <p>Time</p> <ul style="list-style-type: none"> sing an established steady beat. independently sing with a steady beat. demonstrate through singing the ability to discriminate between unsteady and steady beat. echo sing patterns of various sound durations. independently sing patterns of various sound durations. sing rhythm patterns in simple meters. <p>All Elements</p> <ul style="list-style-type: none"> sing simple songs in various simple meters to demonstrate accurate duration of pitches.

Notes:

Refer to Elementary Lesson 4.

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 2: The student sings expressively, with appropriate dynamics, phrasing, and interpretation.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings age appropriate songs using accurate dynamics and phrasing to communicate an interpretation of a given song.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none">• discriminate between loud and soft sounds.• echo appropriate dynamic levels.• demonstrate appropriate dynamic levels. <p>Phrasing</p> <ul style="list-style-type: none">• move to selected phrases.• identify phrases in music.• move to show contour and flow of phrases.• show contour and flow of phrases while singing. <p>Style</p> <ul style="list-style-type: none">• define interpretation as related to music.• move to show an interpretation of a song.• sing age-appropriate songs using accurate dynamics, phrasing and style.
<p>Notes: Refer to Orchestra Lesson 1, Band Lesson 1.</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 3: The student sings from memory a varied repertoire of songs representing genres and styles from diverse cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings from memory selected songs characteristic of music from various periods, genres, and cultures.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none">• identify stylistic differences of songs from various genres and cultures.• model stylistic differences when singing songs by memory from various genres and cultures.
<p>Notes: Refer to Elementary Lesson 5.</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music.

Basic

Benchmark 4: The student sings ostinati, partner songs, and rounds.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. independently sings simple songs in harmony.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• differentiate between unison and harmony.• sing unison melodies with vocal ostinati accompaniments by the teacher and/or students.• sing simple harmonic songs: rounds, partners songs and two-part.
<p>Notes:</p>	

Standard 1: Singing alone and with others a varied repertoire of music

Basic

Benchmark 5: The student sings in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. demonstrates appropriate timbre and dynamics while singing in an ensemble setting.2. responds expressively to conductor's cues while singing in ensembles.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Expression: Timbre<ul style="list-style-type: none">• sing with developmentally appropriate vocal timbres within an ensemble.Dynamics<ul style="list-style-type: none">• identify appropriate dynamic levels in a choral ensemble.• sing appropriate dynamic levels in a choral ensemble.2. All Elements<ul style="list-style-type: none">• identify expressive gestures given by the conductor.• sing appropriately in response to gestures given by the conductor.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 1: The student performs on pitch, and in rhythm, with appropriate dynamics and timbre, and maintains a steady tempo [beat].

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. performs a short song with accurate pitch. 2. performs accurate rhythms in simple meters on classroom instruments. 3. performs a short song using effective expression. 4. performs a short song using appropriate timbre. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Pitch <ul style="list-style-type: none"> • identify/play high/low sounds. • play melodic patterns of 2-5 pitches. • play phrases and short songs. 2. Rhythm <ul style="list-style-type: none"> • respond to and demonstrate steady beat. • identify/play long and short sounds. • echo rhythmic patterns in simple meters. • play rhythmic patterns independently in simple meters. 3. Expression: <ul style="list-style-type: none"> Tempo <ul style="list-style-type: none"> • respond to fast and slow tempos. • play fast and slow tempos. • play fast, slow and medium tempos. • maintain the tempo established at the beginning of the song. Dynamics <ul style="list-style-type: none"> • respond to loud and soft sounds. • play loud and soft sounds. • play degrees of loud and soft. • play with appropriate dynamics. 4. Timbre <ul style="list-style-type: none"> • identify classroom instruments. • play instruments imitating modeled techniques.
<p>Notes: Refer to Elementary Lessons 3 and 4.</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 2: The student performs easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. performs rhythmic patterns accurately and independently on classroom instruments.2. performs melodic patterns accurately and independently on classroom instruments.3. performs chordal patterns accurately and independently as an accompaniment on classroom instruments.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Rhythm<ul style="list-style-type: none">• independently perform simple rhythmic patterns.• independently perform rhythm patterns in duple/triple meter.2. Melody<ul style="list-style-type: none">• independently perform ascending, descending, and repeating patterns.• independently perform simple melodic patterns.3. Harmony<ul style="list-style-type: none">• play, independently, an ostinato on classroom instruments.• play, independently, basic chords.
<p>Notes: Refer to Elementary Lesson 2</p>	

Standards 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 3: The student performs expressively a varied repertoire of music representing diverse genres and styles.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. expressively performs music selected from various periods and cultures.</p>	<p>The teacher has students</p> <p>1. Expression: Style</p> <ul style="list-style-type: none">• identify stylistic characteristics of music from various genres, cultures, and periods.• perform stylistic characteristics of music from various genres, cultures, and periods.• play instruments indigenous to various cultures.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 4: The student echoes short rhythmic and melodic patterns.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. accurately echoes short rhythmic patterns.2. accurately echoes short melodic patterns.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Rhythm<ul style="list-style-type: none">• echo clap rhythmic patterns.• play rhythmic patterns on classroom instruments.2. Melody<ul style="list-style-type: none">• sing (e.g., echo, solfege) melodic patterns.• play melodic patterns that have been sung on classroom instruments.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 5: The student performs in groups, while blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. demonstrates appropriate timbre and dynamics while playing in an ensemble setting.2. responds to the conductor's cues while performing in groups.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Timbre<ul style="list-style-type: none">• differentiate among the various instrumental timbres.• perform in various classroom instrumental combinations with appropriate timbre and blend.Expression: Dynamics<ul style="list-style-type: none">• identify the dynamic levels of the music.• play designated dynamics.• play designated dynamics to the cues of the conductor.2. All Expression<ul style="list-style-type: none">• play in various ensemble settings following expressive gestures given by the conductor.
<p>Notes: Refer to Vocal Lesson 2.</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 6: The student performs independent instrumental parts while other students sing or play contrasting parts.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. performs her/his part while other students perform contrasting parts.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• perform instrumental parts independently while other students play contrasting parts.• perform instrumental parts independently while other students sing contrasting parts.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 1: The student improvises “answers” in the same style to given rhythmic and melodic phrases.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises “answers” in the same style to given rhythmic and melodic “questions.”</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none">• echo short rhythmic phrases.• create short rhythmic phrases within specified guidelines.• create appropriate rhythmic answers to given rhythmic questions. <p>Pitch</p> <ul style="list-style-type: none">• echo short melodic phrases.• play or sing a pitched response to short melodic phrases.• improvise short melodic patterns within specified guidelines. <p>Style</p> <ul style="list-style-type: none">• echo a phrase imitating the teacher’s use of expression (e.g., articulation, dynamics).• respond to a given phrase using various expressive elements in a question/answer format.• create a short phrase incorporating specified expressive elements (e.g., dynamics, articulation).• improvise a short phrase using expressive elements not specified by the teacher.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 2: The student improvises simple rhythmic and melodic ostinati accompaniments.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises simple rhythmic and melodic ostinato accompaniments.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none">• perform a simple given melodic ostinato.• explore a variety of melodic ostinati.• create a melodic ostinato accompaniment for a given piece. <p>Rhythm</p> <ul style="list-style-type: none">• perform a simple given rhythmic ostinato.• explore a variety of rhythmic ostinati.• create a rhythmic ostinato accompaniment for a given piece.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 3: The student improvises simple rhythmic variations and simple melodic embellishments on familiar melodies.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. improvises an original rhythmic variation (note value or meter) on a familiar melody. 2. improvises an original melodic embellishment on a given melody.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Rhythm<ul style="list-style-type: none">• echo rhythmic variations.• improvise rhythmic patterns for a given melody.• improvise using selected rhythmic patterns (e.g., waltz, tango, march). 2. Melody<ul style="list-style-type: none">• echo melodic embellishments:<ul style="list-style-type: none">○ upper neighbor○ lower neighbor○ passing tones• improvise melodic embellishments (see above) on a selected melody.
<p>Notes: Refer to Elementary Lesson 3, Band Lesson 3.</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 4: The student improvises short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvise an original short song or instrumental piece with a variety of sound sources within specified guidelines.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none"> • explore the sound possibilities of nontraditional instruments. • play a variety of given sound sources. • choose and play a variety of sound sources. • create an original phrase using a variety of sound sources. <p>Form</p> <ul style="list-style-type: none"> • improvise an original phrase to a given cued phrase using a variety of sound sources. • improvise an original short song (vocal or instrumental) within simple structural guidelines using a variety of sound sources.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Basic

Benchmark 1: The student creates and arranges music to accompany readings or dramatizations.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses traditional and non-traditional instruments and materials to create a simple rhythmic accompaniment to a poem or story.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none"> • play instruments of various timbres. • select and play appropriate timbres for a given text. <p>Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none"> • demonstrate various dynamics using a variety of instruments. • select and perform appropriate dynamics for a given text. <p>Tempo</p> <ul style="list-style-type: none"> • demonstrate various tempos using instruments. • select and perform appropriate tempos for a given text. <p>All Elements</p> <ul style="list-style-type: none"> • select different texts and create and perform appropriate accompaniments for those texts.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Basic

Benchmark 2: The student creates and arranges short songs and instrumental pieces within specified guidelines.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. arranges and creates short songs and/or instrumental pieces.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none"> • vary the rhythm of a known piece. • create a simple rhythmic interlude or ostinato to a known piece. • create and perform a simple rhythmic composition or accompaniment. <p>Melody</p> <ul style="list-style-type: none"> • vary the melody of a known piece. • create a simple melodic introduction or coda to a known piece. • create and perform a simple melody.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Basic

Benchmark 3: The student uses a variety of sound sources when composing.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes short pieces using a variety of sound sources.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• identify possible sound sources for use in composition.• compare/contrast appropriate sound sources.• create, perform, record and evaluate a short piece using a variety of sound sources.
<p>Notes:</p>	

Standard 5: Reading and notating music

Basic

Benchmark 1: The student reads whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter.</p>	<p>The teacher has students</p> <p>1. Time</p> <ul style="list-style-type: none">• respond to<ul style="list-style-type: none">○ steady beat.○ duple and triple meter.○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter.• identify<ul style="list-style-type: none">○ steady beat.○ duple and triple meter.○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter.• read<ul style="list-style-type: none">○ steady beat.○ duple and triple meter.○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter.
<p>Notes:</p>	

Standard 5: Reading and notating music

Basic

Benchmark 2: The student uses a system (that is, syllable, number, or letters) to read simple pitch notation in the treble clef in major keys.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates simple pitch notation using traditional notation.</p>	<p>The teacher has students</p> <p>1. Pitch</p> <ul style="list-style-type: none">• respond to visual (pictorial) representation of sounds and notate, on the staff, simple pitch icons using steps, skips, repeats (same).• name the lines and spaces of the treble (g) clef.• read and notate, on the staff, traditional notation in keys of C, G, and F.
<p>Notes: Refer to Elementary Lesson 4.</p>	

Standard 5: Reading and notating music

Basic

Benchmark 3: The student identifies symbols and traditional terms referring to dynamics, tempo, and articulation and interprets them correctly when performing.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. interprets traditional terms and symbols for dynamics, tempo, and articulation in performance.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none"> • respond discriminately to fast/slow, loud/soft, and smooth/detached. • respond to the terms for dynamics (forte, piano), tempo (allegro, largo), and articulation (legato, staccato). • name and define the terms for dynamics (forte, piano) and tempo (allegro, largo). • identify additional terminology for dynamics, tempo, articulation and interpret correctly when performing.
<p>Notes:</p>	

Standard 5: Reading and notating music

Basic

Benchmark 4: The student uses standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. notates using standard symbols, simple dictated patterns for meter, rhythm, pitch, and dynamics.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none">• notate dictated simple rhythmic patterns.• notate dictated simple rhythmic patterns in 2/4, 4/4, 3/4. <p>Melody</p> <ul style="list-style-type: none">• notate dictated simple melodic patterns.• notate dictated simple melodic patterns in treble (g) clef. <p>Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none">• add standard symbols for dynamics to provided patterns.
<p>Notes: Refer to Elementary Lesson 5.</p>	

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 1: The student identifies simple music forms when presented aurally.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies simple music forms when presented aurally (ABA, verse/refrain, etc.).</p>	<p>The teacher has students</p> <p>1. Form</p> <ul style="list-style-type: none">• compare patterns of music as same or different (phrase structure).• compare/contrast sections as same or different.• recognize and label sections by icon or letter.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 2: The student demonstrates perceptual skills by moving, answering questions about, and describing aural examples of music of various styles representing diverse cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes the use of music elements in aural examples from diverse cultures.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• demonstrate the unique musical characteristics of a given culture through movement.• explore the predominant elements of music from various cultures through teacher questioning.
<p>Notes: Refer to Elementary Lesson 6.</p>	

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 3: The student uses appropriate terminology in explaining music, music notation, music instruments, voices, and music performances.

Basic Level Indicators	Instructional Examples
The student 1. uses appropriate vocabulary when explaining music literature, notation, instruments, voices, and performances.	The teacher has students 1. All Elements <ul style="list-style-type: none">• define music terminology that is developmentally appropriate.
Notes:	

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 4: The student identifies the sounds of a variety of instruments, including many orchestra and band instruments from various cultures, as well as children's voices and male and female adult voices.

Basic Level Indicators	Instructional Examples
The student 1. identifies the sounds of a variety of instruments and voices.	The teacher has students 1. Timbre • identify in isolation, selected instruments and voices.
Notes:	

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 5: The student responds through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Basic Level Indicators	Instructional Examples
The student 1. responds to selected music characteristics or to specific music events through movement.	The teacher has students 1. Expression <ul style="list-style-type: none">• demonstrate an awareness of music elements with appropriate movement.
Notes:	

Standard 7: Evaluating music and music performance

Basic

Benchmark 1: The student devises criteria for evaluating performances and compositions.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. devises criteria to evaluate a performance or composition.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify musical elements selected by teacher.• generate a list of descriptors for selected musical elements.• compare/contrast descriptors.• select most appropriate criteria.
<p>Notes:</p>	

Standard 7: Evaluating music and music performed

Basic

Benchmark 2: The student explains, using appropriate music terminology, her/his personal preferences for specific musical works and styles.

Basic Level Indicators	Instructional Examples
The student 1. explains, using appropriate music terminology, their personal preferences for specific musical works and styles.	The teacher has students 1. All Elements <ul style="list-style-type: none">• experience a variety of musical works and styles.• identify the music terminology appropriate for the musical works and styles.
Notes:	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Basic

Benchmark 1: The student identifies similarities and differences in the meanings of common terms used in the various arts.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. defines and explains common terms among several art forms (e.g., balance, texture, color, line).</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• respond to selected terms common to music and another art form.• identify selected terms common to music and other art forms.
<p>Notes:</p>	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Basic

Benchmark 2: The student identifies ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.</p>	<p>The teacher has students</p> <p>1.</p> <ul style="list-style-type: none">• identify the conceptual elements of a selected discipline or disciplines in the school.• respond to the conceptual elements of another discipline as it relates to the conceptual elements of music.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 1: The student identifies by genre or style aural examples of music from various historical periods and cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies by genre or style, aural examples of music from various historical periods.2. identifies by genre or style, aural examples of music from various cultures.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Form<ul style="list-style-type: none">• hear, identify, and perform patterns which characterize cultures and/or historical periods.• hear, identify, and perform instrumental patterns which characterize cultures and/or historical periods.• hear, identify, and perform simple melodic phrases from various cultures and/or historical periods.2. Timbre<ul style="list-style-type: none">• hear and identify instruments of various cultures and/or historical periods.• identify by name the instruments of various cultures and/or historical periods.• hear and identify vocal timbres of various cultures and/or historical periods.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 2: The student describes in simple terms how elements of music are used in music examples from various cultures of the world.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. explains how elements of music are used in various cultures.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none">• listen to, move to and describe the use of pulse and rhythmic patterns in selected examples of various cultures. <p>Melody</p> <ul style="list-style-type: none">• respond to and describe the melodic content of selected cultural examples. <p>Timbre</p> <ul style="list-style-type: none">• describe in developmentally appropriate vocabulary the timbre (musical sounds) of selected cultural examples. <p>Harmony</p> <ul style="list-style-type: none">• listen to and describe appropriate cultural musical examples in developmentally appropriate vocabulary the harmonic content of selected cultural examples. <p>Form, Style</p> <ul style="list-style-type: none">• listen to and describe in developmentally appropriate vocabulary the form/style of selected cultural examples. <p>Expression</p> <ul style="list-style-type: none">• listen to and describe in developmentally appropriate vocabulary how expressive elements are used in various cultural examples.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 3: The student identifies various uses of music in her/his daily experiences and describes characteristics that make certain music suitable for each use.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and describes characteristics of music used in her/his daily life.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none"> • determine when and where music is a part of their daily lives in and outside the music classroom. • identify music as a part of their daily lives. • identify/describe genre or style of music used in their daily lives (e.g., classical, march, pop, folk). • identify/describe characteristics of music in their daily lives (e.g., sad, scary, soothing).
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 4: The student identifies and describes roles of musicians in various music settings and cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. classifies the roles of musicians in various music settings and cultures.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify various music professions (e.g. opera singer, disc jockey, composer, director, technicians).• identify the role of musicians in various cultures.
<p>Notes: Refer to Elementary Lesson 9.</p>	

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 5: The student demonstrates audience behavior appropriate for the context and style of music performed.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates appropriate behavior while attending live musical events.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify appropriate concert behaviors in various musical settings.• demonstrate appropriate concert behaviors in various musical settings (classroom listening and/or live concerts).
<p>Notes: Refer to Elementary Lessons 1, 3, and 4.</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 1: The student sings accurately and with good breath control throughout her/his singing range, alone and in small and large ensembles.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings accurately with a supported tone throughout her/his vocal range while singing alone and in small and large ensembles.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• discriminate between a supported and nonsupported tone.• sing throughout their ranges with appropriate support.• sing using appropriate breath support to demonstrate proper phrasing, diction and timbre in solo and ensemble vocal literature.
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 2: The student sings with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses vocal techniques required for expressive performance of vocal literature of level two music in a classroom setting.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Articulation</p> <ul style="list-style-type: none">• demonstrate accurate vowel shapes/sounds by singing appropriate vocal literature.• demonstrate accurate beginning and ending consonants by singing appropriate vocal literature.• demonstrate accurate diphthongs by singing appropriate vocal literature.• demonstrate precise diction by singing appropriate literature. <p>All Elements</p> <ul style="list-style-type: none">• expressively sing by memory a level 2 vocal piece with technical accuracy and precise diction.
<p>Notes: Refer to Vocal Lesson 1</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 3: The student sings music representing diverse genres and cultures, with expression appropriate for the work being performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. applies appropriate stylistic elements needed to perform authentically the music of various genres and cultures.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Style</p> <ul style="list-style-type: none"> • compare and contrast stylistic differences of music from various genres and cultures. • sing vocal music representing diverse genres and cultures with appropriate expression. <p>All Elements</p> <ul style="list-style-type: none"> • sing vocal music representing diverse genres and cultures with appropriate expression and timbre.
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 4: The student sings music written in two and three parts.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. independently sings harmony in songs of two and three parts.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• with the class, sing the harmony with a provided melody in a two-part setting.• in a group setting, independently sing harmony in a two-part arrangement while other students sing the melody.• sing harmony in three-part music.
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 5: The student sings 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 songs performed from memory (choral ensemble).

Intermediate Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for expressive performance of vocal literature of level three in a choral ensemble.	The teacher has students 1. All Elements <ul style="list-style-type: none">• sing with appropriate vocal technique required for expressive performance of vocal literature of level 3 in a choral ensemble.
Notes:	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 1: The student performs accurately and independently on at least one instrument, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. performs alone or in small and large ensembles using correct technique.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify techniques which contribute to accurate and independent performance.• play while applying techniques which contribute to accurate and independent performance.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 2: The student performs with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses instrumental techniques required for accurate and expressive performance of instrumental literature of level 2 music in a classroom setting.</p>	<p>The teacher has students</p> <p>1. Expression: Articulation</p> <ul style="list-style-type: none">• demonstrate accurate articulation through appropriate technical skills (e.g., bowing, tonguing, sticking).• play a level 2 instrumental piece while demonstrating appropriate technical skills.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 3: The student performs music representing diverse genres and cultures, with expression appropriate for the work being performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. applies stylistic elements to perform authentically the music of various genres and cultures.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none">• compare and contrast stylistic elements of music from various genres and cultures.• play instruments indigenous to various cultures.• play music from various genres and cultures using appropriate instruments.
<p>Notes: Refer to Orchestra Lesson 9, 2, & 7.</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 4: The student plays by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. performs by ear a simple melody on a melodic instrument.2. performs by ear a simple accompaniment on a harmonic instrument.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Melody<ul style="list-style-type: none">• echo accurately short melodic patterns.• match specific pitch levels played or sung by the teacher.• identify known songs by listening to the teacher sing or play.• play by ear while the teacher plays or sings the melody.• play melodies by ear without the teacher playing along.2. Harmony<ul style="list-style-type: none">• play on various classroom instruments (e.g., autoharp, Orff, omnichord, guitar, ukulele) accompaniments that include:<ul style="list-style-type: none">○ single chord songs○ two chord songs (e.g., I-IV or I-V)○ three chord songs (e.g., I-IV-V)
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 5: The student who participates in an instrumental ensemble or class; performs with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. uses instrumental techniques required for expressive performance of level 3 literature in an instrumental ensemble.2. performs a solo by memory with a level 3 difficulty.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Dynamics<ul style="list-style-type: none">• correctly identify and play dynamic markings within level 3 instrumental literature.• correctly identify and play tempo markings within level 3 instrumental literature.2. All Elements<ul style="list-style-type: none">• perform expressively and with technical accuracy dynamic and tempo markings within level 3 instrumental literature by memory.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 1: The student improvises simple harmonic accompaniments.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a simple harmonic accompaniment.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• identify chord changes I, IV, V.• aurally discriminate I, IV, and V chords in a musical context.• explain the triadic structure of I, IV, & V.• improvise on the triadic structure of I, IV, & V over provided chord progressions (e.g., 12 bar blues).• perform a chordal progression accompaniment using I, IV, V chords.• explore inversions and alternative voicings for the I, IV, and V chords.• improvise accompaniments using inversion and alternative voicings.• explore accompaniments using a variety of instruments and in individual and ensemble settings.
<p>Notes: These instructional examples are intended to be done with familiar melodies.</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 2: The student improvises melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. improvises simple melodic embellishments and variations on a given melody using pentatonic and/or major keys.2. improvises melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Melody<ul style="list-style-type: none">• compare/contrast melodic embellishments and melodic variations.• perform embellishments on a given melody using pentatonic and/or major keys.• perform variations on a given melody using pentatonic and/or major keys.2. Rhythm<ul style="list-style-type: none">• identify rhythmic variations in a given melody.• perform rhythmic variations on a given melody.• perform rhythmic variations on a melody of their own choice. <p>All Elements</p> <ul style="list-style-type: none">• perform a set of variations on a melody of their own choice using melodic, rhythmic and other musical components.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 3: The student improvises short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a short melody within a selected style, meter, and tonality over a given rhythmic accompaniment.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none">independently improvise a melody on a given pentatonic scale.independently improvise a melody on a given pentatonic or major scale, unaccompanied.independently improvise a melody within a given major key.independently improvise a melody over a given rhythmic accompaniment. <p>Style</p> <ul style="list-style-type: none">independently improvise a melody in a given style.independently improvise an unaccompanied melody in a given style.independently improvise an accompanied melody in a given style.improvise consistently in a chosen style.
<p>Notes: Refer to Vocal Lesson 3.</p>	

Standard 4: Composing and arranging music within specified guidelines

Intermediate

Benchmark 1: The student composes short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. composes simple pieces demonstrating unity and variety. 2. composes simple pieces using tension and release. 3. composes simple pieces demonstrating the use of balance (ensemble and/or structural). 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • identify pieces with a variety of melodic, rhythmic and harmonic characteristics. • demonstrate the effect of varying musical characteristics on the unity and variety of a piece. • compose and perform original pieces that include various musical characteristics to demonstrate an understanding of unity and variety in music. <p>Melody</p> <ul style="list-style-type: none"> • identify melodies using stepwise and skipping movement. • compose melodies using stepwise and skipping movement. <p>Form</p> <ul style="list-style-type: none"> • identify contrasting sections of a given piece, (e.g. binary, ternary, rondo and theme and variation). • compose a “B” section given the “A” section. • compose simple variations on a given theme. • compose short work in ternary and/or rondo form. 2. Harmony <ul style="list-style-type: none"> • identify examples of dissonance/consonance. • create a short example of resolution from dissonance to consonance. 3. All Elements <ul style="list-style-type: none"> • identify the balance (ensemble and/or structural) of musical elements in a performance. • compose and perform simple pieces that demonstrate an understanding how balance of musical characteristics contribute to unity, variety, tension and release.

Notes:

Refer to Vocal Lesson 4, Orchestra Lesson 4, Band Lesson 4.

Standard 4: Composing and arranging music within specified guidelines

Intermediate

Benchmark 2: The student arranges simple pieces for voices or instruments other than those for which the pieces were written.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. arranges a simple piece for voices or instruments other than that for which the piece was written.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none">• identify potential voices or instruments for use in the piece to be arranged.• select an instrument or voice appropriate to the parameters of the given piece.• arrange and perform a selected piece using the instruments and/or voices chosen.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Intermediate

Benchmark 3: The student uses a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes and/or arranges a piece using traditional and nontraditional sound sources and electronic music.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none"> • identify various traditional, nontraditional and electronic sounds for use in composition. • compare/contrast traditional, nontraditional and electronic sounds for use in composition. • create or arrange and perform a piece that uses a variety of traditional, nontraditional and electronic sounds.
<p>Notes:</p>	

Standard 5: Reading and notating music

Intermediate

Benchmark 1: The student reads whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 4/4, 6/8, 3/4, 3/8, and alla breve meter signatures.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 4/4, 3/4, 6/8, 3/8, and alla breve meter signatures.</p>	<p>The teacher has students</p> <p>1. Time</p> <ul style="list-style-type: none">• respond to<ul style="list-style-type: none">○ subdivided beat in duple or triple meter.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.• identify:<ul style="list-style-type: none">○ subdivided beat in duple or triple.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.• read:<ul style="list-style-type: none">○ subdivided beat in duple or triple meter.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.
<p>Notes:</p>	

Standard 5: Reading and notating music

Intermediate

Benchmark 2: The student reads at sight simple melodies in both the treble and bass clefs.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads simple melodies in treble and bass clef.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none">• identify<ul style="list-style-type: none">○ intervals in treble clef○ intervals in bass clef• sing or play<ul style="list-style-type: none">○ intervals in treble clef.○ intervals in bass clef.• sight-read<ul style="list-style-type: none">○ simple melodies in treble clef.○ simple melodies in bass clef.○ simple melodies in treble and bass clef.
<p>Notes: Use alto or moveable C clef when appropriate.</p>	

Standard 5: Reading and notating music

Intermediate

Benchmark 3: The student identifies and defines standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression [interpretation].

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and defines standard notation symbols.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify<ul style="list-style-type: none">○ standard pitch notation.○ standard time notation (beat, meter, rhythm).○ standard notation for expression (dynamic, tempo, articulation markings)○ form (da capo, fine, :ll)• define standard terminology for<ul style="list-style-type: none">○ pitch○ time—meter, rhythm,○ expression—tempo, dynamic, articulation○ form (e.g. ABA, theme and variation, da capo, fine).
<p>Notes:</p>	

Standard 5: Reading and notating music

Intermediate

Benchmark 4: The student uses standard notation to record [notate] their musical ideas and the musical ideas of others.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. creates and notates a short musical phrase using standard notation.2. notates a dictated short musical phrase using standard notation.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• create and notate a musical phrase<ul style="list-style-type: none">○ using treble and bass clef (grand staff).○ using common rhythm patterns.○ adding symbols for dynamics, tempo, articulation, and interpretation.2. Time<ul style="list-style-type: none">• notate a dictated musical phrase<ul style="list-style-type: none">○ using the grand staff.○ using 6/8, 3/8, and alla breve with common rhythm patterns. <p>All Expression</p> <ul style="list-style-type: none">○ adding symbols for dynamics, tempo, articulation, and interpretation to a dictated musical phrase.○ adding symbols for dynamics, tempo, articulation, and interpretation to a created musical phrase.
<p>Notes:</p>	

Standard 5: Reading and notating music

Intermediate

Benchmark 5: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads, accurately and expressively, music with a difficulty level of 2.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • sight-read simple music of following selected expressive markings. <ul style="list-style-type: none"> ○ tempo markings only (e.g. allegro, andante, largo) ○ dynamic markings only (e.g. <i>p, f, sf. cresc.</i>) ○ articulation markings only (e.g. staccato) • sight-read music with a difficulty level of 2 following all expressive markings.
<p>Notes: Refer to Orchestra Lesson 5.</p>	

Standard 6: Listening to, analyzing, and describing music

Intermediate

Benchmark 1: The student describes specific music events in a given aural example, using appropriate terminology.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes specific music events in a given aural example, using appropriate terminology.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• define specified music vocabulary terms.• identify and label specific music events in a given music selection.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Intermediate

Benchmark 2: The student analyzes the uses of elements of music in aural examples representing diverse genres and cultures

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. analyzes the uses of music elements in aural examples representing diverse genres and cultures.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify the elements of music used in a given music example.• compare/contrast the way in which the elements of music are used in diverse genres.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Intermediate

Benchmark 3: The student demonstrates knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in her/his analysis of music.

Intermediate Level Indicators	Instructional Examples
The student 1. explains the use of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in a given musical selection.	The teacher has students 1. All Elements <ul style="list-style-type: none">• identify the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions through guided listening.
Notes:	

Standard 7: Evaluating music and music performed

Intermediate

Benchmark 1: The student develops criteria for evaluating the quality and effectiveness of music performances and compositions and applies the criteria in their personal listening and performing.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. develops criteria for evaluating the quality and the effectiveness of music performances and compositions.2. applies quality criteria to personal listening, composing and/or performance.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• describe the musical characteristics of an effective performance or composition.• compare/contrast the quality and effectiveness of varied performances and compositions.2.<ul style="list-style-type: none">• make evaluative judgments about the quality and characteristics of a performance or composition.
<p>Notes:</p>	

Standard 7: Evaluating music and music performed

Intermediate

Benchmark 2: The student evaluates the quality and effectiveness of her/his and others' performances, compositions, arrangements, and improvisations by applying specific criteria.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses specific criteria to evaluate her/his and others' performances, compositions, arrangements and/or improvisations.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • determine characteristics of a quality performance, composition, arrangement, and/or improvisation.
<p>Notes: Refer to Elementary Lesson 7, Vocal Lesson 7, Orchestra Lessons 9, 2, &7, Band Lesson 7.</p>	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Intermediate

Benchmark 1: The student compares, in two or more arts, how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. compares and contrasts the unique conceptual elements of two or more art forms as they are used to communicate similar events, scenes, emotions, or ideas.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• describe the conceptual elements of various art forms.• respond to the conceptual elements of a given musical selection through a different art form.
<p>Notes: Refer to Orchestra Lesson 8, Band Lesson 8.</p>	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Intermediate

Benchmark 2: The student describes ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• describe similarities between the conceptual elements of another discipline and the conceptual elements of music.• respond to similarities between the conceptual elements of another discipline and the conceptual elements of music.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Intermediate

Benchmark 1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of cultures.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes specific characteristics (elements) of genres and styles from various cultures.</p>	<p>The teacher has students</p> <p>1. Form</p> <ul style="list-style-type: none">• identify the predominant element found in selected genres and styles from various cultures.• compare and contrast the elements of selected genres and styles of various cultures using age appropriate vocabulary.
<p>Notes: Refer to Orchestra Lessons 9, 2, & 7, Band Lesson 9.</p>	

Standard 9: Understanding music in relation to history and culture

Intermediate

Benchmark 2: The student classifies by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristics) musical works and explain the characteristics [elements] that cause each work to be considered exemplary.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies selected repertoire by genre, style, historical period and composer.2. classifies selected repertoire by genre, style, historical period and composer.3. explains the characteristics (elements) that cause the repertoire to be considered exemplary.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Rhythm<ul style="list-style-type: none">• listen and define genre, style, historical period and composer of the selected repertoire.2.<ul style="list-style-type: none">• analyze characteristics (elements) of selected exemplary repertoire.3.<ul style="list-style-type: none">• compare and contrast characteristics (elements) that cause the repertoire to be considered exemplary.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Intermediate

Benchmark 3: The student compares, in several cultures of the world, functions music serves, roles of musicians, and conditions under which is typically performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. compares the function music serves in selected cultures of the world.2. compares the role of a musician in selected cultures of the world.3. compares avenues of performance in selected cultures of the world.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Expression<ul style="list-style-type: none">• identify how music serves the people from many cultures of the world (e.g. tribal rituals, religious ceremonies, celebrations).2.<ul style="list-style-type: none">• identify the role of a musician in various cultures of the world (e.g. tribal chief, Jewish Rabbi, composer, performer, etc.).3.<ul style="list-style-type: none">• describe the environment where music is performed in various cultures of the world.(e.g. concert, dramatic presentation, church, outdoors, etc.).
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Proficient

Benchmark 1: The student sings with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory.

Proficient Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for the expressive performance of vocal literature of level 4 in a classroom setting.	The teacher has students 1. All Elements <ul style="list-style-type: none">• sing by memory an expanding repertoire of vocal literature using correct vocal technique.
Notes:	

Standard 1: Singing, alone and with others, a varied repertoire of music

Proficient

Benchmark 2: The student sings music written in four parts, with and without accompaniment

Proficient Level Indicators	Instructional Examples
The student 1. independently sings in a four-part ensemble with or without accompaniment.	The teacher has students 1. Harmony <ul style="list-style-type: none">• sing in small ensembles with and without accompaniment.
Notes:	

Standard 1: Singing, alone and with others, a varied repertoire of music

Proficient

Benchmark 3: The student demonstrates well-developed ensemble skills.

Proficient Base Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates vocal techniques to enhance ensemble performance.</p>	<p>The teacher has students</p> <p>1. All Elements:</p> <ul style="list-style-type: none"> • sing appropriate vocal ensemble literature using well-developed vocal techniques that include: <ul style="list-style-type: none"> ○ posture ○ breath support ○ diction ○ intonation ○ timbre ○ style/genre ○ blend/balance
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Proficient

Benchmark 1: The student performs with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses instrumental techniques required for the expressive and accurate performance of instrumental literature of level 4 in a classroom setting.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • perform with expression an expanding repertoire at a minimum of level 4 literature using correct instrumental technique.
<p>Notes:</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Proficient

Benchmark 2: The student performs an appropriate part in an ensemble demonstrating well-developed ensemble skills.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates well-developed technical and musical skills while performing in an ensemble.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• performs their individual parts in challenging ensemble literature to demonstrate appropriate technical and musical skills.
<p>Notes: Refer to Band Lesson 2.</p>	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Proficient

Benchmark 3: The student performs in small ensembles with one student on a part.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. performs in a small ensemble with one student on a part.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • demonstrate appropriate dynamics and balance within the ensemble. • demonstrate well defined articulation. • maintain an appropriate tempo for the style of music. • demonstrate phrasing appropriate for the style of music. • perform with appropriate technical skill and expression small ensemble literature with one person on a part.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Proficient

Benchmark 1: The student improvises stylistically appropriate harmonizing parts.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a stylistically appropriate harmonizing part.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none"> • improvise stylistically appropriate accompaniment in both classical and popular styles. • improvise accompaniments to a familiar melody using major, minor, and complex chords. • compare/contrast several contrapuntal styles of music. e.g., hymns, chorales, gospel and Dixieland. • improvise harmonization to a familiar melody.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Proficient

Benchmark 2: The student improvises rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor key.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises simple rhythmic and melodic variations on a given melody using pentatonic, major and minor keys.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none"> • compare/contrast melodic variations. • perform variations on a given melody using pentatonic, major and/or minor keys. <p>Rhythm</p> <ul style="list-style-type: none"> • compare/contrast rhythmic variations. • perform rhythmic variations on a given melody. <p>All Elements</p> <ul style="list-style-type: none"> • chose a melody and perform a set of contrasting variations.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Proficient

Benchmark 3: The student improvises original melodies over given chord progressions, each in a consistent style, meter, and tonality.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises original melodies over given chord progressions each in a consistent style, meter, and tonality.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • identify scale degrees in relationship to major and minor tonality. • explain the harmonic structure of a given chord progression. • improvise a melody on the harmonic structure of a familiar chord progression in various styles.
<p>Notes: Refer to Orchestra Lesson 3.</p>	

Standard 4: Composing and arranging music within specified guidelines

Proficient

Benchmark 1: The student composes music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes in at least two distinct styles.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • compare and contrast the use of musical elements from different genres, composers and time periods. • arrange a given song in several different styles and periods. • create, perform and evaluate pieces in a least two different styles or genres.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Proficient

Benchmark 2: The student arranges pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. arranges a piece for voices or instruments other than that for which the piece was written while preserving or enhancing the expressive effect of the music.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • identify the unique expressive elements of a given piece. • arrange, perform and evaluate a given piece for voices or instruments other than those for which it was originally intended.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Proficient

Benchmark 3: The student composes and arranges music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional uses of the sound sources.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes and/or arranges a piece for a variety of instruments within their traditional range and use.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none"> • compare/contrast ranges of selected instruments, voices and sound sources. • compare/contrast traditional uses of instruments, voices and sound sources. • arrange or compose and perform and evaluate a piece that demonstrates knowledge of traditional ranges and uses of instruments and voices.
<p>Notes:</p>	

Standard 5: Reading and notating music

Proficient

Benchmark 1: The student demonstrates the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes traditional musical elements: form, melody, rhythm, harmony, style, timbre, and expression when reading an instrumental or vocal score (up to four staves).</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• describe in selected repertoire:<ul style="list-style-type: none">○ form○ time (meter, rhythm, and silences)○ pitch (melody)○ harmony○ timbre○ expressive elements○ style
<p>Notes:</p>	

Standard 5: Reading and notating music

Proficient

Benchmark 2: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level difficulty of 3 on a scale of 1 to 6.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads, accurately and expressively, music with a difficulty of 3.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • sight-read: <ul style="list-style-type: none"> ○ music at a developmentally appropriate level, using solfege/rhythm syllables, numbers, or letters. ○ music and text following selected expressive markings. ○ music with a difficulty level of 3, following all expressive markings.
<p>Notes: Refer to Vocal Lesson 5, Band Lesson 5.</p>	

Standard 6: Listening to, analyzing, and describing music

Proficient

Benchmark 1: The student analyzes aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes and classifies given aural examples of a varied repertoire of music focusing on the use of elements of music and expressive devices.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify diverse genres and cultural styles in a given aural example.• classify the elements of music and expressive devices used in the given aural example.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Proficient

Benchmark 2: The student demonstrates extensive knowledge of the technical vocabulary of music.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates extensive knowledge of vocabulary unique to appropriate literature.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify and define genre specific terms for a given musical selection.• categorize technical terms related to specific musical contexts.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Proficient

Benchmark 3: The student identifies and explains compositional devices and techniques used to provide unity and variety and tension and release in a musical work and gives examples of other works that make similar uses of these devices and techniques.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies and explains compositional devices and techniques used to provide tension and release in a musical work and gives examples of other pieces that use these devices and techniques.2. identifies and explains compositional devices and techniques used to provide unity and variety in a musical work and gives examples of other works that use these devices and techniques.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• identify and describe the tension and release in a selected musical work.• classify musical elements used to create tension and release in a musical work.2. Form<ul style="list-style-type: none">• identify and describe the similar and contrasting sections in a selected musical work.• represent the formal structure of similar and contrasting sections in a selected musical work.
<p>Notes:</p>	

Standard 7: Evaluating music and music performed

Proficient

Benchmark 1: The student evolves specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and applies the criteria in her/his personal participation in music.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. develops an ever increasingly complex set of criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements and/or improvisations.2. applies an ever increasingly complex set of criteria for making informed critical evaluations regarding personal participation in music.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• determine criteria and levels of achievement for judging quality performances, compositions, arrangements, and improvisations.2.<ul style="list-style-type: none">• apply a set of criteria for making an informed evaluation of her/his personal participation in music.
<p>Notes:</p>	

Standard 7: Evaluating music and music performed

Proficient

Benchmark 2: The student evaluates a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Proficient Level Indicators	Instructional Examples
The student 1. uses an ever increasingly complex set of criteria to evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.	The teacher has students 1. All Elements <ul style="list-style-type: none">• develop criterion and achievement levels based on exemplary models.
Notes:	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Proficient

Benchmark 1: The student explains and cites examples of how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts.

Proficient Level Indicators	Instructional Examples
The student 1. creates an original work and cites examples that influenced her/his artistic/creative processes and organizational principles.	The teacher has students 1. All Elements <ul style="list-style-type: none">• list or identify attributes of the artistic/creative processes and organizational principles in a given art form.• compare and contrast the artistic/creative processes and organizational principles of two or more art forms.
Notes:	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Proficient

Benchmark 2: The student compares characteristics of two or more arts, within a particular historical period or style, and cites examples from various cultures.

Proficient Level Indicators	Instructional Examples
The student 1. compares characteristics of two or more arts within a particular historical period or style and cites examples from various cultures.	The teacher has students 1. All Elements <ul style="list-style-type: none">list characteristics of two or more art forms from a given historical period and/or culture.
Notes:	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Proficient

Benchmark 3: The student explains ways in which the principles and subject matter of various disciplines outside the arts interrelated with those of music.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. explains the ways in which the content and conceptual elements of various disciplines outside the arts are interrelated with those of music.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • identify the conceptual elements of various disciplines outside of music.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Proficient

Benchmark 1: The student classifies, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explains the reasoning behind her/his classification.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. classifies new examples of music by genre/style, by historical period, and/or culture. 2. explains the reasoning for the classification. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Style <ul style="list-style-type: none"> • analyze and discuss new examples of music by genre/style, by historical period, and/or culture. 2. <ul style="list-style-type: none"> • explain the reasoning behind their analysis.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Proficient

Benchmark 2: The student identifies sources of American music genres, trace the evolution of those genres, and cites well-known musicians associated with them.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies various genres of American music, their historical origins, and associated well-known musicians.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none"> • listen and define various genres (types) of American music (e.g., work songs, march, gospel, jazz, barbershop, Broadway, folk, etc.). • analyze the historical origins of American music. • list well-known musicians of American music (e.g. Burl Ives-folk songs; Louis Armstrong-jazz; Sousa-march; etc.).
<p>Notes: Refer to Vocal Lesson 9.</p>	

Standard 9: Understanding music in relation to history and culture

Proficient

Benchmark 3: The student identifies various roles that musicians perform, cites representative individuals who have functioned in each role, and describes their activities and achievements.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. recalls the various roles of musicians and how they function in each role. 2. describes the activities and achievements of various musicians. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Expression <ul style="list-style-type: none"> • classify individual musicians as they function in various roles (e.g., conductor, technician, composer, performer, etc.). 2. describe the activities and achievements of individual musicians.
<p>Notes:</p>	

Standard 1: Singing, alone and with others, a varied repertoire of music

Advanced

Benchmark 4: The student sings with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for expressive performance of vocal literature of level 5 in a choral ensemble.	The teacher has students 1. Expression <ul style="list-style-type: none">• sing with expression and technical accuracy a varied repertoire of choral music from genres and periods at a difficulty level of 5.
Notes:	

Standard 1: Singing, alone and with others, a varied repertoire of music

Advanced

Benchmark 5: The student sings music written in more than four parts.

Advanced Level Indicators	Instructional Examples
The student 1. independently sings music composed for more than four parts.	The teacher has students 1. Harmony <ul style="list-style-type: none">• sing one on a part in various arrangements for five or more voice parts.
Notes:	

Standard 1: Singing, alone and with others, a varied repertoire of music

Advanced

Benchmark 6: The student sings in small ensembles with one student on a part.

Advanced Level Indicators	Instructional Examples
The student 1. sings independently in small ensembles with one student on a part.	The teacher has students 1. Harmony <ul style="list-style-type: none">• sing with technical accuracy and appropriate expression in duets, trios and other chamber vocal arrangements.
Notes:	

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Advanced

Benchmark 4: The student performs with expression and technical accuracy a large and varied repertoire of instrumental literature with a level difficulty of 5 on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
The student 1. uses instrumental techniques for the expressive and accurate performance of instrumental literature of level 5 difficulty.	The teacher has students 1. All Elements <ul style="list-style-type: none">analyze, select, prepare and perform a variety of instrumental literature of level 5 difficulty.
Notes:	

Standard 3: Improvising melodies, variations, and accompaniments

Advanced

Benchmark 4: The student improvises stylistically appropriate harmonizing parts in a variety of styles.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises stylistically appropriate harmony.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• compare and contrast selected harmonic styles and progressions.• improvise harmonic parts to known melodies incorporating:<ul style="list-style-type: none">○ bass line○ obligato○ countermelodies <p>All Elements</p> <ul style="list-style-type: none">• improvise harmonic parts for different styles of literature.• improvise harmonic accompaniments while sight-reading an unknown melody.• Improvise harmonic accompaniments while listening to an unfamiliar melody.
<p>Notes:</p>	

Standard 3: Improvising melodies, variations, and accompaniments

Advanced

Benchmark 5: The student improvises original melodies in a variety of styles, over given chord progressions, and each in a consistent style, meter, and tonality.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises original melodies in a variety of styles, over given chord progressions.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • play scales in all tonalities with various harmonic progressions and embellishments. • improvise melodies with accompaniments in all tonalities, with various harmonic progressions and embellishments expressively in a variety of styles.
<p>Notes:</p>	

Standard 4: Composing and arranging music within specified guidelines

Advanced

Benchmark 4: The student composes music, demonstrating imagination and technical skill in applying the principles of composition.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes a piece demonstrating traditional and/or nontraditional uses of instruments, voices, and sound sources.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • compare and contrast traditional and/or nontraditional uses of the musical elements (principles of composition). • compose, analyze, perform and evaluate pieces that demonstrate creativity in applying a variety of compositional devices.
<p>Notes:</p>	

Standard 5: Reading and notating music

Advanced

Benchmark 3: The student demonstrates the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. analyzes and evaluates the use of the traditional musical elements; form, melody, rhythm, harmony, style, timbre and expression when reading a full instrumental or vocal score. 2. explains all transpositions and the use of clefs when reading a full instrumental or vocal score. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • identify and explain for selected repertoire <ul style="list-style-type: none"> ○ form (sections, phrases, textural devices) ○ pitch (melodic relationships, harmonic structure) ○ time (meter, rhythmic motifs or compositional devices) ○ expressive controls (tempo, dynamic, articulation) ○ timbre (vocal and instrumental relationships, articulation, pronunciation aspects) ○ stylistic/compositional devices • evaluate for selected instrumental or vocal scores <ul style="list-style-type: none"> ○ form (sections, phrases, textural devices) ○ pitch (melodic relationships, harmonic structure) ○ time (meter, rhythmic motifs or compositional devices) ○ expressive controls (tempo, dynamic, articulation) ○ timbre (vocal and instrumental relationships, articulation, pronunciation aspects) ○ stylistic/compositional devices 2. describe <ul style="list-style-type: none"> • transpositions in an original score • vocal clefs (treble, bass) • instrumental clefs
<p>Notes:</p>	

Standard 5: Reading and notating music

Advanced

Benchmark 4: The student interprets nonstandard notation symbols used by some 20th century composers.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. interprets nonstandard notation symbols as used in a 20th century composition.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• list and define examples of nonstandard notation symbols in selected repertoire.• identify and discuss meaning of nonstandard notation symbols.• describe composers' interpretations of nonstandard notation.• compare what is heard to the written notation and find the unique characteristics of nonstandard notation.• create a short musical composition utilizing nonstandard notation.
<p>Notes:</p>	

Standard 5: Reading and notating music

Advanced

Benchmark 5: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads accurately and expressively, music with a difficulty level of 4.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • sight-read music of developmentally appropriate range following all expressive markings. • sight-read level 4 music following all expressive markings.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Advanced

Benchmark 4: The student demonstrates the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes in detail significant events occurring in a given aural example through various representations.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• list significant musical events in an aural example (e.g., a given historical event [9-11], era [swing band], or culture [African drumming]).• identify and describe significant musical events in an aural example.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Advanced

Benchmark 5: The student compares ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. compares the creative selections made by composers of a specific genre or style.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none"> • list and classify compositional techniques of the works of several composers in the organization of musical elements of a given style. • compare and contrast two or more composers' use of one musical element in similar works.
<p>Notes:</p>	

Standard 6: Listening to, analyzing, and describing music

Advanced

Benchmark 6: The student analyzes and describes uses of the elements of music in a given work that make it unique, interesting, and expressive.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. analyzes and describes how the elements of music are combined to create the expressive totality of a work.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • analyze the expressive features of a given work. • describe the expressive effect of specific musical elements.
<p>Notes: Refer to Band Lesson 6</p>	

Standard 7: Evaluating music and music performed

Advanced

Benchmark 3: The student evaluates a given musical work in terms of its aesthetic qualities and explains the musical means it uses to evoke feelings and emotions.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. evaluates a given musical work in terms of its aesthetic qualities.2. explains the function of musical elements in evoking feelings and emotions.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• determine appropriate aesthetic qualities of a given musical work.2.<ul style="list-style-type: none">• describe connections between music elements and feelings/emotions.
<p>Notes:</p>	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Advanced

Benchmark 4: The student compares the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. compares and contrasts artistic/creative processes and organizational principles of two or more art forms from given historical periods.2. compares and contrasts artistic/creative processes and organizational principles of two or more art forms from given cultures.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• identify, respond to, and evaluate the unique attributes (artistic processes and organizational principles) of an art work from a given historical period.2.<ul style="list-style-type: none">• identify, respond to, and evaluate the unique attributes (artistic processes and organizational principles) of an art work from a given culture.
<p>Notes:</p>	

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Advanced

Benchmark 5: The student explains how the roles of creators, performer, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. evaluates the effectiveness of the interrelationships between creators, performers, and others involved in a production or presentation of the arts.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify and define the various participants in the production and presentation of a given art form.• categorize the roles and responsibilities of listed participants in the production and presentation of multiple art forms (creator, performer, other).
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Advanced

Benchmark 4: The student identifies and explains the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural content.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and explains the stylistic features of a given musical work and its relationship to historical and cultural content.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none"> • based on prior knowledge, analyze the stylistic features of a given musical work. • research the historical and/or cultural content of the musical work. • explain how the stylistic features define the aesthetic value of the musical work.
<p>Notes:</p>	

Standard 9: Understanding music in relation to history and culture

Advanced

Benchmark 5: The student identifies and describes music genres or styles that show the influence of two or more cultural traditions, identifies the cultural source of each influence, and traces the historical conditions that produced the synthesis of influences.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies and describes music genres or styles that show the influence of two or more cultural sources.2. evaluates the historical conditions that produced the combination of influences.	<p>The teacher has students</p> <ol style="list-style-type: none">1.<ul style="list-style-type: none">• based on prior knowledge, define genres or styles that show influences of two or more cultural traditions.2.<ul style="list-style-type: none">• based on prior knowledge, examine the cultural source of each influence (e.g. jazz-African, gospel; march-American, military; etc.).• based on prior knowledge, assess the historical conditions that existed in the cultures during that time period.
<p>Notes</p>	

Standards/Benchmarks by Standards

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 1: The student sings independently, on pitch, and in rhythm, with appropriate timbre, diction, and posture, and maintains a steady tempo [beat].

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. independently uses a developmentally appropriate voice to sing diatonic songs of at least an octave while maintaining accurate pitch, correct posture, and precise articulation (Diction). 2. demonstrates, with a steady tempo (steady beat), accurate duration of each pitch in simple meters. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Timbre <ul style="list-style-type: none"> • use singing, speaking, whispering and shouting voices discriminately. • use a developmentally appropriate singing voice with a head tone. Pitch <ul style="list-style-type: none"> • appropriately respond to high and low sounds. • accurately echo short melodic patterns. • independently sing simple songs with accurate pitch. • differentiate appropriate and inappropriate posture for singing. • use appropriate posture for singing. Expression: Articulation <ul style="list-style-type: none"> • model appropriate diction. • independently use appropriate diction. 2. Time <ul style="list-style-type: none"> • sing an established steady beat. • independently sing with a steady beat. • demonstrate through singing the ability to discriminate between unsteady and steady beat. • echo sing patterns of various sound durations. • independently sing patterns of various sound durations. • sing rhythm patterns in simple meters. All Elements <ul style="list-style-type: none"> • sing simple songs in various simple meters to demonstrate accurate duration of pitches.

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 2: The student sings expressively, with appropriate dynamics, phrasing, and interpretation.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings age appropriate songs using accurate dynamics and phrasing to communicate an interpretation of a given song.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none">• discriminate between loud and soft sounds.• echo appropriate dynamic levels.• demonstrate appropriate dynamic levels. <p>Phrasing</p> <ul style="list-style-type: none">• move to selected phrases.• identify phrases in music.• move to show contour and flow of phrases.• show contour and flow of phrases while singing. <p>Style</p> <ul style="list-style-type: none">• define interpretation as related to music.• move to show an interpretation of a song.• sing age-appropriate songs using accurate dynamics, phrasing and style.

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic

Benchmark 3: The student sings from memory a varied repertoire of songs representing genres and styles from diverse cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings from memory selected songs characteristic of music from various periods, genres, and cultures.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none">• identify stylistic differences of songs from various genres and cultures.• model stylistic differences when singing songs by memory from various genres and cultures.

Benchmark 4: The student sings ostinati, partner songs, and rounds.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. independently sings simple songs in harmony.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• differentiate between unison and harmony.• sing unison melodies with vocal ostinati accompaniments by the teacher and/or students.• sing simple harmonic songs: rounds, partners songs and two-part.

Standard 1: Singing alone and with others a varied repertoire of music

Basic

Benchmark 5: The student sings in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. demonstrates appropriate timbre and dynamics while singing in an ensemble setting.2. responds expressively to conductor's cues while singing in ensembles.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Expression: Timbre<ul style="list-style-type: none">• sing with developmentally appropriate vocal timbres within an ensemble.Dynamics<ul style="list-style-type: none">• identify appropriate dynamic levels in a choral ensemble.• sing appropriate dynamic levels in a choral ensemble.2. All Elements<ul style="list-style-type: none">• identify expressive gestures given by the conductor.• sing appropriately in response to gestures given by the conductor.

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 1: The student sings accurately and with good breath control throughout her/his singing range, alone and in small and large ensembles.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. sings accurately with a supported tone throughout her/his vocal range while singing alone and in small and large ensembles.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • discriminate between a supported and nonsupported tone. • sing throughout their ranges with appropriate support. • sing using appropriate breath support to demonstrate proper phrasing, diction and timbre in solo and ensemble vocal literature.

Benchmark 2: The student sings with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses vocal techniques required for expressive performance of vocal literature of level two music in a classroom setting.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Articulation</p> <ul style="list-style-type: none"> • demonstrate accurate vowel shapes/sounds by singing appropriate vocal literature. • demonstrate accurate beginning and ending consonants by singing appropriate vocal literature. • demonstrate accurate diphthongs by singing appropriate vocal literature. • demonstrate precise diction by singing appropriate literature. <p>All Elements</p> <ul style="list-style-type: none"> • expressively sing by memory a level 2 vocal piece with technical accuracy and precise diction.

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 3: The student sings music representing diverse genres and cultures, with expression appropriate for the work being performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. applies appropriate stylistic elements needed to perform authentically the music of various genres and cultures.</p>	<p>The teacher has students</p> <p>1. Expression:</p> <p>Style</p> <ul style="list-style-type: none">• compare and contrast stylistic differences of music from various genres and cultures.• sing vocal music representing diverse genres and cultures with appropriate expression. <p>All Elements</p> <ul style="list-style-type: none">• sing vocal music representing diverse genres and cultures with appropriate expression and timbre.

Benchmark 4: The student sings music written in two and three parts.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. independently sings harmony in songs of two and three parts.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• with the class, sing the harmony with a provided melody in a two-part setting.• in a group setting, independently sing harmony in a two-part arrangement while other students sing the melody.• sing harmony in three-part music.

Standard 1: Singing, alone and with others, a varied repertoire of music

Intermediate

Benchmark 5: The student sings 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 songs performed from memory (choral ensemble).

Intermediate Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for expressive performance of vocal literature of level three in a choral ensemble.	The teacher has students 1. All Elements <ul style="list-style-type: none">• sing with appropriate vocal technique required for expressive performance of vocal literature of level 3 in a choral ensemble.

Standard 1: Singing, alone and with others, a varied repertoire of music

Proficient

Benchmark 1: The student sings with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory.

Proficient Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for the expressive performance of vocal literature of level 4 in a classroom setting.	The teacher has students 1. All Elements • sing by memory an expanding repertoire of vocal literature using correct vocal technique.

Benchmark 2: The student sings music written in four parts, with and without accompaniment

Proficient Level Indicators	Instructional Examples
The student 1. independently sings in a four-part ensemble with or without accompaniment.	The teacher has students 1. Harmony • sing in small ensembles with and without accompaniment.

Benchmark 3: The student demonstrates well-developed ensemble skills.

Proficient Base Indicators	Instructional Examples
The student 1. demonstrates vocal techniques to enhance ensemble performance.	The teacher has students 1. All Elements: • sing appropriate vocal ensemble literature using well-developed vocal techniques that include: ○ posture ○ breath support ○ diction ○ intonation ○ timbre ○ style/genre ○ blend/balance

Standard 1: Singing, alone and with others, a varied repertoire of music

Advanced

Benchmark 4: The student sings with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
The student 1. uses vocal techniques required for expressive performance of vocal literature of level 5 in a choral ensemble.	The teacher has students 1. Expression <ul style="list-style-type: none">• sing with expression and technical accuracy a varied repertoire of choral music from genres and periods at a difficulty level of 5.

Benchmark 5: The student sings music written in more than four parts.

Advanced Level Indicators	Instructional Examples
The student 1. independently sings music composed for more than four parts.	The teacher has students 1. Harmony <ul style="list-style-type: none">• sing one on a part in various arrangements for five or more voice parts.

Benchmark 6: The student sings in small ensembles with one student on a part.

Advanced Level Indicators	Instructional Examples
The student 1. sings independently in small ensembles with one student on a part.	The teacher has students 1. Harmony <ul style="list-style-type: none">• sing with technical accuracy and appropriate expression in duets, trios and other chamber vocal arrangements.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 1: The student performs on pitch, and in rhythm, with appropriate dynamics and timbre, and maintains a steady tempo [beat].

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. performs a short song with accurate pitch. 2. performs accurate rhythms in simple meters on classroom instruments. 3. performs a short song using effective expression. 4. performs a short song using appropriate timbre. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Pitch <ul style="list-style-type: none"> • identify/play high/low sounds. • play melodic patterns of 2-5 pitches. • play phrases and short songs. 2. Rhythm <ul style="list-style-type: none"> • respond to and demonstrate steady beat. • identify/play long and short sounds. • echo rhythmic patterns in simple meters. • play rhythmic patterns independently in simple meters. 3. Expression: <ul style="list-style-type: none"> Tempo <ul style="list-style-type: none"> • respond to fast and slow tempos. • play fast and slow tempos. • play fast, slow and medium tempos. • maintain the tempo established at the beginning of the song. Dynamics <ul style="list-style-type: none"> • respond to loud and soft sounds. • play loud and soft sounds. • play degrees of loud and soft. • play with appropriate dynamics. 4. Timbre <ul style="list-style-type: none"> • identify classroom instruments. • play instruments imitating modeled techniques.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 2: The student performs easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. performs rhythmic patterns accurately and independently on classroom instruments. 2. performs melodic patterns accurately and independently on classroom instruments. 3. performs chordal patterns accurately and independently as an accompaniment on classroom instruments. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Rhythm <ul style="list-style-type: none"> • independently perform simple rhythmic patterns. • independently perform rhythm patterns in duple/triple meter. 2. Melody <ul style="list-style-type: none"> • independently perform ascending, descending, and repeating patterns. • independently perform simple melodic patterns. 3. Harmony <ul style="list-style-type: none"> • play, independently, an ostinato on classroom instruments. • play, independently, basic chords.

Benchmark 3: The student performs expressively a varied repertoire of music representing diverse genres and styles.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. expressively performs music selected from various periods and cultures. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Expression: <ul style="list-style-type: none"> Style <ul style="list-style-type: none"> • identify stylistic characteristics of music from various genres, cultures, and periods. • perform stylistic characteristics of music from various genres, cultures, and periods. • play instruments indigenous to various cultures.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 4: The student echoes short rhythmic and melodic patterns.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. accurately echoes short rhythmic patterns. 2. accurately echoes short melodic patterns. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Rhythm <ul style="list-style-type: none"> • echo clap rhythmic patterns. • play rhythmic patterns on classroom instruments. 2. Melody <ul style="list-style-type: none"> • sing (e.g., echo, solfege) melodic patterns. • play melodic patterns that have been sung on classroom instruments.

Benchmark 5: The student performs in groups, while blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. demonstrates appropriate timbre and dynamics while playing in an ensemble setting. 2. responds to the conductor's cues while performing in groups. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Timbre <ul style="list-style-type: none"> • differentiate among the various instrumental timbres. • perform in various classroom instrumental combinations with appropriate timbre and blend. <p>Expression: Dynamics</p> <ul style="list-style-type: none"> • identify the dynamic levels of the music. • play designated dynamics. • play designated dynamics to the cues of the conductor. 2. All Expression <ul style="list-style-type: none"> • play in various ensemble settings following expressive gestures given by the conductor.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic

Benchmark 6: The student performs independent instrumental parts while other students sing or play contrasting parts.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. performs her/his part while other students perform contrasting parts.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• perform instrumental parts independently while other students play contrasting parts.• perform instrumental parts independently while other students sing contrasting parts.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music**Intermediate**

Benchmark 1: The student performs accurately and independently on at least one instrument, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. performs alone or in small and large ensembles using correct technique.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • identify techniques which contribute to accurate and independent performance. • play while applying techniques which contribute to accurate and independent performance.

Benchmark 2: The student performs with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses instrumental techniques required for accurate and expressive performance of instrumental literature of level 2 music in a classroom setting.</p>	<p>The teacher has students</p> <p>1. Expression: Articulation</p> <ul style="list-style-type: none"> • demonstrate accurate articulation through appropriate technical skills (e.g., bowing, tonguing, sticking). • play a level 2 instrumental piece while demonstrating appropriate technical skills.

Benchmark 3: The student performs music representing diverse genres and cultures, with expression appropriate for the work being performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. applies stylistic elements to perform authentically the music of various genres and cultures.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none"> • compare and contrast stylistic elements of music from various genres and cultures. • play instruments indigenous to various cultures. • play music from various genres and cultures using appropriate instruments.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Intermediate

Benchmark 4: The student plays by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. performs by ear a simple melody on a melodic instrument.2. performs by ear a simple accompaniment on a harmonic instrument.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Melody<ul style="list-style-type: none">• echo accurately short melodic patterns.• match specific pitch levels played or sung by the teacher.• identify known songs by listening to the teacher sing or play.• play by ear while the teacher plays or sings the melody.• play melodies by ear without the teacher playing along.2. Harmony<ul style="list-style-type: none">• play on various classroom instruments (e.g., autoharp, Orff, omnichord, guitar, ukulele) accompaniments that include:<ul style="list-style-type: none">○ single chord songs○ two chord songs (e.g., I-IV or I-V)○ three chord songs (e.g., I-IV-V)

Benchmark 5: The student who participates in an instrumental ensemble or class; performs with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. uses instrumental techniques required for expressive performance of level 3 literature in an instrumental ensemble.2. performs a solo by memory with a level 3 difficulty.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Dynamics<ul style="list-style-type: none">• correctly identify and play dynamic markings within level 3 instrumental literature.• correctly identify and play tempo markings within level 3 instrumental literature.2. All Elements<ul style="list-style-type: none">• perform expressively and with technical accuracy dynamic and tempo markings within level 3 instrumental literature by memory.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Proficient

Benchmark 1: The student performs with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6.

Proficient Level Indicators	Instructional Examples
The student 1. uses instrumental techniques required for the expressive and accurate performance of instrumental literature of level 4 in a classroom setting.	The teacher has students 1. All Elements <ul style="list-style-type: none">perform with expression an expanding repertoire at a minimum of level 4 literature using correct instrumental technique.

Benchmark 2: The student performs an appropriate part in an ensemble demonstrating well-developed ensemble skills.

Proficient Level Indicators	Instructional Examples
The student 1. demonstrates well-developed technical and musical skills while performing in an ensemble.	The teacher has students 1. All Elements <ul style="list-style-type: none">performs their individual parts in challenging ensemble literature to demonstrate appropriate technical and musical skills.

Benchmark 3: The student performs in small ensembles with one student on a part.

Proficient Level Indicators	Instructional Examples
The student 1. performs in a small ensemble with one student on a part.	The teacher has students 1. All Elements <ul style="list-style-type: none">demonstrate appropriate dynamics and balance within the ensemble.demonstrate well defined articulation.maintain an appropriate tempo for the style of music.demonstrate phrasing appropriate for the style of music.perform with appropriate technical skill and expression small ensemble literature with one person on a part.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Advanced

Benchmark 4: The student performs with expression and technical accuracy a large and varied repertoire of instrumental literature with a level difficulty of 5 on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. uses instrumental techniques for the expressive and accurate performance of instrumental literature of level 5 difficulty.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• analyze, select, prepare and perform a variety of instrumental literature of level 5 difficulty.

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 1: The student improvises “answers” in the same style to given rhythmic and melodic phrases.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises “answers” in the same style to given rhythmic and melodic “questions.”</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none"> • echo short rhythmic phrases. • create short rhythmic phrases within specified guidelines. • create appropriate rhythmic answers to given rhythmic questions. <p>Pitch</p> <ul style="list-style-type: none"> • echo short melodic phrases. • play or sing a pitched response to short melodic phrases. • improvise short melodic patterns within specified guidelines. <p>Style</p> <ul style="list-style-type: none"> • echo a phrase imitating the teacher’s use of expression (e.g., articulation, dynamics). • respond to a given phrase using various expressive elements in a question/answer format. • create a short phrase incorporating specified expressive elements (e.g., dynamics, articulation). • improvise a short phrase using expressive elements not specified by the teacher.

Benchmark 2: The student improvises simple rhythmic and melodic ostinati accompaniments.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises simple rhythmic and melodic ostinato accompaniments.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none"> • perform a simple given melodic ostinato. • explore a variety of melodic ostinati. • create a melodic ostinato accompaniment for a given piece. <p>Rhythm</p> <ul style="list-style-type: none"> • perform a simple given rhythmic ostinato. • explore a variety of rhythmic ostinati. • create a rhythmic ostinato accompaniment for a given piece.

Standard 3: Improvising melodies, variations, and accompaniments

Basic

Benchmark 3: The student improvises simple rhythmic variations and simple melodic embellishments on familiar melodies.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. improvises an original rhythmic variation (note value or meter) on a familiar melody. 2. improvises an original melodic embellishment on a given melody. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Rhythm <ul style="list-style-type: none"> • echo rhythmic variations. • improvise rhythmic patterns for a given melody. • improvise using selected rhythmic patterns (e.g., waltz, tango, march). 2. Melody <ul style="list-style-type: none"> • echo melodic embellishments: <ul style="list-style-type: none"> ○ upper neighbor ○ lower neighbor ○ passing tones • improvise melodic embellishments (see above) on a selected melody.

Benchmark 4: The student improvises short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. improvises an original short song or instrumental piece with a variety of sound sources within specified guidelines. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. Timbre <ul style="list-style-type: none"> • explore the sound possibilities of nontraditional instruments. • play a variety of given sound sources. • choose and play a variety of sound sources. • create an original phrase using a variety of sound sources. Form <ul style="list-style-type: none"> • improvise an original phrase to a given cued phrase using a variety of sound sources. • improvise an original short song (vocal or instrumental) within simple structural guidelines using a variety of sound sources.

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 1: The student improvises simple harmonic accompaniments.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a simple harmonic accompaniment.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none">• identify chord changes I, IV, V.• aurally discriminate I, IV, and V chords in a musical context.• explain the triadic structure of I, IV, & V.• improvise on the triadic structure of I, IV, & V over provided chord progressions (e.g., 12 bar blues).• perform a chordal progression accompaniment using I, IV, V chords.• explore inversions and alternative voicings for the I, IV, and V chords.• improvise accompaniments using inversion and alternative voicings.• explore accompaniments using a variety of instruments and in individual and ensemble settings.

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 2: The student improvises melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. improvises simple melodic embellishments and variations on a given melody using pentatonic and/or major keys. 2. improvises melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Melody<ul style="list-style-type: none">• compare/contrast melodic embellishments and melodic variations.• perform embellishments on a given melody using pentatonic and/or major keys.• perform variations on a given melody using pentatonic and/or major keys.2. Rhythm<ul style="list-style-type: none">• identify rhythmic variations in a given melody.• perform rhythmic variations on a given melody.• perform rhythmic variations on a melody of their own choice. <p>All Elements</p> <ul style="list-style-type: none">• perform a set of variations on a melody of their own choice using melodic, rhythmic and other musical components.

Standard 3: Improvising melodies, variations, and accompaniments

Intermediate

Benchmark 3: The student improvises short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a short melody within a selected style, meter, and tonality over a given rhythmic accompaniment.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none">• independently improvise a melody on a given pentatonic scale.• independently improvise a melody on a given pentatonic or major scale, unaccompanied.• independently improvise a melody within a given major key.• independently improvise a melody over a given rhythmic accompaniment. <p>Style</p> <ul style="list-style-type: none">• independently improvise a melody in a given style.• independently improvise an unaccompanied melody in a given style.• independently improvise an accompanied melody in a given style.• improvise consistently in a chosen style.

Standard 3: Improvising melodies, variations, and accompaniments

Proficient

Benchmark 1: The student improvises stylistically appropriate harmonizing parts.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises a stylistically appropriate harmonizing part.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none"> • improvise stylistically appropriate accompaniment in both classical and popular styles. • improvise accompaniments to a familiar melody using major, minor, and complex chords. • compare/contrast several contrapuntal styles of music. e.g., hymns, chorales, gospel and Dixieland. • improvise harmonization to a familiar melody.

Benchmark 2: The student improvises rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor key.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises simple rhythmic and melodic variations on a given melody using pentatonic, major and minor keys.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none"> • compare/contrast melodic variations. • perform variations on a given melody using pentatonic, major and/or minor keys. <p>Rhythm</p> <ul style="list-style-type: none"> • compare/contrast rhythmic variations. • perform rhythmic variations on a given melody. <p>All Elements</p> <ul style="list-style-type: none"> • chose a melody and perform a set of contrasting variations.

Standard 3: Improvising melodies, variations, and accompaniments

Proficient

Benchmark 3: The student improvises original melodies over given chord progressions, each in a consistent style, meter, and tonality.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises original melodies over given chord progressions each in a consistent style, meter, and tonality.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify scale degrees in relationship to major and minor tonality.• explain the harmonic structure of a given chord progression.• improvise a melody on the harmonic structure of a familiar chord progression in various styles.

Standard 3: Improvising melodies, variations, and accompaniments

Advanced

Benchmark 4: The student improvises stylistically appropriate harmonizing parts in a variety of styles.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises stylistically appropriate harmony.</p>	<p>The teacher has students</p> <p>1. Harmony</p> <ul style="list-style-type: none"> • compare and contrast selected harmonic styles and progressions. • improvise harmonic parts to known melodies incorporating: <ul style="list-style-type: none"> ○ bass line ○ obligato ○ countermelodies <p>All Elements</p> <ul style="list-style-type: none"> • improvise harmonic parts for different styles of literature. • improvise harmonic accompaniments while sight-reading an unknown melody. • Improvise harmonic accompaniments while listening to an unfamiliar melody.

Benchmark 5: The student improvises original melodies in a variety of styles, over given chord progressions, and each in a consistent style, meter, and tonality.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. improvises original melodies in a variety of styles, over given chord progressions.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • play scales in all tonalities with various harmonic progressions and embellishments. • improvise melodies with accompaniments in all tonalities, with various harmonic progressions and embellishments expressively in a variety of styles.

Standard 4: Composing and arranging music within specified guidelines

Basic

Benchmark 1: The student creates and arranges music to accompany readings or dramatizations.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses traditional and non-traditional instruments and materials to create a simple rhythmic accompaniment to a poem or story.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none"> • play instruments of various timbres. • select and play appropriate timbres for a given text. <p>Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none"> • demonstrate various dynamics using a variety of instruments. • select and perform appropriate dynamics for a given text. <p>Tempo</p> <ul style="list-style-type: none"> • demonstrate various tempos using instruments. • select and perform appropriate tempos for a given text. <p>All Elements</p> <ul style="list-style-type: none"> • select different texts and create and perform appropriate accompaniments for those texts.

Benchmark 2: The student creates and arranges short songs and instrumental pieces within specified guidelines.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. arranges and creates short songs and/or instrumental pieces.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none"> • vary the rhythm of a known piece. • create a simple rhythmic interlude or ostinato to a known piece. • create and perform a simple rhythmic composition or accompaniment. <p>Melody</p> <ul style="list-style-type: none"> • vary the melody of a known piece. • create a simple melodic introduction or coda to a known piece. • create and perform a simple melody.

Standard 4: Composing and arranging music within specified guidelines

Basic

Benchmark 3: The student uses a variety of sound sources when composing.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes short pieces using a variety of sound sources.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• identify possible sound sources for use in composition.• compare/contrast appropriate sound sources.• create, perform, record and evaluate a short piece using a variety of sound sources.

Standard 4: Composing and arranging music within specified guidelines

Intermediate

Benchmark 1: The student composes short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. composes simple pieces demonstrating unity and variety. 2. composes simple pieces using tension and release. 3. composes simple pieces demonstrating the use of balance (ensemble and/or structural). 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • identify pieces with a variety of melodic, rhythmic and harmonic characteristics. • demonstrate the effect of varying musical characteristics on the unity and variety of a piece. • compose and perform original pieces that include various musical characteristics to demonstrate an understanding of unity and variety in music. <p>Melody</p> <ul style="list-style-type: none"> • identify melodies using stepwise and skipping movement. • compose melodies using stepwise and skipping movement. <p>Form</p> <ul style="list-style-type: none"> • identify contrasting sections of a given piece, (e.g. binary, ternary, rondo and theme and variation). • compose a “B” section given the “A” section. • compose simple variations on a given theme. • compose short work in ternary and/or rondo form. 2. Harmony <ul style="list-style-type: none"> • identify examples of dissonance/consonance. • create a short example of resolution from dissonance to consonance. 3. All Elements <ul style="list-style-type: none"> • identify the balance (ensemble and/or structural) of musical elements in a performance. • compose and perform simple pieces that demonstrate an understanding how balance of musical characteristics contribute to unity, variety, tension and release.

Standard 4: Composing and arranging music within specified guidelines

Intermediate

Benchmark 2: The student arranges simple pieces for voices or instruments other than those for which the pieces were written.

Intermediate Level Indicators	Instructional Examples
The student 1. arranges a simple piece for voices or instruments other than that for which the piece was written.	The teacher has students 1. Rhythm <ul style="list-style-type: none">• identify potential voices or instruments for use in the piece to be arranged.• select an instrument or voice appropriate to the parameters of the given piece.• arrange and perform a selected piece using the instruments and/or voices chosen.

Benchmark 3: The student uses a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

Intermediate Level Indicators	Instructional Examples
The student 1. composes and/or arranges a piece using traditional and nontraditional sound sources and electronic music.	The teacher has students 1. Timbre <ul style="list-style-type: none">• identify various traditional, nontraditional and electronic sounds for use in composition.• compare/contrast traditional, nontraditional and electronic sounds for use in composition.• create or arrange and perform a piece that uses a variety of traditional, nontraditional and electronic sounds.

Standard 4: Composing and arranging music within specified guidelines

Proficient

Benchmark 1: The student composes music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.

Proficient Level Indicators	Instructional Examples
The student 1. composes in at least two distinct styles.	The teacher has students 1. All Elements <ul style="list-style-type: none">• compare and contrast the use of musical elements from different genres, composers and time periods.• arrange a given song in several different styles and periods.• create, perform and evaluate pieces in a least two different styles or genres.

Benchmark 2: The student arranges pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

Proficient Level Indicators	Instructional Examples
The student 1. arranges a piece for voices or instruments other than that for which the piece was written while preserving or enhancing the expressive effect of the music.	The teacher has students 1. All Elements <ul style="list-style-type: none">• identify the unique expressive elements of a given piece.• arrange, perform and evaluate a given piece for voices or instruments other than those for which it was originally intended.

Standard 4: Composing and arranging music within specified guidelines

Proficient

Benchmark 3: The student composes and arranges music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional uses of the sound sources.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. composes and/or arranges a piece for a variety of instruments within their traditional range and use.</p>	<p>The teacher has students</p> <p>1. Timbre</p> <ul style="list-style-type: none">• compare/contrast ranges of selected instruments, voices and sound sources.• compare/contrast traditional uses of instruments, voices and sound sources.• arrange or compose and perform and evaluate a piece that demonstrates knowledge of traditional ranges and uses of instruments and voices.

Standard 4: Composing and arranging music within specified guidelines

Advanced

Benchmark 4: The student composes music, demonstrating imagination and technical skill in applying the principles of composition.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. composes a piece demonstrating traditional and/or nontraditional uses of instruments, voices, and sound sources.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• compare and contrast traditional and/or nontraditional uses of the musical elements (principles of composition).• compose, analyze, perform and evaluate pieces that demonstrate creativity in applying a variety of compositional devices.

Standard 5: Reading and notating music

Basic

Benchmark 1: The student reads whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter.</p>	<p>The teacher has students</p> <p>1. Time</p> <ul style="list-style-type: none"> • respond to <ul style="list-style-type: none"> ○ steady beat. ○ duple and triple meter. ○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter. • identify <ul style="list-style-type: none"> ○ steady beat. ○ duple and triple meter. ○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter. • read <ul style="list-style-type: none"> ○ steady beat. ○ duple and triple meter. ○ quarter, eighth, half, dotted half, whole notes and corresponding rests, in 2/4, 4/4, and then 3/4 meter.

Benchmark 2: The student uses a system (that is, syllable, number, or letters) to read simple pitch notation in the treble clef in major keys.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates simple pitch notation using traditional notation.</p>	<p>The teacher has students</p> <p>1. Pitch</p> <ul style="list-style-type: none"> • respond to visual (pictorial) representation of sounds and notate, on the staff, simple pitch icons using steps, skips, repeats (same). • name the lines and spaces of the treble (g) clef. • read and notate, on the staff, traditional notation in keys of C, G, and F.

Standard 5: Reading and notating music

Basic

Benchmark 3: The student identifies symbols and traditional terms referring to dynamics, tempo, and articulation and interprets them correctly when performing.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. interprets traditional terms and symbols for dynamics, tempo, and articulation in performance.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none"> • respond discriminately to fast/slow, loud/soft, and smooth/detached. • respond to the terms for dynamics (forte, piano), tempo (allegro, largo), and articulation (legato, staccato). • name and define the terms for dynamics (forte, piano) and tempo (allegro, largo). • identify additional terminology for dynamics, tempo, articulation and interpret correctly when performing.

Benchmark 4: The student uses standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. notates using standard symbols, simple dictated patterns for meter, rhythm, pitch, and dynamics.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none"> • notate dictated simple rhythmic patterns. • notate dictated simple rhythmic patterns in 2/4, 4/4, 3/4. <p>Melody</p> <ul style="list-style-type: none"> • notate dictated simple melodic patterns. • notate dictated simple melodic patterns in treble (g) clef. <p>Expression:</p> <p>Dynamics</p> <ul style="list-style-type: none"> • add standard symbols for dynamics to provided patterns.

Standard 5: Reading and notating music

Intermediate

Benchmark 1: The student reads whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 4/4, 6/8, 3/4, 3/8, and alla breve meter signatures.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. reads and notates whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 4/4, 3/4, 6/8, 3/8, and alla breve meter signatures.</p>	<p>The teacher has students</p> <p>1. Time</p> <ul style="list-style-type: none">• respond to<ul style="list-style-type: none">○ subdivided beat in duple or triple meter.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.• identify:<ul style="list-style-type: none">○ subdivided beat in duple or triple.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.• read:<ul style="list-style-type: none">○ subdivided beat in duple or triple meter.○ sixteenth notes, dotted notes and corresponding rests in metrical context.○ 6/8, 3/8, and alla breve meter signatures.

Standard 5: Reading and notating music

Intermediate

Benchmark 2: The student reads at sight simple melodies in both the treble and bass clefs.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads simple melodies in treble and bass clef.</p>	<p>The teacher has students</p> <p>1. Melody</p> <ul style="list-style-type: none">• identify<ul style="list-style-type: none">○ intervals in treble clef○ intervals in bass clef• sing or play<ul style="list-style-type: none">○ intervals in treble clef.○ intervals in bass clef.• sight-read<ul style="list-style-type: none">○ simple melodies in treble clef.○ simple melodies in bass clef.○ simple melodies in treble and bass clef.

Standard 5: Reading and notating music

Intermediate

Benchmark 3: The student identifies and defines standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression [interpretation].

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and defines standard notation symbols.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify<ul style="list-style-type: none">○ standard pitch notation.○ standard time notation (beat, meter, rhythm).○ standard notation for expression (dynamic, tempo, articulation markings)○ form (da capo, fine, :ll)• define standard terminology for<ul style="list-style-type: none">○ pitch○ time—meter, rhythm,○ expression—tempo, dynamic, articulation○ form (e.g. ABA, theme and variation, da capo, fine).

Standard 5: Reading and notating music

Intermediate

Benchmark 4: The student uses standard notation to record [notate] their musical ideas and the musical ideas of others.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. creates and notates a short musical phrase using standard notation. 2. notates a dictated short musical phrase using standard notation. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • create and notate a musical phrase <ul style="list-style-type: none"> ○ using treble and bass clef (grand staff). ○ using common rhythm patterns. ○ adding symbols for dynamics, tempo, articulation, and interpretation. 2. Time <ul style="list-style-type: none"> • notate a dictated musical phrase <ul style="list-style-type: none"> ○ using the grand staff. ○ using 6/8, 3/8, and alla breve with common rhythm patterns. <p>All Expression</p> <ul style="list-style-type: none"> ○ adding symbols for dynamics, tempo, articulation, and interpretation to a dictated musical phrase. ○ adding symbols for dynamics, tempo, articulation, and interpretation to a created musical phrase.

Benchmark 5: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. sight-reads, accurately and expressively, music with a difficulty level of 2. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • sight-read simple music of following selected expressive markings. <ul style="list-style-type: none"> ○ tempo markings only (e.g. allegro, andante, largo) ○ dynamic markings only (e.g. <i>p, f, sfz. cresc.</i>) ○ articulation markings only (e.g. staccato) • sight-read music with a difficulty level of 2 following all expressive markings.

Standard 5: Reading and notating music

Proficient

Benchmark 1: The student demonstrates the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes traditional musical elements: form, melody, rhythm, harmony, style, timbre, and expression when reading an instrumental or vocal score (up to four staves).</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • describe in selected repertoire: <ul style="list-style-type: none"> ○ form ○ time (meter, rhythm, and silences) ○ pitch (melody) ○ harmony ○ timbre ○ expressive elements ○ style

Benchmark 2: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level difficulty of 3 on a scale of 1 to 6.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads, accurately and expressively, music with a difficulty of 3.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • sight-read: <ul style="list-style-type: none"> ○ music at a developmentally appropriate level, using solfege/rhythm syllables, numbers, or letters. ○ music and text following selected expressive markings. ○ music with a difficulty level of 3, following all expressive markings.

Standard 5: Reading and notating music

Advanced

Benchmark 3: The student demonstrates the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. analyzes and evaluates the use of the traditional musical elements; form, melody, rhythm, harmony, style, timbre and expression when reading a full instrumental or vocal score. 2. explains all transpositions and the use of clefs when reading a full instrumental or vocal score. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • <u>identify and explain for selected repertoire</u> <ul style="list-style-type: none"> ○ <u>form (sections, phrases, textural devices)</u> ○ <u>pitch (melodic relationships, harmonic structure)</u> ○ <u>time (meter, rhythmic motifs or compositional devices)</u> ○ <u>expressive controls (tempo, dynamic, articulation)</u> ○ <u>timbre (vocal and instrumental relationships, articulation, pronunciation aspects)</u> ○ <u>stylistic/compositional devices</u> • evaluate for selected instrumental or vocal scores <ul style="list-style-type: none"> ○ <u>form (sections, phrases, textural devices)</u> ○ <u>pitch (melodic relationships, harmonic structure)</u> ○ <u>time (meter, rhythmic motifs or compositional devices)</u> ○ <u>expressive controls (tempo, dynamic, articulation)</u> ○ <u>timbre (vocal and instrumental relationships, articulation, pronunciation aspects)</u> ○ <u>stylistic/compositional devices</u> 2. describe <ul style="list-style-type: none"> • transpositions in an original score • vocal clefs (treble, bass) • instrumental clefs

Standard 5: Reading and notating music**Advanced****Benchmark 4:** The student interprets nonstandard notation symbols used by some 20th century composers.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. interprets nonstandard notation symbols as used in a 20th century composition.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • list and define examples of nonstandard notation symbols in selected repertoire. • identify and discuss meaning of nonstandard notation symbols. • describe composers' interpretations of nonstandard notation. • compare what is heard to the written notation and find the unique characteristics of nonstandard notation. • create a short musical composition utilizing nonstandard notation.

Benchmark 5: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. sight-reads accurately and expressively, music with a difficulty level of 4.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • sight-read music of developmentally appropriate range following all expressive markings. • sight-read level 4 music following all expressive markings.

Standard 6: Listening to, analyzing, and describing music**Basic****Benchmark 1:** The student identifies simple music forms when presented aurally.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies simple music forms when presented aurally (ABA, verse/refrain, etc.).</p>	<p>The teacher has students</p> <p>1. Form</p> <ul style="list-style-type: none"> • compare patterns of music as same or different (phrase structure). • compare/contrast sections as same or different. • recognize and label sections by icon or letter.

Benchmark 2: The student demonstrates perceptual skills by moving, answering questions about, and describing aural examples of music of various styles representing diverse cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes the use of music elements in aural examples from diverse cultures.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • demonstrate the unique musical characteristics of a given culture through movement. • explore the predominant elements of music from various cultures through teacher questioning.

Benchmark 3: The student uses appropriate terminology in explaining music, music notation, music instruments, voices, and music performances.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. uses appropriate vocabulary when explaining music literature, notation, instruments, voices, and performances.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • define music terminology that is developmentally appropriate.

Standard 6: Listening to, analyzing, and describing music

Basic

Benchmark 4: The student identifies the sounds of a variety of instruments, including many orchestra and band instruments from various cultures, as well as children's voices and male and female adult voices.

Basic Level Indicators	Instructional Examples
The student 1. identifies the sounds of a variety of instruments and voices.	The teacher has students 1. Timbre <ul style="list-style-type: none">• identify in isolation, selected instruments and voices.

Benchmark 5: The student responds through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Basic Level Indicators	Instructional Examples
The student 1. responds to selected music characteristics or to specific music events through movement.	The teacher has students 1. Expression <ul style="list-style-type: none">• demonstrate an awareness of music elements with appropriate movement.

Standard 6: Listening to, analyzing, and describing music**Intermediate****Benchmark 1:** The student describes specific music events in a given aural example, using appropriate terminology.

Intermediate Level Indicators	Instructional Examples
The student 1. describes specific music events in a given aural example, using appropriate terminology.	The teacher has students 1. All Elements <ul style="list-style-type: none"> • define specified music vocabulary terms. • identify and label specific music events in a given music selection.

Benchmark 2: The student analyzes the uses of elements of music in aural examples representing diverse genres and cultures

Intermediate Level Indicators	Instructional Examples
The student 1. analyzes the uses of music elements in aural examples representing diverse genres and cultures.	The teacher has students 1. All Elements <ul style="list-style-type: none"> • identify the elements of music used in a given music example. • compare/contrast the way in which the elements of music are used in diverse genres.

Benchmark 3: The student demonstrates knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in her/his analysis of music.

Intermediate Level Indicators	Instructional Examples
The student 1. explains the use of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in a given musical selection.	The teacher has students 1. All Elements <ul style="list-style-type: none"> • identify the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions through guided listening.

Standard 6: Listening to, analyzing, and describing music

Proficient

Benchmark 1: The student analyzes aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.

Proficient Level Indicators	Instructional Examples
The student 1. describes and classifies given aural examples of a varied repertoire of music focusing on the use of elements of music and expressive devices.	The teacher has students 1. All Elements <ul style="list-style-type: none">• identify diverse genres and cultural styles in a given aural example.• classify the elements of music and expressive devices used in the given aural example.

Benchmark 2: The student demonstrates extensive knowledge of the technical vocabulary of music.

Proficient Level Indicators	Instructional Examples
The student 1. demonstrates extensive knowledge of vocabulary unique to appropriate literature.	The teacher has students 1. All Elements <ul style="list-style-type: none">• identify and define genre specific terms for a given musical selection.• categorize technical terms related to specific musical contexts.

Standard 6: Listening to, analyzing, and describing music

Proficient

Benchmark 3: The student identifies and explains compositional devices and techniques used to provide unity and variety and tension and release in a musical work and gives examples of other works that make similar uses of these devices and techniques.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies and explains compositional devices and techniques used to provide tension and release in a musical work and gives examples of other pieces that use these devices and techniques.2. identifies and explains compositional devices and techniques used to provide unity and variety in a musical work and gives examples of other works that use these devices and techniques.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• identify and describe the tension and release in a selected musical work.• classify musical elements used to create tension and release in a musical work.2. Form<ul style="list-style-type: none">• identify and describe the similar and contrasting sections in a selected musical work.• represent the formal structure of similar and contrasting sections in a selected musical work.

Standard 6: Listening to, analyzing, and describing music**Advanced**

Benchmark 4: The student demonstrates the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. describes in detail significant events occurring in a given aural example through various representations.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • list significant musical events in an aural example (e.g., a given historical event [9-11], era [swing band], or culture [African drumming]). • identify and describe significant musical events in an aural example.

Benchmark 5: The student compares ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. compares the creative selections made by composers of a specific genre or style.</p>	<p>The teacher has students</p> <p>1. Style</p> <ul style="list-style-type: none"> • list and classify compositional techniques of the works of several composers in the organization of musical elements of a given style. • compare and contrast two or more composers' use of one musical element in similar works.

Benchmark 6: The student analyzes and describes uses of the elements of music in a given work that make it unique, interesting, and expressive.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. analyzes and describes how the elements of music are combined to create the expressive totality of a work.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none"> • analyze the expressive features of a given work. • describe the expressive effect of specific musical elements.

Standard 7: Evaluating music and music performance

Basic

Benchmark 1: The student devises criteria for evaluating performances and compositions.

Basic Level Indicators	Instructional Examples
The student 1. devises criteria to evaluate a performance or composition.	The teacher has students 1. All Elements <ul style="list-style-type: none">• identify musical elements selected by teacher.• generate a list of descriptors for selected musical elements.• compare/contrast descriptors.• select most appropriate criteria.

Benchmark 2: The student explains, using appropriate music terminology, her/his personal preferences for specific musical works and styles.

Basic Level Indicators	Instructional Examples
The student 1. explains, using appropriate music terminology, their personal preferences for specific musical works and styles.	The teacher has students 1. All Elements <ul style="list-style-type: none">• experience a variety of musical works and styles.• identify the music terminology appropriate for the musical works and styles.

Standard 7: Evaluating music and music performed

Intermediate

Benchmark 1: The student develops criteria for evaluating the quality and effectiveness of music performances and compositions and applies the criteria in their personal listening and performing.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. develops criteria for evaluating the quality and the effectiveness of music performances and compositions. 2. applies quality criteria to personal listening, composing and/or performance. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • describe the musical characteristics of an effective performance or composition. • compare/contrast the quality and effectiveness of varied performances and compositions. 2. <ul style="list-style-type: none"> • make evaluative judgments about the quality and characteristics of a performance or composition.

Benchmark 2: The student evaluates the quality and effectiveness of her/his and others' performances, compositions, arrangements, and improvisations by applying specific criteria.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. uses specific criteria to evaluate her/his and others' performances, compositions, arrangements and/or improvisations. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • determine characteristics of a quality performance, composition, arrangement, and/or improvisation.

Standard 7: Evaluating music and music performed

Proficient

Benchmark 1: The student evolves specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and applies the criteria in her/his personal participation in music.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. develops an ever increasingly complex set of criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements and/or improvisations. 2. applies an ever increasingly complex set of criteria for making informed critical evaluations regarding personal participation in music. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • determine criteria and levels of achievement for judging quality performances, compositions, arrangements, and improvisations. 2. <ul style="list-style-type: none"> • apply a set of criteria for making an informed evaluation of her/his personal participation in music.

Benchmark 2: The student evaluates a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> 1. uses an ever increasingly complex set of criteria to evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models. 	<p>The teacher has students</p> <ol style="list-style-type: none"> 1. All Elements <ul style="list-style-type: none"> • develop criterion and achievement levels based on exemplary models.

Standard 7: Evaluating music and music performed

Advanced

Benchmark 3: The student evaluates a given musical work in terms of its aesthetic qualities and explains the musical means it uses to evoke feelings and emotions.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. evaluates a given musical work in terms of its aesthetic qualities.2. explains the function of musical elements in evoking feelings and emotions.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• determine appropriate aesthetic qualities of a given musical work.2.<ul style="list-style-type: none">• describe connections between music elements and feelings/emotions.

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Basic

Benchmark 1: The student identifies similarities and differences in the meanings of common terms used in the various arts.

Basic Level Indicators	Instructional Examples
The student 1. defines and explains common terms among several art forms (e.g., balance, texture, color, line).	The teacher has students 1. All Elements <ul style="list-style-type: none">• respond to selected terms common to music and another art form.• identify selected terms common to music and other art forms.

Benchmark 2: The student identifies ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Basic Level Indicators	Instructional Examples
The student 1. identifies the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.	The teacher has students 1. <ul style="list-style-type: none">• identify the conceptual elements of a selected discipline or disciplines in the school.• respond to the conceptual elements of another discipline as it relates to the conceptual elements of music.

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Intermediate

Benchmark 1: The student compares, in two or more arts, how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.

Intermediate Level Indicators	Instructional Examples
The student 1. compares and contrasts the unique conceptual elements of two or more art forms as they are used to communicate similar events, scenes, emotions, or ideas.	The teacher has students 1. All Elements <ul style="list-style-type: none">• describe the conceptual elements of various art forms.• respond to the conceptual elements of a given musical selection through a different art form.

Benchmark 2: The student describes ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Intermediate Level Indicators	Instructional Examples
The student 1. describes the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.	The teacher has students 1. All Elements <ul style="list-style-type: none">• describe similarities between the conceptual elements of another discipline and the conceptual elements of music.• respond to similarities between the conceptual elements of another discipline and the conceptual elements of music.

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Proficient

Benchmark 1: The student explains and cites examples of how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts.

Proficient Level Indicators	Instructional Examples
The student 1. creates an original work and cites examples that influenced her/his artistic/creative processes and organizational principles.	The teacher has students 1. All Elements <ul style="list-style-type: none">list or identify attributes of the artistic/creative processes and organizational principles in a given art form.compare and contrast the artistic/creative processes and organizational principles of two or more art forms.

Benchmark 2: The student compares characteristics of two or more arts, within a particular historical period or style, and cites examples from various cultures.

Proficient Level Indicators	Instructional Examples
The student 1. compares characteristics of two or more arts within a particular historical period or style and cites examples from various cultures.	The teacher has students 1. All Elements <ul style="list-style-type: none">list characteristics of two or more art forms from a given historical period and/or culture.

Benchmark 3: The student explains ways in which the principles and subject matter of various disciplines outside the arts interrelated with those of music.

Proficient Level Indicators	Instructional Examples
The student 1. explains the ways in which the content and conceptual elements of various disciplines outside the arts are interrelated with those of music.	The teacher has students 1. All Elements <ul style="list-style-type: none">identify the conceptual elements of various disciplines outside of music.

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Advanced

Benchmark 4: The student compares the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. compares and contrasts artistic/creative processes and organizational principles of two or more art forms from given historical periods.2. compares and contrasts artistic/creative processes and organizational principles of two or more art forms from given cultures.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• identify, respond to, and evaluate the unique attributes (artistic processes and organizational principles) of an art work from a given historical period.2.<ul style="list-style-type: none">• identify, respond to, and evaluate the unique attributes (artistic processes and organizational principles) of an art work from a given culture.

Benchmark 5: The student explains how the roles of creators, performer, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. evaluates the effectiveness of the interrelationships between creators, performers, and others involved in a production or presentation of the arts.	<p>The teacher has students</p> <ol style="list-style-type: none">1. All Elements<ul style="list-style-type: none">• identify and define the various participants in the production and presentation of a given art form.• categorize the roles and responsibilities of listed participants in the production and presentation of multiple art forms (creator, performer, other).

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 1: The student identifies by genre or style aural examples of music from various historical periods and cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. identifies by genre or style, aural examples of music from various historical periods. 2. identifies by genre or style, aural examples of music from various cultures.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Form<ul style="list-style-type: none">• hear, identify, and perform patterns which characterize cultures and/or historical periods.• hear, identify, and perform instrumental patterns which characterize cultures and/or historical periods.• hear, identify, and perform simple melodic phrases from various cultures and/or historical periods. 2. Timbre<ul style="list-style-type: none">• hear and identify instruments of various cultures and/or historical periods.• identify by name the instruments of various cultures and/or historical periods.• hear and identify vocal timbres of various cultures and/or historical periods.

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 2: The student describes in simple terms how elements of music are used in music examples from various cultures of the world.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. explains how elements of music are used in various cultures.</p>	<p>The teacher has students</p> <p>1. Rhythm</p> <ul style="list-style-type: none">listen to, move to and describe the use of pulse and rhythmic patterns in selected examples of various cultures. <p>Melody</p> <ul style="list-style-type: none">respond to and describe the melodic content of selected cultural examples. <p>Timbre</p> <ul style="list-style-type: none">describe in developmentally appropriate vocabulary the timbre (musical sounds) of selected cultural examples. <p>Harmony</p> <ul style="list-style-type: none">listen to and describe appropriate cultural musical examples in developmentally appropriate vocabulary the harmonic content of selected cultural examples. <p>Form, Style</p> <ul style="list-style-type: none">listen to and describe in developmentally appropriate vocabulary the form/style of selected cultural examples. <p>Expression</p> <ul style="list-style-type: none">listen to and describe in developmentally appropriate vocabulary how expressive elements are used in various cultural examples.

Standard 9: Understanding music in relation to history and culture

Basic

Benchmark 3: The student identifies various uses of music in her/his daily experiences and describes characteristics that make certain music suitable for each use.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and describes characteristics of music used in her/his daily life.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none">• determine when and where music is a part of their daily lives in and outside the music classroom.• identify music as a part of their daily lives.• identify/describe genre or style of music used in their daily lives (e.g., classical, march, pop, folk).• identify/describe characteristics of music in their daily lives (e.g., sad, scary, soothing).

Benchmark 4: The student identifies and describes roles of musicians in various music settings and cultures.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. classifies the roles of musicians in various music settings and cultures.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify various music professions (e.g. opera singer, disc jockey, composer, director, technicians).• identify the role of musicians in various cultures.

Benchmark 5: The student demonstrates audience behavior appropriate for the context and style of music performed.

Basic Level Indicators	Instructional Examples
<p>The student</p> <p>1. demonstrates appropriate behavior while attending live musical events.</p>	<p>The teacher has students</p> <p>1. All Elements</p> <ul style="list-style-type: none">• identify appropriate concert behaviors in various musical settings.• demonstrate appropriate concert behaviors in various musical settings (classroom listening and/or live concerts).

Standard 9: Understanding music in relation to history and culture

Intermediate

Benchmark 1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of cultures.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> describes specific characteristics (elements) of genres and styles from various cultures. 	<p>The teacher has students</p> <ol style="list-style-type: none"> Form <ul style="list-style-type: none"> identify the predominant element found in selected genres and styles from various cultures. compare and contrast the elements of selected genres and styles of various cultures using age appropriate vocabulary.

Benchmark 2: The student classifies by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristics) musical works and explain the characteristics [elements] that cause each work to be considered exemplary.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none"> identifies selected repertoire by genre, style, historical period and composer. classifies selected repertoire by genre, style, historical period and composer. explains the characteristics (elements) that cause the repertoire to be considered exemplary. 	<p>The teacher has students</p> <ol style="list-style-type: none"> Rhythm <ul style="list-style-type: none"> listen and define genre, style, historical period and composer of the selected repertoire. <ul style="list-style-type: none"> analyze characteristics (elements) of selected exemplary repertoire. <ul style="list-style-type: none"> compare and contrast characteristics (elements) that cause the repertoire to be considered exemplary.

Standard 9: Understanding music in relation to history and culture

Intermediate

Benchmark 3: The student compares, in several cultures of the world, functions music serves, roles of musicians, and conditions under which is typically performed.

Intermediate Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. compares the function music serves in selected cultures of the world.2. compares the role of a musician in selected cultures of the world.3. compares avenues of performance in selected cultures of the world.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Expression<ul style="list-style-type: none">• identify how music serves the people from many cultures of the world (e.g. tribal rituals, religious ceremonies, celebrations).2.<ul style="list-style-type: none">• identify the role of a musician in various cultures of the world (e.g. tribal chief, Jewish Rabbi, composer, performer, etc.).3.<ul style="list-style-type: none">• describe the environment where music is performed in various cultures of the world.(e.g. concert, dramatic presentation, church, outdoors, etc.).

Standard 9: Understanding music in relation to history and culture

Proficient

Benchmark 1: The student classifies, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explains the reasoning behind her/his classification.

Proficient Level Indicators	Instructional Examples
The student 1. classifies new examples of music by genre/style, by historical period, and/or culture. 2. explains the reasoning for the classification.	The teacher has students 1. Style <ul style="list-style-type: none">analyze and discuss new examples of music by genre/style, by historical period, and/or culture. 2. <ul style="list-style-type: none">explain the reasoning behind their analysis.

Benchmark 2: The student identifies sources of American music genres, trace the evolution of those genres, and cites well-known musicians associated with them.

Proficient Level Indicators	Instructional Examples
The student 1. identifies various genres of American music, their historical origins, and associated well-known musicians.	The teacher has students 1. Rhythm <ul style="list-style-type: none">listen and define various genres (types) of American music (e.g., work songs, march, gospel, jazz, barbershop, Broadway, folk, etc.).analyze the historical origins of American music.list well-known musicians of American music (e.g. Burl Ives-folk songs; Louis Armstrong-jazz; Sousa-march; etc.).

Standard 9: Understanding music in relation to history and culture

Proficient

Benchmark 3: The student identifies various roles that musicians perform, cites representative individuals who have functioned in each role, and describes their activities and achievements.

Proficient Level Indicators	Instructional Examples
<p>The student</p> <ol style="list-style-type: none">1. recalls the various roles of musicians and how they function in each role.2. describes the activities and achievements of various musicians.	<p>The teacher has students</p> <ol style="list-style-type: none">1. Expression<ul style="list-style-type: none">• classify individual musicians as they function in various roles (e.g., conductor, technician, composer, performer, etc.).2. describe the activities and achievements of individual musicians.

Standard 9: Understanding music in relation to history and culture

Advanced

Benchmark 4: The student identifies and explains the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural content.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and explains the stylistic features of a given musical work and its relationship to historical and cultural content.</p>	<p>The teacher has students</p> <p>1. Expression</p> <ul style="list-style-type: none">• based on prior knowledge, analyze the stylistic features of a given musical work.• research the historical and/or cultural content of the musical work.• explain how the stylistic features define the aesthetic value of the musical work.

Benchmark 5: The student identifies and describes music genres or styles that show the influence of two or more cultural traditions, identifies the cultural source of each influence, and traces the historical conditions that produced the synthesis of influences.

Advanced Level Indicators	Instructional Examples
<p>The student</p> <p>1. identifies and describes music genres or styles that show the influence of two or more cultural sources.</p> <p>2. evaluates the historical conditions that produced the combination of influences.</p>	<p>The teacher has students</p> <p>1.</p> <ul style="list-style-type: none">• based on prior knowledge, define genres or styles that show influences of two or more cultural traditions. <p>2.</p> <ul style="list-style-type: none">• based on prior knowledge, examine the cultural source of each influence (e.g. jazz-African, gospel; march-American, military; etc.).• based on prior knowledge, assess the historical conditions that existed in the cultures during that time period.

Scope & Sequence

Standard 1: Singing, alone and with others, a varied repertoire of music

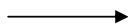
Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo	Sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles	→	→
Sing expressively, with appropriate dynamics, phrasing, and interpretation			
—————	Sing, with expression and technical accuracy, a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory	Sing, with expression and technical accuracy, a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory	Sing, with expression and technical accuracy, a large and varied repertoire or vocal literature with a level of difficulty 5, on a scale of 1 to 6
Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures	Sing music, representing diverse genres and cultures, with expression appropriate for the work being performed		
Sing ostinatos, partner songs, and rounds	Sing music written in two and three parts	Sing music in four parts, with and without accompaniment	Sing music in more than four parts

Standard 1: Singing, alone and with others, a varied repertoire of music

Grades K-4

Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

Grades 5-8



[chordal ensemble]
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 songs performed from memory

Grades 9-12, Proficient

Demonstrate well-developed ensemble skills

Grades 9-12, Advanced

Sing in small ensembles with one student on a part

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Perform on pitch, in rhythm, and appropriate dynamics and timbre, and maintain a steady tempo	Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control	→	→
Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments			
—————	Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6	Perform, with expression and technical accuracy, a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6	Perform, with expression and technical accuracy, a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6
Perform expressively a varied repertoire of music representing diverse genres and styles	Perform music representing diverse genres and cultures, with expression appropriate for the work being performed		

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Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Echo short rhythms and melodic patterns	Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument	—————▶	—————▶
Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor	—————▶	Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skill	—————▶
Perform independent instrumental parts while other students sing or play contrasting parts	—————▶	Perform in small ensembles with one student on a part	—————▶
	[instrumental ensemble/class] Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory		

Standard 3: Improvising melodies, variations, and accompaniments

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Improvise “answers” in the same style to given rhythmic and melodic phrases			
Improvise simple rhythmic and melodic ostinato accompaniments	Improvise simple harmonic accompaniments	Improvise stylistically appropriate harmonizing parts	Improvise stylistically appropriate harmonizing parts in a variety of styles
Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies	Improvise short melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys	Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys	→
Improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means	Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality	Improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality	Improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

Standard 4: Composing and arranging music within specified guidelines

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Create and arrange music to accompany readings or dramatizations			
Create and arrange short songs and instrumental pieces with specified guidelines	Compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	Compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect	Compose music, demonstrating imagination and technical skill in applying the principles of composition
_____	Arrange simple pieces of voices or instruments other than those for which the pieces were written	Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music	—————>
Use a variety of sound sources when composing	Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging	Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources	—————>

Standard 5: Reading and notating music

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures	Read a whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures	Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used	Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs
Use a system (e.g., syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys	Read at sight simple melodies in both the treble and bass clef	→	→
Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interprets them correctly when performing	Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression	→	→
Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher	Use standard notation to record their musical ideas and the musical ideas of others	→	Interpret nonstandard notation symbols used by some twentieth-century composers
_____	_____	_____	_____
	[choral/instr. ensemble/class] Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6	[choral/instr. ensemble/class] Sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6	[choral/instr. ensemble/class] Sight-read, accurately and expressively, music with a level difficulty of 4, on a scale of 1 to 6

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Standard 6: Listening to, analyzing, and describing music

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Identify simple music forms when presented aurally	→	→	→
Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures	Describe specific music events in a given aural example, using appropriate terminology	→	Demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
→	Analyze the uses of elements of music in aural examples representing diverse genres and cultures	Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices	→
Use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances	Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyzes of music	Demonstrate extensive knowledge of the technical vocabulary of music	→
Identify the sounds of variety of instruments, including many orchestra and band instruments, and instruments form various cultures, as well as children's voices and male and female adult voices	→	→	→

Standard 6: Listening to, analyzing, and describing music

Grades K-4

Grades 5-8

Grades 9-12, Proficient

Grades 9-12, Advanced

Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music

Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work that makes similar uses of these devices and techniques

Compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style

Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

Standard 7: Evaluating music and music performances

Grades K-4

Devise criteria for evaluating performances and compositions

Explain, using appropriate music terminology, their personal preferences for specific musical works and styles

Grades 5-8

Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their listening and performing

Evaluate the quality and effectiveness of their own and others' performances, composition, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

Grades 9-12, Proficient

Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music

Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

Grades 9-12, Advanced

Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions



Standard 8: Understanding relationships between music, the other arts, and disciplines

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Identify similarities and differences in the meanings of common terms used in the various arts	Compare in two or more arts how the characteristic materials of each art (that is, sound of music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of arts	Explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples	Compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
_____	_____	_____	Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts
_____	_____	Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures	—————>
Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music	Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music	Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music	—————>

Standard 9: Understanding music in relation to history and culture

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
Identify by genre or style aural examples of music from various historical periods and cultures	→	Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications	→
Describe in simple terms how elements of music are used in music examples from various cultures of the world	Describe distinguishing characteristics of representative music genres and styles from a variety of cultures	→	Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
_____	Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary	→	→
_____	_____	Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them	→

Standard 9: Understanding music in relation to history and culture

Grades K-4

Grades 5-8

Grades 9-12, Proficient

Grades 9-12, Advanced

Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

—————>

—————>

—————>

Identify and describe roles of musicians in various music settings and cultures

Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed

Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements

—————>

Demonstrate audience behavior appropriate for the context and style of music performed

**Kansas Model Standards for Learning: Music Education
Lesson Plan Format**

Class _____
Grade(s) _____
Level _____

Standard(s): Benchmark # Indicator #	
Essential Question(s): Written from the student's point of view—"Why do," "How does," "If I, then," "What do I need to ," "What makes?" "In what ways do ?"	
Other curriculum standards addressed but not assessed: Other standards addressed, including those outside of music.	
Title:	
Lesson Objective(s): The student will .	
Assessment(s): 1. A brief description of the type of assessment and the criteria for what is being assessed. 2. The fully written assessment is on a separate page at the end of the lesson.	
Timeline: How many class periods/rehearsals and how much time.	
Materials/Repertoire: Music, supplies, resources, etc.	Vocabulary: The vocabulary matches the lesson and assessments.
Instructional Strategies: Strategies are listed in this box. These will include building school improvement strategies as well as instructional strategies specific to music (see list in the glossary).	
Lesson Sequence (plan): Instructional strategies are described in the activities for the lesson.	
EXTENSIONS as appropriate	

**Elementary General Music
Lesson 1**

Class: General Music
Grade(s): K-2
Level: Basic

<p>Standard 1: Singing, alone and with others, a varied repertoire of music Basic Level Benchmark 1.1: The student sings independently, on pitch, and in rhythm, with appropriate timbre, diction, and posture, and maintains a steady tempo [beat]. Basic Level Indicator 1.1.1: The student independently uses a developmentally appropriate voice to sing diatonic songs of at least an octave while maintaining accurate pitch, correct posture, and precise articulation (diction).</p>	
<p>Essential Question(s): How do I use my voice to sing?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 9: Understanding music in relation to history and culture Basic Level Benchmark 9.5: The student demonstrates audience behavior appropriate for the context and style of music performed. Basic Level Indicator 9.5.1: The student demonstrates appropriate behavior while attending live musical events.</p>	
<p>Title: Appropriate Use of Singing Voice</p>	
<p>Lesson Objective(s): The student will independently demonstrate developmentally appropriate singing voice by matching pitch and vocal placement in a short echo song format.</p>	
<p>Assessment(s): The students will be assessed informally and frequently while singing in small groups during class sessions to check for understanding. Once per quarter, students will independently sing a given passage and will be formally assessed using the Singing Skills Rubric. Students will self-assess using a pictorial rating sheet for kindergarten and first semester first grade, and a numerical rating sheet for second semester first grade and second grade. Self-assessments may also be verbal or through a physical signal. It is recommended that the teacher tracks student data over multiple years using the Singing Skills Development Form.</p>	
<p>Timeline: Initially the lesson will take 10-15 minutes a day for 4-5 days. The lesson should be repeated with new songs in order to track student progress.</p>	
<p>Materials/Repertoire: A variety of songs taken from classroom music texts, song collections, and folk music sources.</p>	<p>Vocabulary: Voices: whisper, speaking, singing, shouting.</p>
<p>Instructional Strategies: Active Participation Strategies include Every Person Responds (EPR), Hold Up the Picture, and Choral Work (singing in groups). Music specific strategies include Rote Teaching, Call/Response, and Echo, Direct Instruction and Teacher Modeling.</p>	

Lesson Sequence:

1. Introduce four voices through the following chant using appropriate voices:

This is my whisper voice. This is my speaking voice.
This is my singing voice. This is my shouting voice.
 s m l s s m

2. Facilitate class discussion concerning appropriate times and places for each voice.
3. Have students identify voices by holding up cards and using the **Every Person Responds** strategy.
4. Have students individually demonstrate voices.
5. Teach a simple song (use limited pitches) that involves student echoes.
6. Have students respond first as a whole class and then in gradually smaller groups (boys/girls, by row, in quartets, trios, and duets) and eventually as individuals.
7. Discuss proper concert etiquette and review daily.
8. Review daily the types of voices, when and where to use them, things to think about when singing, and what we can do to improve individually and as a group. Teacher may use a toy microphone to indicate individual student turn and whole group turn.
9. Once per quarter, evaluate individual singing using the **Singing Skill Rubric** for individual assessment and the **Singing Skills Developmental Form** for teacher assessment.
10. Have students self-assess using a pictorial rating sheet for kindergarten and first semester first grade, and a number rating system for second semester first grade and second grade.

Teacher Tips:

1. Start with short, simple responses (so, mi, la)
2. Build student confidence by practicing as a group before checking individuals.
3. Track student progress across three years with the Singing Skills Developmental Form (i.e., decide ahead of time what order to have the students sing in and sort the cards before class).
4. Change the order of students performing to help with proper concert etiquette.
5. Provide positive teacher responses and suggestions for improvement as some students will not be as confident and willing to perform as others.
6. Use songs listed on the **Singing Skills Developmental Form** or others you feel are appropriate for your students.
7. Revise the assessment tools to fit the needs of your class.

Singing Skills Development Form

Student Name _____

Kindergarten Class _____ First Grade Class _____ Second Grade Class _____

Grade-Quarter	Rubric Score	Song Suggestion	Resource
K-1Q		Cuckoo, Where Are You?	Traditional folk song
K-2Q		Jack Be Nimble	Traditional folk song
K-3Q		A-Hunting We Will Go	Traditional folk song
K-4Q		Old MacDonald	Traditional folk song
1-1Q		Old MacDonald	Traditional folk song
1-2Q		Jingle Bells-chorus only	Traditional folk song
1-3Q		Hickory Dickory Dock	Traditional folk song
1-4Q		B I N G O	Traditional folk song
2-1Q		Hickory Dickory Dock	Traditional folk song
2-2Q		B I N G O	Traditional folk song
2-3Q		Three Blind Mice	Traditional folk song
2-4Q		Home on the Range	Traditional folk song

Singing Skills Rubric

- 4 echo with appropriate vocal placement and accurate pitches
- 3 echo with appropriate vocal placement and some accurate pitches
- 2 echo with inappropriate vocal placement and few accurate pitches
- 1 minimal or no response

Numerical Rating Self-Assessment
Singing Voice

I used my singing voice:

1 not at all	2 a little bit of the time	3 most of the time	4 all of the time
------------------------	---	---------------------------------	--------------------------------

My effort level showed:

1 I didn't try	2 I tried a little	3 I tried most of the time	4 I did my best
--------------------------	------------------------------	---	---------------------------

To improve, I am:

1 seeing a need to get better	2 willing to work a little to get better	3 will to work to get better	4 willing to work hard to get better
---	--	---	--

Name _____
Class _____

Numerical Rating Self-Assessment
Singing Voice

I used my singing voice:

1 not at all	2 a little bit of the time	3 most of the time	4 all of the time
------------------------	---	---------------------------------	--------------------------------

My effort level showed:

1 I didn't try	2 I tried a little	3 I tried most of the time	4 I did my best
--------------------------	------------------------------	---	---------------------------

To improve, I am:

1 seeing a need to get better	2 willing to work a little to get better	3 will to work to get better	4 willing to work hard to get better
---	--	---	--

Name _____
Class _____

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Numerical Rating Self-Assessment
Singing Voice

I used my singing voice:

1 not at all	2 a little bit of the time	3 most of the time	4 all of the time
------------------------	---	---------------------------------	--------------------------------

My effort level showed:

1 I didn't try	2 I tried a little	3 I tried most of the time	4 I did my best
--------------------------	------------------------------	---	---------------------------

To improve, I am:

1 seeing a need to get better	2 willing to work a little to get better	3 will to work to get better	4 willing to work hard to get better
---	--	---	--

Name _____
Class _____

Numerical Rating Self-Assessment
Singing Voice

I used my singing voice:

1 not at all	2 a little bit of the time	3 most of the time	4 all of the time
------------------------	---	---------------------------------	--------------------------------

My effort level showed:

1 I didn't try	2 I tried a little	3 I tried most of the time	4 I did my best
--------------------------	------------------------------	---	---------------------------

To improve, I am:

1 seeing a need to get better	2 willing to work a little to get better	3 will to work to get better	4 willing to work hard to get better
---	--	---	--

Name _____
Class _____

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Pictorial Self-Assessment
Singing Voice

I used my singing voice.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

Pictorial Self-Assessment
Singing Voice

I used my singing voice.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

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Pictorial Self-Assessment
Singing Voice

I used my singing voice.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

Pictorial Self-Assessment
Singing Voice

I used my singing voice.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

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**Elementary General Music
Lesson 2**

Class: General Music
Grade(s): 1-2
Level: Basic

<p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Basic Level Benchmark 2.2: The student performs easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments. Basic Level Indicator 2.2.1: The student performs rhythmic patterns accurately and independently on classroom instruments.</p>	
<p>Essential Question(s): How important is one person in a group context?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 5: Reading and notating music Basic Level Benchmark 5.1: The student reads whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. Basic Level Indicator 5.1.1: The student reads and notates whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter (signatures). Standard 9: Understanding music in relation to history and culture Basic Level Benchmark 9.5: The student demonstrates audience behavior appropriate for the context and style of music performed. Basic Level Indicator 9.5.1: The student demonstrates appropriate behavior while attending live musical events.</p>	
<p>Title: Speech Piece Accompaniment</p>	
<p>Lesson Objective(s): The student will perform rhythmic patterns accurately and independently on classroom instruments by reading text and rhythmic notation.</p>	
<p>Assessment(s): The students will be assessed informally and frequently while performing in small groups during class sessions to check for understanding. Students will perform their assigned parts independently and will be formally assessed using the Performing Rhythms Scoring Rubric. Students will self-assess using the Pictorial Rating Sheet.</p>	
<p>Timeline: 2 class sessions, approximately 30 minutes each (doesn't need to take entire class sessions)</p>	
<p>Materials/Repertoire: Speech pieces (original or from published resources), classroom instruments, visual representation of the speech piece large enough for all students to read</p>	<p>Vocabulary: Instrument names, time signature, measure, bar line, double bar line, quarter note, pair of eighths, quarter rests</p>
<p>Instructional Strategies: Active participation strategies including choral work. Music specific strategies including Iconic Representation and note value teaching.</p>	

Lesson Sequence:**Bugs, Bugs, Bugs**

Julie Linville

The musical score is written in 4/4 time and consists of four staves. The Voice staff has four measures of music with lyrics: 'Bugs, bugs, bugs.' (quarter, quarter, quarter), 'cree py craw ly bugs.' (quarter, quarter, quarter, quarter, quarter, quarter), 'Do you think ba by bugs' (quarter, quarter, quarter, quarter, quarter, quarter), and 'give their ma mas hugs.' (quarter, quarter, quarter, quarter). The Tambourine staff has a rhythmic pattern of quarter notes and rests. The Wood Blocks staff has a rhythmic pattern of quarter notes and rests. The Drum staff has a rhythmic pattern of quarter notes and rests.

1. Introduce the speech piece and review note and rest values.
2. Have students read the words and clap the rhythm.
3. Have students read and "stomp" the drum part.
4. Have students "stomp" the drum part while instructor recites speech piece.
5. Divide class in half and assign one group the speech piece and the other the drum part and practice, and then trade parts.
6. Continue in this manner until all parts have been rehearsed.
7. Transfer to rhythm instruments.

Teacher Tips:

1. Allow adequate practice time before assessing the students.
2. This lesson can be adapted using a variety of rhythmic speech pieces.
3. Revise the assessment tools to fit the needs of your class.

<p style="text-align: center;">Scoring Rubric Performing Rhythms</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>E-Exceeds Standards-correctly played rhythm with steady beat, no hesitations, and no teacher prompts</p> <p>S-Satisfactorily Standards-correctly played rhythm with steady beat but had a few hesitations</p> <p>P-Progressing Standards-attempted to play rhythm but had several errors, without steady beat, and with several hesitations and/or teacher prompts</p> <p>N-Not Standards-did not know where to begin and needed teacher prompts on nearly all notes</p>	<p style="text-align: center;">Scoring Rubric Performing Rhythms</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>E-Exceeds Standards-correctly played rhythm with steady beat, no hesitations, and no teacher prompts</p> <p>S-Satisfactorily Standards-correctly played rhythm with steady beat but had a few hesitations</p> <p>P-Progressing Standards-attempted to play rhythm but had several errors, without steady beat, and with several hesitations and/or teacher prompts</p> <p>N-Not Standards-did not know where to begin and needed teacher prompts on nearly all notes</p>
<p style="text-align: center;">Scoring Rubric Performing Rhythms</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>E-Exceeds Standards-correctly played rhythm with steady beat, no hesitations, and no teacher prompts</p> <p>S-Satisfactorily Standards-correctly played rhythm with steady beat but had a few hesitations</p> <p>P-Progressing Standards-attempted to play rhythm but had several errors, without steady beat, and with several hesitations and/or teacher prompts</p> <p>N-Not Standards-did not know where to begin and needed teacher prompts on nearly all notes</p>	<p style="text-align: center;">Scoring Rubric Performing Rhythms</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>E-Exceeds Standards-correctly played rhythm with steady beat, no hesitations, and no teacher prompts</p> <p>S-Satisfactorily Standards-correctly played rhythm with steady beat but had a few hesitations</p> <p>P-Progressing Standards-attempted to play rhythm but had several errors, without steady beat, and with several hesitations and/or teacher prompts</p> <p>N-Not Standards-did not know where to begin and needed teacher prompts on nearly all notes</p>

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Pictorial Self-Assessment
Playing Rhythms

I played the rhythms correctly.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

Pictorial Self-Assessment
Playing Rhythms

I played the rhythms correctly.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

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Pictorial Self-Assessment
Playing Rhythms

I played the rhythms correctly.

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I tried my best.

got it getting there not yet



Name _____
Class _____

Pictorial Self-Assessment
Playing Rhythms

I played the rhythms correctly.

got it getting there not yet



I tried my best.

got it getting there not yet



Name _____
Class _____

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**Elementary General Music
Lesson 3**

Class: General Music
Grade(s): 3-5
Level: Basic

<p>Standard 3: Improvising melodies, variations, and accompaniments Basic Level Benchmark 3.3: The student improvises simple rhythmic variations and simple melodic embellishments on familiar melodies. Basic Level Indicator 3.3.2: The student improvises an original melodic embellishment on a given melody.</p>	
<p>Essential Question(s): How can change make things different?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing, alone and with others, a varied repertoire of music Basic Level Benchmark 1.1: The student sings independently, on pitch, and in rhythm, with appropriate timbre, diction, and posture, and maintains a steady tempo (beat). Basic Level Indicator 1.1.2: The student demonstrates, with a steady tempo (steady beat), accurate duration of each pitch in simple meters. Standard 2: Playing, alone and with others, a varied repertoire of music Basic Level Benchmark 2.2: The student performs easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments. Basic Level Indicator 2.2.1: The student performs rhythmic patterns accurately and independently on classroom instruments. Basic Level Indicator 2.2.2: The student performs melodic patterns accurately and independently on classroom instruments. Standard 9: Understanding music in relation to history and culture Basic Level Benchmark 9.5: The student demonstrates audience behavior appropriate for the context and style of music performed. Basic Level Indicator 9.5.1: The student demonstrates appropriate behavior while attending live musical events.</p>	
<p>Title: Melodic Improvisation</p>	
<p>Lesson Objective(s): The student will improvise a given melody by performing on pitched classroom instruments.</p>	
<p>Assessment(s): The students will be assessed informally and frequently while performing in small groups during class sessions to check for understanding. Students will improvise independently and will be formally assessed using the Improvisation Scoring Rubric.</p>	
<p>Timeline: 2-3 lessons prior to assessment</p>	
<p>Materials/Repertoire: Rondo rhyme, classroom instruments (pitched and unpitched), poster with words/rhythms/pitches</p>	<p>Vocabulary: Improvisation, melody, rondo, rhythm, phrase, question and answer phrases, augmentation, diminution, retrograde, inversion</p>

Instructional Strategies:

Active Participation Strategies include Pairs Check.
 Cross curriculum strategies include full group Instruction.
 Music specific strategies include Iconic Representation, Rote Teaching, and Call/Response.

Lesson Sequence:**Rondo Rhyme**

Elementary Committee

A

Voice

VibraSlap

Drums

A's the part of ron do that keeps com ing back. Now its time to im prove, Do you have the knaok?

1. Teach the voice part for the A section of Rondo Rhyme.
2. Add drum and vibraslap part.
3. Teach bordun and have students practice.

Rondo Rhyme Bordun

Elementary Committee

B

Bass Xylo.

4. Discuss vocabulary.
5. Model improvisation on alto or soprano xylophone using mi, re, do. Include improvisational techniques such as augmentation, diminution, inversion, and retrograde as well as rhythmic and melodic variations.
6. Divide into small groups to practice and share improvisations (Pairs Check).
7. Whole class performance of rondo with rotation of students improvising during the B section.

Teacher Tips:

1. Model many improvisational examples.
2. Allow adequate experimentation before assessing the students.
3. Adapt this lesson using a variety of pieces.
4. Revise the assessment tool to fit the needs of your class.
5. Consider video taping the improvisation performances to aid students with self-assessment.

<p style="text-align: center;">Scoring Rubric Improvisation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>+ = Got it! < = Getting there. - = Not yet.</p> <p>_____ 1. Did the performance meet guidelines?</p> <p>_____ 2. Did the performer maintain tempo during improvisation?</p> <p>_____ 3. Did the improvisation begin and end at the correct time?</p>	<p style="text-align: center;">Scoring Rubric Improvisation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>+ = Got it! < = Getting there. - = Not yet.</p> <p>_____ 1. Did the performance meet guidelines?</p> <p>_____ 2. Did the performer maintain tempo during improvisation?</p> <p>_____ 3. Did the improvisation begin and end at the correct time?</p>
<p style="text-align: center;">Scoring Rubric Improvisation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>+ = Got it! < = Getting there. - = Not yet.</p> <p>_____ 1. Did the performance meet guidelines?</p> <p>_____ 2. Did the performer maintain tempo during improvisation?</p> <p>_____ 3. Did the improvisation begin and end at the correct time?</p>	<p style="text-align: center;">Scoring Rubric Improvisation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>+ = Got it! < = Getting there. - = Not yet.</p> <p>_____ 1. Did the performance meet guidelines?</p> <p>_____ 2. Did the performer maintain tempo during improvisation?</p> <p>_____ 3. Did the improvisation begin and end at the correct time?</p>

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**Elementary General Music
Lesson 4**

Class: General Music
Grade(s): 4-6
Level: Basic

Standard 4: Composing and arranging music within specified guidelines
Basic Level Benchmark 4.2: The student creates and arranges short songs and instrumental pieces within specified guidelines.
Basic Level Indicator 4.2.1: The student arranges and creates short songs and/or instrumental pieces.

Essential Question(s):
How can I use skills and knowledge I've gained to create something new?

Other curriculum standards addressed but not assessed:

Standard 1: Singing, alone and with others, a varied repertoire of music

Basic Level Benchmark 1.1: The student sings independently, on pitch, and in rhythm, with appropriate timbre, diction, and posture, and maintains a steady tempo [beat].

Basic Level Indicator 1.1.1: The student independently uses a developmentally appropriate voice to sing diatonic songs of at least an octave while maintaining accurate pitch, correct posture, and precise articulation (diction).

Basic Level Indicator 1.1.2: The student demonstrates, with a steady tempo [steady beat], accurate duration of each pitch in simple meters.

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Basic Level Benchmark 2.1: The student performs on pitch, and in rhythm, with appropriate dynamics, timbre, and maintains a steady tempo [beat].

Basic Level Indicator 2.1.1: The student performs a short song with accurate pitch.

Standard 5: Reading and notating music

Basic Level Benchmark 5.2: The student uses a system (that is, syllable, number, or letters) to read simple pitch notation in the treble clef in major keys.

Basic Level Indicator 5.2.1: The student reads and notates simple pitch notation using traditional notation.

Standard 9: Understanding music in relation to history and culture

Basic Level Benchmark 9.5: The student demonstrates audience behavior appropriate for the context and style of music performed.

Basic Level Indicator 9.5.1: The student demonstrates appropriate behavior while attending live musical events.

Title:
Composing Original Music

Lesson Objective (s):
The student will create an original music composition within specified guidelines.

Assessment(s):
The students will be assessed informally while working in class and be given written feedback at various stages of the project. Formal assessment will consist of rating the composition in six-traits of music as indicated on the **Six-Trait Music Composition Rubric**. Students will self-assess using a rubric.

Timeline:
Eight 45-minute classes

<p>Materials/Repertoire: Specified guidelines for each grade level completing the project, graphic organizers as needed, manuscript paper, Six-Trait Music Composition Rubric: self-assessment rubric</p>	<p>Vocabulary: Parts of staff, note values, note names, title, composer, publisher, melody, rhythm</p>
<p>Instructional Strategies: Cross curriculum strategies include summarizing, retelling, Six-Trait Analytical Model, full group instruction, and peer and self-editing. Graphic organizers include beat boxes and manuscript paper marked specifically for this project for both rhythmic and melodic notation. Music specific strategies include Iconic Representation and Note Teaching.</p>	
<p>Lesson Sequence:</p> <ol style="list-style-type: none"> 1. Preview composition project by talking through the process as indicated on guidelines for students. 2. Have students individually fill in beat boxes using the specified guidelines. 3. Have students peer edit when completed and then have teacher check. 4. Have students transfer notation from beat boxes to standard rhythmic notation keeping notes spread evenly throughout the measure, note heads centered on the line and stems straight and pointing up on the right side of the note head. 5. Have students peer edit and then have teacher check. 6. Have students assign melody notes according to specified guidelines encouraging mostly step-wise movement and ending each phrase on an assigned note. 7. Have students peer edit and then have teacher check. 8. Have students indicate a chosen form (AABBCCDD or ABABCD CD). 9. Have students write in standard melodic notation on manuscript paper provided. 10. Have students create original lyrics that fit the written rhythm, have a main idea, make sense, and rhymes appropriately. 11. Peer edit/teacher edit. 12. Write final copy fixing any errors indicated and include lyrics (if used), title, composer information, copyright information (they create their own publishing companies), and standard music symbols. 13. Have students perform on classroom instruments. 14. Evaluate compositions using the Six-Trait Music Composition Rubric. 	







Teacher Tips:

1. Just do it! This is a difficult undertaking because it takes several class periods and a lot of teacher attention so some students do not always use class time constructively and listen to directions. It gets better each year.
2. Start simple with two, two measure phrases, quarter notes, pairs of eighth notes, and quarter rests for the rhythm, and G, E, and A for the melody in the key of C. Each year students complete a project can become progressively more difficult.
3. The project can be modified for students as young as first grade by having them complete the steps as a class and copy the music from the board. First grade teachers will appreciate the fine motor skills practice.
4. Steps may be rearranged according to teacher preference. For my first and second graders, we start by brainstorming topics we want to write about, choose a topic and brainstorm ideas within that topic, and create lyrics before writing the rhythm and choosing notes.
5. Find out if students are working on a research project or have just finished one in their classrooms and have them use that information to create lyrics. These lyrics tend to be more focused and have more meaning.
6. Be prepared for long lines waiting for the teacher to look over work.
7. Looking over student work each night and making corrections or suggestions can save a lot of class time but can also seem overwhelming. Taking the time to do this allows you to give more specific instructions to groups of students at the same point in the process rather than repeating yourself twenty-five times at each step.
8. Maintain a portfolio of student work that is built upon each year. The reassurance in justifying the time spent on the project is evident when you can compare student progress from year to year and see improvement.
9. Share this project and the student work with the teachers and administrators in your building to show the connections between music and literacy.
10. Provide manuscript paper with bar lines already written in to help students space notes appropriately.
11. Stress the interest level in music with variety in both rhythm and melody. Rhythm should include very few "held" notes (half, dotted half, whole) and very few rests. Melody should move mostly step-wise with very few intervals wider than a third. Variety in direction of melody also provides more interesting music.
12. Collaborate with the band or orchestra instructor if you share students and have the compositions performed by the entire class (with appropriate transpositions and ranges considered).
13. Modify the steps, process and rubric to fit the needs of your classroom.

4th Grade Composition Project

1. Fill in beat boxes with notes from the rhythm bank.
2. Have a neighbor check that you completed beat boxes correctly and sign.
3. Turn in to teacher to be checked.
4. Choose a form (AABBCCDD or ABABCD).
5. Transfer rhythm from beat boxes to standard rhythmic notation.
6. Have a neighbor check that you have written the rhythm correctly and sign.
7. Turn in to teacher to be edited.
8. Assign melody notes.
 - a. Notes should move mostly by step.
 - b. A and C sections must end on G.
 - c. B and D sections must end on C.
9. Write in standard melodic notation.
10. Have a neighbor check that you have written the melody correctly and sign the back.
11. Turn in to teacher to be edited.
12. Extra credit—write lyrics.
 - a. It must have a main idea (what is the song about).
 - b. It must make sense (complete thoughts).
 - c. It must have phrases that rhyme (A and B; C and D).
13. Add words to final copy (words must match up with notes).
14. Add title, composer, and copyright.
15. Perform song on barred instruments for the class.

Final copy must include:

-  Treble clef sign on each line
-  4/4 time signature on first line
-  Four beats in every measure
-  Notes written neatly on the staff
-  Words written clearly and assigned to notes (extra credit)
-  Title/composer/copyright

Checked Beat Boxes _____

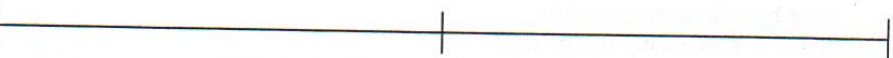
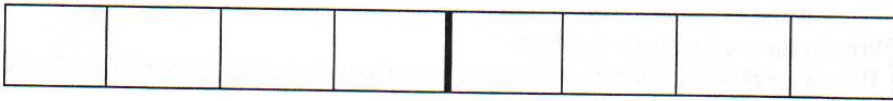
Choose Form (circle one) AABBCCDD or ABABCD

Checked Rhythmic Notation _____

Rhythm Bank



Beat Box Graphic Organizer



Six-Traits for Music Composition 3rd, 4th, and 5th Grades

Ideas & Content—(theme, expression, dynamics)

- 5 Specific—varied in a way to keep the listener’s attention; expression and dynamics support main theme
- 3 Some really good parts, some not there yet—player usually knows what is meant; some parts will be better when they support other elements
- 1 Just beginning to understand what composer intends—themes are difficult to identify

Organization—(form)

- 5 Clear and compelling—orders words well; has listener anticipating; recognizable pattern
- 3 Some really smooth parts, some need work—order of composition makes sense most of the time
- 1 Not shaped yet—order is jumbled and confused

Voice—(timbre)

- 5 Really individual and powerful—music sounds original and interesting to listen to
- 3 Individuality fades in and out—some parts sound like familiar tune, parts are hard to listen to
- 1 Not yet me—nearly entire song sounds like familiar tune; not interesting to listen to

Word Choice—(melody)

- 5 Extremely clear, visual and accurate—just the right melody direction and choice of intervals
- 3 Correct but not striking—follows guidelines but doesn’t always seem easy to sing/play
- 1 Confusing—too many direction changes and skips; difficult to sing/play

Sentence Fluency—(rhythm)

- 5 Varied and natural—clear and easy to play, rhythm follows the natural rhythm of words
- 3 Routine and functional—follows rules for rhythm but sounds choppy or awkward
- 1 Needs work—difficult to sing/play even with practice

Conventions—(symbols, accurate manuscript)

- 5 Mostly correct—few errors; wouldn’t take long to get it ready to publish
- 3 About halfway home—number of bothersome mistakes to clean up before publishing
- 1 Editing not under control yet—many mistakes, particularly with pitch and rhythm accuracy and following general music theory rules

Second grade Six-Trait Music Composition example using information learned from a research project on a president.

McKinley

Anna Dubsky

Mc Kinley Died from As- sasi- na tion

All the people wached in fasci na- tion

© 2004 President, Inc.

Composition Project Self-Assessment

Student's Name _____

Please indicate on the scale of one to five (one is strongly disagree, five is strongly agree) where you perceive you performed in the following areas.

- | | | | | | |
|--|---|---|---|---|---|
| 1. My composition followed all guidelines. | 1 | 2 | 3 | 4 | 5 |
| 2. My composition was neat and easy to read. | 1 | 2 | 3 | 4 | 5 |
| 3. I spent my class time wisely. | 1 | 2 | 3 | 4 | 5 |
| 4. I maintained a positive attitude during this project. | 1 | 2 | 3 | 4 | 5 |
| 5. I performed my composition correctly. | 1 | 2 | 3 | 4 | 5 |
| 6. I exhibited proper concert etiquette during performances. | 1 | 2 | 3 | 4 | 5 |

Comments:

**Elementary General Music
Lesson 5**

Class: General Music
Grade(s): 4-5
Level: Basic

<p>Standard 5: Reading and notating music Basic Level Benchmark 5.4: The student uses standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher. Basic Level Indicator 5.4.1: The student notates using standard symbols, simple dictated patterns for meter, rhythm, pitch and dynamics.</p>	
<p>Essential Question(s): How is sound written?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing, alone and with others, a varied repertoire of music Basic Level Benchmark 1.3: The student sings from memory a varied repertoire of songs representing genres and styles from diverse cultures. Basic Level Indicator 1.3.1: The student sings from memory selected songs characteristic of music from various periods, genres, and cultures.</p>	
<p>Title: Melodic Dictation</p>	
<p>Lesson Objective(s): The student will repeat echo patterns for known songs and notate on the staff. The student will notate new song material on the staff.</p>	
<p>Assessment(s): Formal assessment will be done through the use of the Melodic Dictation Scoring Rubric. Students will self-assess using the Numerical Rating Self-Assessment.</p>	
<p>Timeline: Initially, 10-15 minutes for teacher modeling. This is an ongoing process to be determined by the teacher with the goal of building sight reading skills.</p>	
<p>Materials/Repertoire: Grade level material Examples: Rocky Mountain- folk Old Joe Clark- folk Short 2-4 measures of short melodic measures composed by the teacher</p>	<p>Vocabulary: Dictation, solfege/letter names/ or number system, parts of the staff, intervals, rhythms, expressive terms</p>
<p>Instructional Strategies: Active participation strategies can include Pairs Check and whole group participation. Music specific strategies include Iconic Representation.</p>	

Lesson Sequence:

1. Sing a known song (i.e., "Rocky Mountain")
2. Isolate a phrase, (i.e., do, do, do, do do remember me)
3. Identify solfege syllables (do, mi, sol, la, mi, mi, re, do, re)
4. Transfer to staff

Teacher models process for whole class. Students can then work cooperatively in groups or individually.

Teacher Tips:

1. Another day, do the same process as above using a different song such as: "Old Joe Clark."
2. Eventually use new song material and your own composed measures of music to enhance thinking and writing skills.
3. The goal is to become better sight readers. You could use this method once a week for 5 minutes in a class to build the skill.

<p style="text-align: center;">Scoring Rubric Melodic Dictation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>4-dictation included no errors and all standard symbols were included</p> <p>3-dictation included a few errors in rhythm or pitch and most standard symbols were included</p> <p>2-dictation included several errors in rhythm and pitch and standard symbols were not included</p> <p>1-student shows no understanding of transferring an auditory melodic example to standard music notation</p>	<p style="text-align: center;">Scoring Rubric Melodic Dictation</p> <p>Name _____ Class _____</p> <p>Individual Performance _____</p> <p>4-dictation included no errors and all standard symbols were included</p> <p>3-dictation included a few errors in rhythm or pitch and most standard symbols were included</p> <p>2-dictation included several errors in rhythm and pitch and standard symbols were not included</p> <p>1-student shows no understanding of transferring an auditory melodic example to standard music notation</p>
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**Elementary General Music
Lesson 6**

Class: General Music
Grade(s): 4-5
Level: Basic

<p>Standard 6: Listening to, analyzing, and describing music Basic Level Benchmark 6.1: The student identifies simple music forms when presented aurally. Basic Level Indicator 6.1.1: The student identifies simple music forms when presented aurally. (ABA, verse/refrain, etc.) Basic Level Benchmark 6.3: The student uses appropriate terminology in explaining music, music notation, music instruments and voices, and music performances. Basic Level Indicator 6.3.1: The student uses appropriate vocabulary when explaining music literature, notation, instruments, voices, and performances. Intermediate Level Benchmark 6.3: The student demonstrates knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. Intermediate Level Indicator 6.3.1: The student explains the use of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in a given musical selection.</p>	
<p>Essential Question(s): How do I describe what I hear?</p>	
<p>Other curriculum standards addressed but not assessed:</p>	
<p>Title: Using a Squilt Journal to Describe Various Elements of Music</p>	
<p>Lesson Objective(s): The student will use appropriate vocabulary when explaining music literature, notation, instruments, voices, and performances by identifying them from listening examples.</p>	
<p>Assessment(s): Students will complete the Squilt Journal which includes mostly multiple choice answers and progress will be tracked as students complete the assignment each month. Letter grade or rubric level assignments need to be determined on an individual listening assignment basis as each piece will have a different number of answers.</p>	
<p>Timeline: After covering the terminology and background, the initial lesson takes about 30 minutes depending on the length of the recording. Once students are familiar with the Squilt Journal, the lesson takes 10-15 minutes of a class session. Squilt Journals should be done once a month to track student progress.</p>	
<p>Materials/Repertoire: Squilt Journal worksheet (modified from the Squilt Journal in the Music K-8 Magazine, Vol. 7, No. 3 issue) listening to selections as determined by the instructor, word wall, posters explaining elements, high quality sound reproduction system, quality recordings in various styles and genres.</p>	<p>Vocabulary: Terms associated with melody (step, skip, repeat), timbre (voice, string, woodwind, brass, percussion, specific instruments), expression (tempo and dynamics), rhythm (straight, swing, meter), harmony (major, minor), and form (verse-refrain, ABA, theme and variations)</p>
<p>Instructional Strategies: The active participation strategy is Every Person Responds (EPR). Cross curricular strategies include word wall and full group instruction.</p>	

Lesson Sequence:

1. Introduce students to musical terms regarding melody and listen to examples.
2. Introduce students to musical terms regarding timbre and listen to examples.
3. Introduce students to musical terms regarding expressions and listen to examples.
4. Practice completing the front page of a Squilt Journal as a class.
5. Introduce students to musical terms regarding rhythm and listen to examples.
6. Introduce students to musical terms regarding harmony and listen to examples.
7. Introduce students to musical terms regarding form and listen to examples.
8. Have students complete one Squilt Journal per month and track student progress.

Teacher Tips:

1. Squilt means Sustained Quiet UnInterrupted Listening Time.
2. This is a skill that develops over time and should be repeated on a regular basis.
3. Primary students could begin with very simple examples and whole class response.
4. Listening maps are available in series textbooks and a variety of resource books.
5. Start with simple, obvious examples of each category and increase in difficulty as students gain understanding of the skills.
6. Use music from a variety of styles and genres. Starting with a popular style of music can help with the buy-in process.
7. This lesson is simply an example. Feel free to adapt it to meet local needs.

Squilt Journal

Name _____ Date _____ Class _____

Title _____ Composer _____

_____ **Have you heard this music before?** yes no

_____ **MELODY: Describe the melody.**

moves by: steps skips repeats

is: legato staccato

_____ **TIMBRE: What voices do you hear? (circle as many as you hear)**

children's voices adult voices strings

woodwinds brass percussion

Instruments (extra credit) _____

_____ **EXPRESSION**

TEMPO: What is the speed of the music? (circle one)

presto andante largo

DYNAMICS: What is the volume of the music?

(circle 1) ff f mf mp p pp

(circle only if it applies) crescendo diminuendo

_____ **PLEASE CIRCLE ONE STATEMENT:**

I really like this music. I don't like this music very much.

I like this music a little. I really dislike this music.

Squilt Journal (Page 2)

_____ **RHYTHM: Describe the rhythm.**

(circle 1) 3/4 4/4 6/8

(circle 1) straight swing

_____ **HARMONY: Describe the harmony.**

(circle 1) major key minor key changing key

(circle 1) thin texture thick texture changing texture

_____ **FORM: How is the music organized?**

(circle only if it applies) introduction coda

(circle one) verse-refrain ABA theme & variations

Please tell what you like about this music.

**Elementary General Music
Lesson 7**

Class: General Music

Grade(s): 2-3

Level: Intermediate

<p>Standard 7: Evaluating music and music performed Intermediate Level Benchmark 7.2: The student evaluates the quality and effectiveness of her/his and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Intermediate Level Indicator 7.2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements, and/or improvisations.</p>	
<p>Essential Question(s): How is my singing?</p>	
<p>Other curriculum standards addressed but not assessed:</p>	
<p>Title: Evaluating a Singing Performance</p>	
<p>Lesson Objective(s): The student will evaluate her/his singing by using the grade level criteria developed in whole group.</p>	
<p>Assessment(s): The students will sing a solo for a small group a song ready for performance. Each student will complete an assessment of singing rating scale to demonstrate the understanding of each criteria. The teacher will also complete a rating scale and will compare the student's rating to their rating to check for understanding.</p>	
<p>Timeline: 1-2 classes to create criteria Use rating scale over time Part of 1 class to perform and complete student rating scales</p>	
<p>Materials/Repertoire: "The Music Man" DVD or video cassette PVC phones Chart paper or overhead Cards to write group lists Pencils</p>	<p>Vocabulary: Solo Articulation Dynamics Tone Posture Pitch</p>
<p>Instructional Strategies: Whole group instruction Cooperative learning groups EPR: Each Person Responds Hold up a number to rate 4-3-2-1 to correspond to their rating of criteria Compare/contrast Model Categorize Evaluate</p>	

Lesson Sequence:

Day One: Devising Criteria

- Discuss and give examples of the differences between fact and opinion.

Examples: Mrs. Bonner is a teacher. (Fact)

Mrs. Bonner is cheerful. (Opinion)

- Give examples of musical facts and opinions.

Examples: The trumpet is a brass instrument. (Fact)

The piano is the greatest instrument of all time. (Opinion)

- Prepare the class to listen to video segment to determine if the man is using facts or opinion to give feedback to the boys.
- Show segment in "The Music Man" when Harold Hill has two boys echo "I love music, Mommy".
- Discuss with the class what they heard in the boys' voices and how they would describe the sounds. Was Harold basing his feedback on facts or opinions? How do you know?
- Describe task: Make a list of "things" (qualities or characteristics) that make a good singer. What does a good singer do?
- Divide the students in cooperative learning groups. Only one list is generated from each group. Assign jobs as necessary.
- Share lists in whole group (whip around).
- As a class, categorize the list of criteria. The list may include posture, words (articulation), in tune (pitch), loud enough (dynamics), say with music (tempo, rhythm or watch conductor).
- Review the list together.

Day Two: Rate My Voice

- Review criteria list. Teacher models each correctly and incorrectly.
- Watch the video segment from "The Music Man."
- Rate each criteria with classroom rating scale for both examples.
- Use EPR (Each Person Responds) in which each student holds up the number of fingers they would rate posture, pitch, dynamics, articulation.
- Discuss which criteria were rated higher (dynamics, articulation) and which were lower (posture, pitch).
- Practice each criteria while singing a known song using PVC phones to enhance student awareness.
- Use rating scale over time as an informal assessment and practice tool.

Assessment:

- After students have learned a song and are ready to perform it, have them sing in solo or small group (small song segment like refrain).
- Student will complete the rating scale individually based on their performance.
- Teacher will complete the rating scale for each student to compare with the student's rating. This will be the basis for goal setting and evaluating the quality and effectiveness of their singing performance.

Example of Rating Scale for a Singing Performance

Criteria

Posture	4	3	2	1
Dynamics	4	3	2	1
In Tune	4	3	2	1
Articulation	4	3	2	1

(Watch conductor, rhythm or tone could also be added. It is difficult for students to track too many criteria so include only those you have practiced and are targeting.)

**Elementary General Music
Lesson 8**

Class: General Music
Grade(s): 5-6
Level: Intermediate

<p>Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts</p> <p>Intermediate Level Benchmark 8.2: The student describes ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</p> <p>Intermediate Level Indicator 8.2.1: The student describes the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.</p>	
<p>Essential Question(s): Can I replicate the structure of a song using alternate lyrics?</p>	
<p>Other curriculum standards addressed but not assessed: Teacher can select appropriate reading standard.</p>	
<p>Title: Creating a Parody</p>	
<p>Lesson Objective(s): The student will arrange music within specified guidelines by creating a short song which alters the lyrics of an existing song.</p>	
<p>Assessment(s): Use a rubric to assess the students' final group work.</p>	
<p>Timeline: Four 30-minute class periods</p>	
<p>Materials/Repertoire: Literature: "Battle Hymn of the Republic" Markers White board Paper Pencil</p>	<p>Vocabulary: Parody Form Rhyme scheme Syllables Subject</p>
<p>Instructional Strategies: Whole group instruction Cooperative group instruction</p>	

Lesson Sequence:

1. Teach the original, notated song and discuss its seriousness and significance.
2. The class must be instructed in form, rhyme scheme, number of syllables per line, and subject matter in preparation for the next step.
3. Introduce the idea of a parody and provide an example to the class. Reiterate the form, rhyme scheme, number of syllables per line, and subject matter for the parody.
4. Ask the class to decide on an appropriate subject for which to compose a parody to the melody of this piece, e.g., junk food, sports, TV. Have the students create a list of rhyming words that relate to that subject. This list will be used to construct a parody as a class.
5. Offer a beginning phrase for the class and then allow them to contribute ideas that will work. Write these ideas on the board, and have the class sing the parody with you.
6. In subsequent classes, groups of students will compose their own parody to this melody or another that they know well, using the same process.
7. Groups perform their parodies for the class.

	All	Most	Some	None
Constructed new parody in the appropriate form to reflect the selected literature				
Presented lyrics that reflect the rhyme scheme of the original literature				
Used syllabic structure for each line of the song identical to the original literature				
Selected appropriate subject which remains consistent throughout the piece				
Contributed ideas to the group project and participated in the performance of the completed parody				

**Elementary General Music
Lesson 9**

Class: General Music

Grade(s): 6-7

Level: Basic

<p>Standard 9: Understanding music in relation to history and culture Basic Level Benchmark 9.4: The student identifies and describes roles of musicians in various music setting and cultures. Basic Level Indicator 9.4.1: The student classifies the roles of musicians in various music settings and cultures.</p>	
<p>Essential Question(s): What are my options in selecting a musical career?</p>	
<p>Other curriculum standards addressed but not assessed:</p>	
<p>Title: Careers in Music</p>	
<p>Lesson Objective(s): The student will understand music in relation to history and culture by identifying the roles of musicians in various music settings and cultures.</p>	
<p>Assessment(s): See attached sample brochure following this lesson plan. Use the rubric for assessing the student brochure.</p>	
<p>Timeline: Five to six 30-minute class periods</p>	
<p>Materials/Repertoire: Video/audio clips of opera in English and Italian; props to be used as cues for each role, e.g., score, libretto, etc.</p>	<p>Vocabulary: Opera; composer; libretto; librettist; publicist; performer/actor; recording vendor; radio broadcaster; costume designer; score; conductor; pit orchestra; props manager; stage manager; director; professional recording studio; stage/concert hall; career.</p>
<p>Instructional Strategies: Whole group instruction; small group discussion; individual accountability.</p>	

Lesson Sequence:

1. Teacher introduces the term "career" and asks students to identify the careers their parents have chosen.
2. Teacher asks students to identify a possible musical career that each of them might consider for the future.
3. Teacher introduces the idea of an opera as a story about a special event in someone's life. Students are given 30 seconds to consider a significant event in their lives; one or two students will share their events.
4. Teacher asks all students to decide what kind of music would assist them in effectively telling their story (event), drawing attention to the beginning step in creating an opera. One or two students are asked to share their choice and justify it.
5. Teacher provides necessary vocabulary, pictorial examples, and video/audio clips that demonstrate each musical role associated with a career in opera.
6. Teacher asks students to consider a musical career choice inside or outside of opera, and establishes small groups to undertake research to determine other possibilities that exist. Students brainstorm a list of possible musical careers and share these with the class.
7. Teacher assigns a career for each group to research in depth. Students research the career role, compose a skit to portray the role, and present it to the class to assist in helping them understand the responsibilities of the role.
8. Teacher instructs each student to choose a musical career of interest and requires him/her to design a brochure that highlights (a) the responsibilities of the career, including a role description and role setting and (b) the personal characteristics of the student that might lend well to that career.
9. Students participate in peer-editing of the brochures and present these to the class.

	<u>Information in brochure</u>	<u>Layout of brochure</u>
5	Gives thorough responses to each entry of the brochure	Information is very easy to read and follows the template
4	Gives mostly sufficient responses to each entry of the brochure	Information is mostly easy to read and mostly follows the template
3	Gives somewhat sufficient responses to each entry of the brochure	Information is somewhat easy to read and somewhat follows the template
2	Gives few sufficient responses to each entry of the brochure	Information is inconsistently presented and rarely follows the template
1	Gives little or no response to each entry of the brochure	Information does not follow the template and is difficult to read or is incomplete.

Works Cited

Scoring Rubric

Title of Project

Use the back of the brochure to list resources you used in creating this project.

	Information	Layout
5	Responds thoroughly to each entry of the brochure	Information is very easy to read and follows template
4	Gives a mostly sufficient response to each entry of the brochure	Information is mostly easy to read and follows template
3	Gives a somewhat sufficient response to each entry of the brochure	Information is somewhat easy to read and follows template
2	Gives few sufficient responses to each entry of the brochure	Information is inconsistently presented and rarely follows template
1	Gives little or no response to each entry of the brochure	Information does not follow template and is difficult to read or is incomplete

Place a picture of your chosen job here

Name

Class

Date

In this box, answer the following questions:

What is a career in music?
Describe what it means to have a career in music.

Insert picture of a specific musical career here.

In this box, describe a specific career in music.

Highlights of my Chosen Career in Music

Describe in detail your chosen career using the following criteria:
-Describe your role. What do you do?
-What education is needed for your career?
-What are your job responsibilities?
-What is your job setting?
-Describe the size/type of community where you could live in order to have your career in music.
-Is your job done individually or in a team?
-What might this career contribute to society as a whole?

In this portion of the brochure, list at least 5 reasons that demonstrate why you would be right for this career in music. What qualities do you possess that make you good for this job?

Vocal Music
Lesson 1

Class: Choir
Grade(s): 6-8
Level: Intermediate

<p>Standard 1: Singing alone, and with others, a varied repertoire of music Intermediate Level Benchmark 1. 2: The student sings with expression and technical accuracy, a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory. Intermediate Indicator 1. 2.1: The student uses vocal techniques required for expressive performance of vocal literature of level 2, music in a classroom setting.</p>	
<p>Essential Question(s): What is the most important thing I can do with my voice to make a pleasing sound?</p>	
<p>Other curriculum standards addressed but not assessed:</p>	
<p>Title: Approach to Traditional Vowel Production</p>	
<p>Lesson Objective(s): The student will demonstrate classic vocal technique by using appropriate vowel shapes while singing.</p>	
<p>Assessment(s): A rubric will be used to assess a videotape of the student singing an entire selection (solo or in an ensemble, during a rehearsal or performance).</p>	
<p>Timeline: 9 weeks</p>	
<p>Materials/Repertoire: Appropriate vocal solo or choral octavo</p>	<p>Vocabulary: Pure vowels Diphthongs</p>
<p>Instructional Strategies: Teacher modeling Visual aids Guided practice Imagery Kinesthetic aids <u>Manipulatives</u> QAR questioning technique Independent practice Peer critique</p>	

Instruction Sequence:

- I. Introduction
 - A. Teacher-modeled vowels
 - 1. Pure vowels: a (ah), e (eh), i (ee), o (oh), u (oo)
 - 2. Diphthongs: i (night) AH-ee, a (fade) EH-ee, ou/ow (sound/cow) AH-oo
 - B. Visual aids
 - 1. Posters/pictures/images of vowel shapes
- II. Guided practice
 - A. Imagery
 - 1. For example, stand egg on end on tongue for a (ah), sucking through a straw for u (oo), ping-pong ball inside mouth for o (oh), toothpick standing on tongue for i (ee) and e (eh)-mouth/lip shapes
 - 2. Be a unicorn: sound comes out the horn (head position)
 - B. Kinesthetic aids
 - 1. Hand signs that simulate vowel shapes
 - 2. Fingers to corners of lips (creates space inside mouth)
 - 3. Fingers in indentation at the hinge of the jaw; right behind ear lobe (open jaw, relaxed throat)
 - 4. Fingers in hollows of the cheek (open jaw)
 - 5. Start a yawn (relaxed throat muscle)
 - 6. Pull up one strand of hair from the crown of your head (head position)
 - C. Manipulatives
 - 1. Hershey kiss on tongue to create space and keep tongue down and forward; this works best for a (ah), e (eh), o (oh), and u (oo)
 - 2. Oreo cookie held in lips to create round sound; o (oh)
 - 3. LifeSaver held in lips to create u (oo) vowel
 - 4. Pencil held in lips to create u (oo)
 - D. Vowel analysis of text
 - 1. QAR: Right there; Think and search; Author and me; On my own
 - 2. IPA
 - E. Student performance
 - 1. Matching teacher model
 - 2. Short sections with teacher feedback
- III. Independent practice
 - A. Vowel sounds identified in text by student (method chosen by student)
 - 1. Iconic (pictures)
 - 2. Phonetic (ah, eh, etc.)
 - 3. Verbal
 - 4. IPA
 - B. Student performance
 - 1. No modeling (music allowed)
 - 2. Large sections or entire selection
 - C. Peer critique
 - 1. Videotaped
 - 2. Entire selection
 - 3. From memory
- IV. Assessment
 - A. Videotaped
 - B. Entire selection (from memory)
 - C. Rubric applied to performance of each student individually

Extensions:

"Twenty-Six Italian Songs and Aria," Alfred Publications, #ALF 342 (med. high), #ALF 3403 (med. low)

Student Name _____ Score _____

Teacher _____

Date _____

Criteria

- Head level (chin not extended)
- Throat free of tension
- Jaw open from 'hinge' (creates space in back of mouth)
- Tongue down and forward
- Lips match modeled shapes

Rubric

Exceptional or 5 on a scale of 0-5 or 100%:

The student consistently demonstrates the following criteria

Competent or 4 on a scale of 0-5 or 80%:

The student frequently demonstrates the established criteria

Developing or 3 on a scale of 0-5 or 60%:

The student generally demonstrates the established criteria

Emerging or 2 on a scale of 0-5 or 40%:

The student occasionally demonstrates the established criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

The student seldom or never demonstrates the established criteria

**Vocal Music
Lesson 2**

Class: Madrigals/Show Choir/Jazz Choir
Grade(s): 11-12
Level: Basic

<p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Basic Benchmark 2. 5: The student performs in groups while blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor. Basic Indicator 2. 5. 1: The student demonstrates appropriate timbre and dynamics while playing in an ensemble setting.</p>	
<p>Essential Question(s): How can a singer be an instrumentalist in a choir?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing alone and with others a varied repertoire of music Standard 5: Reading and notating music</p>	
<p>Title: Singers as Instrumentalists</p>	
<p>Lesson Objective(s): The student will demonstrate appropriate timbre and dynamics by playing an accompanying body-percussion part while the ensemble sings.</p>	
<p>Assessment(s): Vocal Performance Rubric: Criteria</p> <ul style="list-style-type: none"> • Correct rhythm • Appropriate timbre • Appropriate dynamics <p>Extensions: Assess remaining criteria on Vocal Performance Rubric</p>	
<p>Timeline: Variable</p>	
<p>Materials/Repertoire: “Come to me” or “Knickknack” Bobby McFerrin SATB and body percussion Lindalamama 826 Broadway, New York, NY 10003 music@originalartists.com “Simple Pleasures,” CD by Bobby McFerrin</p>	<p>Vocabulary: Groove Pulse Vibrato Non-pitched Body percussion</p>
<p>Instructional Strategies: Full group instruction QAR question techniques Guided practice/rehearsal Independent practice</p>	

Lesson Sequence:

- I. Introduction
 - A. Play a selection from a Bobby McFerrin CD (full group instruction)
 - B. Discuss body percussion (QAR)
 1. Right there
 2. Think and search
 3. Author and me
 4. On my own
- II. Guided Practice
 - A. Learn choral parts (guided practice/rehearsal)
 - B. All students learn each body percussion part (full group instruction)
- III. Independent Practice
 - A. Practice each body percussion part with each choral part until each student has had a chance to sing his/her part and accompany with each body percussion part (full group instruction)
 - B. Practice each body percussion part with groups of choral parts (full group instruction)
 - C. Practice all body percussion parts with each choral part (full group instruction)
 - D. Practice all body percussion parts with groups of choral parts (full group instruction)
- IV. Assessment (can be done in rehearsal)
 - A. Perform entire selection with one or two students on each body percussion part and all others on choral parts (rubric)

Extensions:

Note: Section III A, can be done with groups of students on body percussion part, e.g., tenors on choral part and sopranos on body percussion part.

Note: Section IV the song must be done enough times that each student is graded on all body percussion parts.

Student Name _____ Score _____

Teacher _____

Date _____

Criteria

- Correct rhythm
- Appropriate timbre
- Appropriate dynamics

Rubric

Exceptional or 5 on a scale of 0-5 or 100%:

The student consistently demonstrates the following criteria

Competent or 4 on a scale of 0-5 or 80%:

The student frequently demonstrates the established criteria

Developing or 3 on a scale of 0-5 or 60%:

The student generally demonstrates the established criteria

Emerging or 2 on a scale of 0-5 or 40%:

The student occasionally demonstrates the established criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

The student seldom or never demonstrates the established criteria

**Vocal Music
Lesson 3**

Class: Choir
Grade(s): 9-12
Level: Intermediate

<p>Standard 3: Improvise melodies, variations, and accompaniments Intermediate Level Benchmark 3.1: The student improvises short melodies, unaccompanied, and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. Intermediate Indicator 3.1.1: The student improvises a short melody within a selected style, meter, and tonality over a given rhythmic accompaniment.</p>	
<p>Essential Question: How do I begin to sing the blues?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music Standard 9: Understanding music in relation to history and culture</p>	
<p>Title: Introduction to Improvisation in the Blues Style</p>	
<p>Lesson Objective(s): The student will improvise a melody by using a standard I, IV, V chord progression in the style of 12-bar blues.</p>	
<p>Assessment: Individual Performance Rubric</p>	
<p>Timeline: Eight 30-minute class sessions interspersed during a nine-week period</p>	
<p>Materials/Repertoire: "Joe Turner Blues" "Up North" from the musical <u>Purlie</u> "Sun Gonna Shine" <u>Making Music</u> Grade 6, Silver Burdett</p>	<p>Vocabulary: Blues scale 12-bar blues Improvisation Chord progression</p>
<p>Instructional Strategies: Full group instruction Guided listening Guided practice/rehearsal QAR question techniques Independent practice/creating Teacher modeling</p>	

Lesson Sequence:

- I. Introduction (full group instruction)
 - A. Review major scale
 - B. Review major (I, IV, V) chords
 - C. Listen to examples of blues (guided listening)
- II. Guided Practice
 - A. Analyze scale changes that occur when flattening blues notes (guided listening)
 1. Chord changes
 2. Identify chord pattern
 - B. Sing melody of a 12-bar blues song (rehearsal)
 - C. Sing chord progression in parts using finger snapping on beats 2 and 4 to establish rhythmic base (rehearsal)
 - D. Analyze how melody utilizes notes in chord (QAR)
 - E. Students improvise melody on tone bells (blues scale pitches provided) over piano or guitar accompaniment (rehearsal)
- III. Independent Practice
 - A. Students choose blues topic to sing about (creating)
 - B. Teacher improvises blues melody on chosen topic (teacher modeling)
 - C. Students choose second blues topic for text (creating)
 - D. Student suggests sentence on that topic to establish rhythm for melody (creating)
 - E. Student volunteers improvise melody using suggested text (rehearsal)
- IV. Assessment (to be given when student feels comfortable with this process)

Extensions:

Student Name _____ Score _____

Teacher _____

Date _____

Criteria

- Sings phrases whose melody indicates an awareness of the chord beneath it
- Sings blues notes in the melody
- Sings expressive elements that indicates awareness of blues style
- Sings with rhythmic integrity to text and meter

Rubric

Exceptional or 5 on a scale of 0-5 or 100%:

The student consistently demonstrates the following criteria

Competent or 4 on a scale of 0-5 or 80%:

The student frequently demonstrates the established criteria

Developing or 3 on a scale of 0-5 or 60%:

The student generally demonstrates the established criteria

Emerging or 2 on a scale of 0-5 or 40%:

The student occasionally demonstrates the established criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

The student seldom or never demonstrates the established criteria

Vocal Music
Lesson 4

Class: Choir
Grade(s): 5-6
Level: Intermediate

<p>Standard 4: compose and arrange music within specific guidelines Intermediate Level Benchmark 1: The student composes short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. Indicator 4.1.1: The student composes simple pieces demonstrating unity and variety. Indicator 4.1.2: The student composes simple pieces using tension and release. Indicator 4.1.3: The student composes simple pieces demonstrating the use of balance (ensemble and/or structural).</p>	
<p>Essential Question(s): How can I, with what I know, write a song?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing alone, and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 7: Evaluating music and music performed</p>	
<p>Title: Original Composition Project</p>	
<p>Lesson Objective(s): The student will demonstrate knowledge of musical elements by writing an original song.</p>	
<p>Assessment(s): Rubric to assess student product</p>	
<p>Timeline: Five to ten minutes of class every other day throughout the year</p>	
<p>Materials/Repertoire: <u>Patterns of Sound</u> by Emily Crocker, Hal Leonard publisher, #40216092 (singer), #40216089 (teacher ed.)</p>	<p>Vocabulary: Note values Rest values Form Solfege Dynamics Articulation</p>
<p>Instructional Strategies: Group instruction Kinesthetic Pair/share Peer editing Graphic organizer Guided practice Guided listening Independent practice</p>	

Lesson Sequence:

1. Write and chant a repertoire of notes, individually and then in rhythm patterns (group instruction)
2. Write and chant a repertoire of rests, both alone and mixed with notes (group instruction)
3. Analyze music examples for meter and then write rhythm patterns in measures (group instruction)
4. Perform music examples for phrases and demonstrate phrases kinesthetically (group instruction/kinesthetic)
5. Study repetition/contrast and create contrasting musical phrases (group instruction)
6. Write two two-measure phrases in antecedent/consequent form (pair and share/peer editing)
7. Study, study, and write solfege in the key of C. Use Pattern Book for extended practice (group instruction)
8. Write and sing pitch and rhythm together (group instruction)
9. Write a four-measure melody by adding solfege to #6 using antecedent/consequent principles form (pair and share/peer editing)
10. Write the melody on the staff in the key of C. Label ABAB so the song is eight measures long (graphic organizer)
11. Analyze musical examples of text matching rhythm. Review syllabic division. Write words to a four-beat rhythm pattern (guided practice/guided listening)
12. Write words for the eight-measure original composition in #10 (pair and share/peer editing)
13. Add dynamics and/or articulation (pair and share/peer editing)
14. Make a clean copy of the original composition (independent practice)

Assessment:

Use checklist

Extensions:

"Harmony in Education," MENC

Student Name _____ Score _____

Teacher _____

Date _____

Criteria

- Uses a time signature with correctly formed measured and appropriate bar lines
- Uses a variety of notes and rests
- Contains phrases that create ABAB form
- Uses syllables/words that match the rhythm of the melody
- Uses dynamic or articulations

Grading Scale

Exceptional or 5 on a scale of 0-5 or 100%:

The student uses five of the criteria

Competent or 4 on a scale of 0-5 or 80%:

The student uses 4 of the criteria

Developing or 3 on a scale of 0-5 or 60%:

The student uses 3 of the criteria

Emerging or 2 on a scale of 0-5 or 40%:

The student uses 2 of the criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

The student uses 1 or 0 of the criteria

Vocal Music
Lesson 5

Class: Choir
Grade(s): 9-10
Level: Proficient

<p>Standard 5: Reading and notating music Proficient Level Benchmark 5.2: The student who participates in a choral or instrumental ensemble or class: sight-reads, accurately and expressively, music with a level difficulty of 3 on a scale of 1-6. Proficient Level Indicator 5.2.1: The student sight-reads, accurately and expressively, music with a difficulty level of 3.</p>	
<p>Essential Question(s): How do I read music the first time I see it?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing alone and with others a varied repertoire of music</p>	
<p>Title: Sight-Reading</p>	
<p>Lesson Objective(s): The student will demonstrate the ability to sight-read by sight-reading music with a difficulty level of 3 (on a scale of 1 to 6) accurately.</p>	
<p>Assessment(s): Performance</p>	
<p>Timeline: One school year</p>	
<p>Materials/Repertoire: Jenson Sight Singing Course David Bauguess Jenson Publications/Hal Leonard Corporation ISBN: 0-931205-13-1</p>	<p>Vocabulary: See Glossary in "Jenson Sight Singing Course"</p>
<p>Instructional Strategies: Whole group instruction Kodály solfege or numbering system Guided practice/rehearsal Independent practice</p>	

Lesson Sequence:

- I. Introduction
 - A. Review rhythm (whole group instruction)
 1. Meter/meter signature
 2. Note/rest relationships in quarter-based time
- II. Guided practice
 - A. Do 2-3 exercises a day from Level 1 (rehearsal, whole group instruction)
 1. Introduce concepts as directed in teacher edition
 - B. Introduce/review solfege/numbering system (whole group instruction)
 1. Practice diatonic scale in solfege/numbering system from board/hand signs
 - C. Review staff (whole group instruction)
 - D. Review how step is indicated on staff (whole group instruction)
 - E. Do 2-3 exercises a day from Level 2/exercises 18-41 (rehearsal, solfege/numbering system)
- III. Independent practice
 - A. Do 2-3 exercises a day from Level 2-Level 5 (rehearsal, Kodály/numbering system)
 1. Introduce concepts as directed in teacher edition (whole group instruction)
 - B. Give one or two formative assessments
- IV. Assessment

Extensions:

Student Name _____ **Score** _____

Teacher _____

Date _____

Process:

You will sing solo.

You will sight-read one nine-measure line.

You will be given "DO" or "1" (tonic) that will place them in a comfortable range.

You will be allowed one minute to study the line.

You will receive the grade associated with the last section you sang rhythmically and melodically correct.

Sight Reading

Name _____

These exercises become more advanced as you sing from the beginning to the end.
The point to which you can sing the exercise melodically and rhythmically correct will determine your grade. The letter grades are indicated above the staff.

You may receive a + or - (e.g., B+) if you are singing the melody correct but miss a few rhythms (or the other way around.)

Criteria: Sung smoothly at a moderate tempo with no stops.

Source: Ron Chromister
Choir Director
Halstead, KS

Vocal Music
Lesson 6

Class: Choir
Grade(s): 9-12
Level: Advanced

<p>Standard 6: Listening to, analyzing, and describing music Advanced Level Benchmark 6.3: The student analyzes and describes uses of the elements of music in a given work that make it unique, interesting, and expressive. Advanced level Indicator 6.3.1: The student analyzes and describes how the elements of music are combined to create the expressive totality of a work.</p>	
<p>Essential Question(s): What do I need to know about a particular song in order to teach it?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 5: Reading and notating Standard 7: Evaluating music and music performance</p>	
<p>Title: The Student as Teacher</p>	
<p>Lesson Objective(s): The student will identify and describe the uses of the musical elements in a given work and design vocalises check spelling for an assigned selection in preparation for performance.</p>	
<p>Assessment(s): Teacher Observation using 5 level rubric. Criteria: A student team (size/make-up determined by teacher) will analyze their assigned song, prepare appropriate vocalises, and determine what needs to be addressed/taught in rehearsal to prepare the selection for performance.</p>	
<p>Timeline: Seven weeks: Week 1: learning pitches/rhythms (teacher) Weeks 2-7: rehearsal guided by teams (each team/selection: one vocalize and one 20-minute rehearsal two times per week)</p>	
<p>Materials/Repertoire: Selected choral literature</p>	<p>Vocabulary: Style Interpretation Harmony Rhythm Expression Vocalize</p>
<p>Instructional Strategies: Full group instruction Rehearsal Cooperative learning QAR questioning techniques Guided practice Independent practice</p>	

Lesson Sequence:

- I. Introduction
 - A. Preliminarily learn pitches and rhythms (full group instruction/rehearsal)
 - B. Determine teams and assign selections (full group instruction)
 - C. Establish guidelines for assignment (full group instruction)
 1. Analyze selection (cooperative learning/QAR)
 - a. Parts
 - b. Harmonic content
 - c. Rhythmic content
 - d. Expressive components
 - e. Style
 - f. Competency level of group
 2. Identify vocalises appropriate for selection (cooperative learning/QAR)
 3. Identify components to be addressed in rehearsal (cooperative learning/QAR)
 4. Determine rehearsal schedule for 6 weeks (full group instruction)
 - a. Vocalize and lesson plan submitted day before
 - b. Student(s) lead vocalize and run lesson on assigned day
- II. Guided Practice
 - A. First vocalize and lesson for each team with teacher/peer feedback (QAR/full group instruction)
 - B. Repeat analysis/planning (I.C.1-3) for next lesson with teacher feedback (QAR/cooperative learning)
 - C. Second vocalize and lesson for each team with teacher/peer feedback (QAR/full group instruction)
 - D. Repeat analysis/planning for next lesson with teacher feedback (QAR/cooperative learning)
- III. Independent Practice
 - A. Continue process begun in guided practice with less teacher guidance (cooperative learning/QAR)
- IV. Assessment-continuous teacher observation during independent practice

Teacher Tip:

It is suggested that teams be comprised of SATB quartets with more experienced students teamed with students who are less experienced.

Criteria

1. Analyze selection based on the following components
 - Parts
 - Harmonic content
 - Rhythmic content
 - Expressive components
 - Style
2. Identify vocalises appropriate for selection
3. Identify components to be addressed in rehearsal
4. Determine rehearsal schedule for 6 weeks
 - Vocalize and lesson plan submitted day before
 - Student(s) lead vocalize and run lesson on assigned day

Rubric

Exceptional or 5 on a scale of 0-5 or 100%:

Consistently demonstrates the following criteria

Competent or 4 on a scale of 0-5 or 80%:

Frequently demonstrates the established criteria

Developing or 3 on a scale of 0-5 or 60%:

Generally demonstrates the established criteria

Emerging or 2 on a scale of 0-5 or 40%:

Occasionally demonstrates the established criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

Seldom or never demonstrates the established criteria

Recording Chart for Teaching Sessions

	DATE														
Team 1															
Team 2															
Team 3															
Team 4															
Team 5															
Team 6															

Vocal Music
Lesson 7

Class: Choir
Grade(s): 7 or 8
Level: Intermediate

<p>Standard 7: Evaluating music and music performance Intermediate Level Benchmark 7. 2: The student evaluates the quality and effectiveness of her/his own and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Indicator 7. 2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements, and/or improvisations.</p>																									
<p>Essential Question(s): How can I tell if it's a good performance?</p>																									
<p>Other curriculum standards addressed but not assessed:</p>																									
<p>Title: Evaluation of Others' Musical Performance</p>																									
<p>Lesson Objective(s): The student will evaluate the quality and effectiveness of others' performance by developing a set of criteria for excellence and critiquing a live or taped performance.</p>																									
<p>Assessment(s): Written assessment</p>																									
<p>Timeline: Third nine weeks</p>																									
<p>Materials/Repertoire: Vocal performance grading rubric Assorted live and taped performances (audio and video)</p>	<p>Vocabulary:</p> <table> <tr> <td>Tone</td> <td>Blend</td> </tr> <tr> <td>Balance</td> <td>Vowels</td> </tr> <tr> <td>Focus</td> <td>Posture</td> </tr> <tr> <td>Rhythmic accuracy</td> <td>Dynamics</td> </tr> <tr> <td>Phrasing</td> <td>Breath support</td> </tr> <tr> <td>Diction</td> <td>Articulation</td> </tr> <tr> <td>Diphthong</td> <td>Intonation</td> </tr> <tr> <td>Sharp</td> <td>Flat</td> </tr> <tr> <td>Style</td> <td>Conventions</td> </tr> <tr> <td>Word choice</td> <td>Fluency</td> </tr> <tr> <td>Voice</td> <td>Organization</td> </tr> <tr> <td>Ideas and content</td> <td></td> </tr> </table>	Tone	Blend	Balance	Vowels	Focus	Posture	Rhythmic accuracy	Dynamics	Phrasing	Breath support	Diction	Articulation	Diphthong	Intonation	Sharp	Flat	Style	Conventions	Word choice	Fluency	Voice	Organization	Ideas and content	
Tone	Blend																								
Balance	Vowels																								
Focus	Posture																								
Rhythmic accuracy	Dynamics																								
Phrasing	Breath support																								
Diction	Articulation																								
Diphthong	Intonation																								
Sharp	Flat																								
Style	Conventions																								
Word choice	Fluency																								
Voice	Organization																								
Ideas and content																									
<p>Instructional Strategies: Whole group instruction Graphic organizer Guided practice Guided listening Compare/contrast Six-Trait Writing Independent practice</p>																									

Lesson Sequence:

- I. Introduction
 - A. Review vocabulary (Whole group instruction)
 1. Vocabulary graphic organizer
 2. Create descriptors for degrees of excellence for each vocabulary word
 - B. Introduce vocal performance grading rubric (whole group instruction)
- II. Guided Practice
 - A. Students establish criterion for evaluating performance
 1. Correlate vocabulary words to categories on critique sheet
 2. Determine what is and what is not acceptable performance
 - B. Students verbally evaluate listening examples (recorded and live), one category at a time, using descriptors (guided listening)
 - C. Introduce six-trait writing conventions guidelines
 - D. Students write evaluation of listening examples (recorded and live), one category at a time, using descriptors on the vocal performance grading rubric (guided listening)
- III. Independent Practice
 - A. Verbally evaluate all categories of listening examples (recorded and live)
 - B. Students write evaluation for all categories using vocal performance grading rubric
- IV. Assessment

Extensions:

Student Name _____ Score _____

Teacher _____

Date _____

Process:

Critique a live or videotaped performance using the Vocal Performance Grading Rubric.

Each category will be worth three points.

Each category will be graded on:

- Student demonstrates knowledge of category (e.g.: comment(s) indicate that "tone" includes blend, vowel production, focus, etc.)-1 point
- Student justifies critique with specific examples from the performance-1 point
- Student writes in complete sentences with correct capitalization and punctuation-1 point

20-24 points: Exceptional or 5 on a 0-5 scale or 100%

15-19 points: Competent or 4 on a 0-5 scale or 80%

10-14 points: Developing or 3 on a 0-5 scale or 60%

5-9 points: Emerging or 2 on a 0-5 scale or 40%

0-4 points: Unsatisfactory or 1 on a 0-5 scale or 20%

Repertoire:

8/17/2005

VOCAL PERFORMANCE GRADING RUBRIC

Rating	NOTE ACCURACY	PITCH	RHYTHMIC ACCURACY	TONE QUALITY	ARTICULATION (Style-Delivery)	EXPRESSION (Musicality)	OTHER (fingering, sticking, memorization, etc.)
10	Notes accurately performed throughout.	Pitch is centered; Pitch and intervals are accurate throughout.	Tempo, meter and rhythm accurate and secure	Focused production, placement, resonance and volume, free of visible tension, solid support. Registers even throughout.	Attack, release, delivery are properly executed as indicated in music or appropriate for style, standards and cultural traditions.	All aspects of musical expression (phrasing, breathing dynamics; intensity, pedaling etc.) properly executed; Reflects understanding of musical structure; Communicates emotional content	
8	Inaccuracies minimally interfere with overall performance	Basically good tonal center; occasional wrong or "out of tune" notes.	Nearly accurate, a minimal amount of imprecise rhythms. Consistent tempo and meter.	Focused tone production, some unevenness in registers/resonance, occasional lack of energy and volume.	Articulation is mostly appropriate for music performed.	Most aspects of musical expression are properly managed, though at times inconsistent.	
6	Minor errors that interfere with the overall musical communication	Poor tonal center; "many out of tune" or wrong notes interfere with musicality.	Inconsistent rhythms though consistent tempo and recognizable meter	Inconsistent production, energy, resonance & volume. Some tension in physical appearance.	Musical performance lacks articulation needed to properly communicate music at hand.	Musical expression is less adequate and inconsistent; a lack of sensitivity in musical expression	
0	Numerous errors that result in ineffective musical performance.	Unsatisfactory: Lack of tonal center results in ineffective musical performance.	Tempo/meter inconsistent; imprecise rhythms.	Performance lacks focus, volume, resonance and energy.	Performance inappropriate for musical style, standards and/or cultural traditions.	Overall lack of musical expression	

Ratings: _____

COMMENTS:

TOTAL _____

From: Baker University, studio/jury/senior recital rubric

VOCAL MUSIC RATING:

POSTURE

1. Outstanding: Poised, artistic and free of visible tension.
2. Good: Poised, artistic and mostly free of visible tension.
3. Adequate: Apparent tension. Posture requires readjusting. Not poised.
4. Unsatisfactory: Not poised. Visible tension. Posture negatively affects other aspects of performance.

REQUIRED PERFORMANCE CRITERIA:

MEMORIZATION

COMMENTS

1. Outstanding: Accomplished.
2. Good: Accomplished but with a few errors. Able to correct.
3. Adequate: Accomplished but with several errors.
4. Unsatisfactory: Numerous errors in memorization.

DICTION

Vocal Music
Lesson 8

Class: Choir
Grade(s): 4-5
Level: Basic

<p>Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts Basic Level Benchmark 2: The student identifies ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. Basic Level Indicator 1: The student identifies the interrelationships of the conceptual elements of music and the conceptual elements of several disciplines in the school.</p>	
<p>Essential Question(s): How does the design of spaces affect how my choir sounds?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 1: Singing alone and with others a varied repertoire of music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Title: Trading Singing Spaces</p>	
<p>Lesson Objective(s): The student will identify how the choral sound changes by singing in specific spaces with differing acoustical structures.</p>	
<p>Assessment(s): Student interview. The student will share a reflection on the effect of an acoustical structure on the choir's sound.</p>	
<p>Timeline: One class period and a one-day field trip.</p>	
<p>Materials/Repertoire: Prepared choral literature</p>	<p>Vocabulary: Acoustics</p> <ul style="list-style-type: none"> • Overtones • Reverberation • Amplification • Dampening <p>Surface Architecture</p>
<p>Instructional Strategies: Full group instruction Field trip Cooperative learning QAR questioning techniques Performance Peer Assessment</p>	

Lesson Sequence:

- I. Introduction
 - A. Introduce acoustics
 1. Musical definition (full group instruction)
 2. Scientific definition (full group instruction)
 - B. Introduce elements affecting acoustics
 1. Musical elements (full group instruction)
 2. Scientific elements (full group instruction)
- II. Guided Practice (field trip, cooperative learning, QAR)
 - C. Sing in at least three spaces of various structure (performance)
 1. Choir classroom (establishes baseline acoustics)
 2. Outside, open in all directions
 3. Outside, barriers on two or three sides (echo)
 4. Church with vaulted ceilings
 5. Small space with solid surfaces (reverberation)
 6. Large space designed to enhance sound (auditorium)
 7. Large space designed to reduce sound (gym)
 8. Space with sound-absorbing surfaces
- III. Assessment-done informally from the second space to the end of the field trip

Teacher Tips:

Items II, A, 2-8 are suggested areas to use.

Student Comment Form

Location/Description	Site 1 Comments	Site 2 Comments	Site 3 Comments
Architecture/Location			
Surface(s)			
Acoustics <ul style="list-style-type: none">• Overtones• Reverberation• Amplification• Dampening			

Vocal Music
Lesson 9

Class: Choir
Grade(s): 6-8
Level: Proficient

<p>Standard 9: Understanding music in relation to history and culture Proficient Level Benchmark 2: The student identifies sources of American music genres, traces the evolution of those genres, and cites well-known musicians associated with them. Proficient Level Indicator 2.1: The student identifies various genres of American music, their historical origins, and associated well-known musicians.</p>	
<p>Essential Question(s): How have lifestyles affected American music?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performances</p>	
<p>Title: Forefathers of American Music</p>	
<p>Lesson Objective(s): The student identifies various genres of American music by examining the life and music of Stephen Foster, John Phillip Sousa, Irving Berlin, George Gershwin, Aaron Copland, and Richard Rodgers.</p>	
<p>Assessment(s): Group presentation</p>	
<p>Timeline: Ten 30-minute class sessions</p>	
<p>Materials <u>Bach to Rock</u>, Rosemary Kennedy <u>World's Greatest Composer Biographies</u>, Mike Venezia <u>Meet the Musicians</u> (video set), Dennis Kobray</p>	<p>Vocabulary: Folk song Musical comedy March Jazz Ballet</p>
<p>Repertoire: "O! Suzanna" arr. by Brad Printz 2-part Heritage Music Press "Stars and Stripes" arr. by Berta and Sonja Poorman SAB Warner Brother "Alexander's Ragtime Band" arr. by Douglas E. Wagner SAB Theodore Presser Co. "I Got Rhythm" I. Gershwin/G. Gershwin 6th Gr. Silver Burdett Making Music 2002 "Hoedown" from <u>Rodeo</u>, Aaron Copland 5th Gr. Silver Burdett Making Music 2002 "Medley from Oklahoma!" arr. by John Leavitt SATB Hal Leonard</p>	

Instructional Strategies:

Brainstorming
Class discussion
Guided practice
QAR questioning techniques
Cooperative learning
Peer teaching
Rehearsal
Independent practice
Compare/contrast

Lesson Sequence:

- I. Introduction
 - A. Review of American music to 1800
 1. Brainstorm
 2. Class discussion of individual's heritage
 - B. Select groups/teams
 - C. Assign composer
- II. Guided Practice
 - A. Establish guidelines for research
 1. QAR
 2. Guidelines for cooperative learning
 - B. Establish guidelines for presentation/assessment
 1. Guidelines for peer teaching
 - C. Rehearsal of representative music
- III. Independent Practice
 - A. Group research
 1. Compare/contrast lifestyle to music
 - B. Presentation decision-making process
- IV. Assessment-Group Presentation

Extensions:

Quiz bowl activity based on student presentations.
Concert of prepared music.

Group Presentation

Criteria

1. Accurate historical information
2. Music composed
3. Effect of lifestyle on music
4. Presentation etiquette

Exceptional or 5 on a scale of 0-5 or 100%:

The student consistently demonstrates the established criteria

Competent or 4 on a scale of 0-5 or 80%:

The student frequently demonstrates the established criteria

Developing or 3 on a scale of 0-5 or 60%:

The student generally demonstrates the established criteria

Emerging or 2 on a scale of 0-5 or 40%:

The student occasionally demonstrates the established criteria

Unsatisfactory or 1 on a scale of 0-5 or 20%:

The student seldom or never demonstrates the established criteria

	Criteria 1	Criteria 2	Criteria 3	Criteria 4
Student 1				
Student 2				
Student 3				
Student 4				
Student 5				
Student 6				
Student 7				
Student 8				
Student 9				
Student 10				
Student 11				
Student 12				
Student 13				
Student 14				
Student 15				
Student 16				
Student 17				
Student 18				
Student 19				

Band Music
Lesson 1

Class: Beginning Band
Grade(s): 5-6
Level: Basic

<p>Standard 1: Singing alone and with others, a varied repertoire of music Basic Level Benchmark 1.2: The student sings expressively with appropriate dynamics, phrasing, and interpretation. Basic Level Indicator 1.2.1: The student sings age-appropriate songs using accurate dynamics and phrasing to communicate an interpretation of a given song.</p>	
<p>Essential Question(s): How does singing help me relate to the playing of dynamics in instrumental music?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Title: Singing to Play</p>	
<p>Lesson Objective(s): The student will demonstrate her/his ability to discriminate, sing and play dynamic contrasts.</p>	
<p>Assessment(s): Using the singing to play rubric, the student will sing and play "Jingle Bells" to demonstrate an understanding of how to discriminate, sing and play basic dynamics. Criteria will be: breathing techniques and sound production.</p>	
<p>Timeline: 10 minutes for 3-4 class periods</p>	
<p>Materials/Repertoire: Example: Essential Elements 2000 Band Book 1 #38 (student book-page 9)</p>	<p>Vocabulary: (f) Forte / (mf) Mezzo Forte Breath control, dynamics, diaphragm</p>
<p>Instructional Strategies: Teacher modeling (breath control—breathing techniques—dynamic contrasts Visual aids Kinesthetic Guided practice Independent practice Peer critique In-class assessment of video-taped performance</p>	

Lesson Sequence:Lessons 1 & 2:

Teacher Modeling

The teacher sings "Jingle Bells" demonstrating proper breathing technique (use of diaphragm in breathing, posture, etc.).

The teacher demonstrates contrasts in dynamic levels singing, then playing "Jingle Bells."

Visual Aids

The teacher shares a visual (photo, drawing, video) of human anatomy and breathing apparatus.

Students play warm-up scales or phrases from a song that have changeable dynamic symbols (e.g., the song on a transparency with the dynamics in wet-erase pen so that they can be changed in practice situations).

Lessons 3 & 4:

Guided Practice

The teacher has students imitate proper breathing techniques demonstrating contrasts between poor/good posture, improper/proper breathing.

The teacher has students imitate production of dynamic levels, keeping in mind the need for proper breathing techniques in both singing and transfer to playing.

Independent Practice

Students work independently and in sectionals to practice performing (singing and playing) the dynamic levels indicated in "Jingle Bells."

Peer Review

Using a "Singing to Playing" rubric, have sections evaluate each other.

Assessment

As a whole group, video tape the entire group performing (sing and play) "Jingle Bells" and use the rubric to evaluate performance.

Extensions:

Teachers can use this lesson format to teach phrasing, tone quality and pitch accuracy.

Singing to Play Rubric

Breathing Technique (circle one) and underline the parts of each that apply.

1. *Could be better*

The breathing seems shallow.

I see shoulders coming up when breaths are taken.

Some people need to sit up straight.

2. *Okay*

Most of the section seems to be breathing properly.

Most of the section is sitting up straight.

3. *Really great!*

Everyone is breathing properly.

Everyone is sitting up straight.

Sound Production

1. *Could be better*

I can't tell the difference in dynamics when I listen.

Some instruments are overblowing/oversinging when they play/sing loud.

Some instruments/voices can't be heard when they play/sing *mf*.

2. *Okay*

I hear some differences in dynamics when I listen.

Most instruments/voices are playing/singing the marked dynamics.

I can hear most instruments play *f* and *mf* with control.

3. *Really great!*

I hear distinct differences in the marked dynamics.

All instruments are playing/singing the dynamics accurately and with control.

Band Music
Lesson 2

Class: Concert Band
Grade(s): 9-12
Level: Proficient

<p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Proficient Level Benchmark 2.2: The student performs an appropriate part in an ensemble demonstrating well-developed ensemble skills. Proficient Level Indicator 2.2.1: The student demonstrates well-developed technical and musical skills while performing within an ensemble.</p>	
<p>Essential Question(s): How does my playing ability on my instrument affect the whole ensemble?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Title: Everybody is Important in an Ensemble</p>	
<p>Lesson Objective(s): The student will demonstrate performing on instruments, alone and with others, a varied repertoire of music by performing with the following technical skills:</p> <ul style="list-style-type: none"> - Note accuracy - Pitch - Rhythmic accuracy - Tone quality - Articulation - Expression 	
<p>Assessment(s): Self-Reflection Form Instrumental Performance Grading Rubric (see Lesson 7)</p>	
<p>Timeline: 20 minutes a day / 4-5 days a week / 9 week unit</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - "First Suite in E-flat", Gustav Holst - 1st Movement – Chaconne 	<p>Vocabulary: Allegro moderato; pesante; brillante; ritardando al fine (rit. l fine); crescendo poco a poco; staccato (stacc.); legato; diminuendo (dim.); maestoso; solo; soli; a2; intonation; articulation; expression</p>

Instructional Strategies:

- Guided listening
- Sight-reading
- Guided warm-ups
- Performance connections/transfer of learning
- Student critique (Self-Reflection Form)
- Musical vocabulary list
- Performance continuity
- Whole-part-whole

Lesson Sequence:**Week 1:**

- The teacher plays a professional recording as a guided listening (students follow individual parts) exercise.
- The teacher has students identify musical vocabulary.
- The teacher has students sight-read through the piece.
- The teacher develops a guided warm-up (scales) designed from "1st Suite in E-flat" to develop advanced technical ability.

Week 2:

- The teacher has the students perform the guided warm-up (scales & arpeggios).
- The teacher directs students, through guided listening, to identify the main chaconne theme and variations (the original plus 15 variations) to assist in technical development.
- The teacher has students continue to identify musical vocabulary.
- The teacher uses performance connections/transfer of learning.

Week 3:

- The teacher has the students perform the guided warm-up (scales, arpeggios and articulation patterns) designed from this particular piece to develop advanced technical ability.
- The teacher has students continue to identify musical vocabulary.
- The teacher has students break down the movement into smaller sections to assist in technical development (whole-part-whole).
- The teacher uses performance connections/transfer of learning.

Week 4:

- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, and dynamics) designed from this particular piece to develop advanced technical ability.
- The teacher plays a professional recording as a guided listening (students follow individual parts) exercise.
- The teacher has students continue to identify musical vocabulary.
- The teacher has students break down the movement into smaller sections to assist in technical development (whole-part-whole).
- The teacher uses performance connections/transfer of learning.

Week 5

- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, dynamics and meter/rhythms) designed from this particular piece to develop advanced technical ability.
- The teacher has students continue to identify musical vocabulary.
- The teacher records the student's performance for self-analysis (Self-Reflection Form).
- The teacher has students break down the movement into smaller sections to assist in technical development (whole-part-whole).
- The teacher uses performance connections/transfer of learning.

Week 6

- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, and dynamics, meter/rhythms, and phrasing) designed from this particular piece to develop advanced technical ability.
- The teacher has students continue to identify musical vocabulary.
- The teacher has students identify how the smaller sections fit into larger thematic segments (whole-part-whole).
- The teacher uses performance connections/transfer of learning.

Week 7

- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, and dynamics, meter/rhythms, phrasing, and tempo) designed from this particular piece to develop advanced technical ability.
- The teacher has students continue to identify musical vocabulary.
- The teacher has students begin to demonstrate a mastery of technical skills by rehearsing the piece with fewer interruptions (whole-part-whole).
- The teacher records the students performance for self-analysis (Self-Reflection Form)
- The teacher uses performance connections/transfer of learning.

Week 8

- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, and dynamics, meter/rhythms, phrasing, and tempo) designed from this particular piece to develop advanced technical ability.
- The teacher has students demonstrate a mastery of technical skills by rehearsing the piece in its entirety (performance continuity).
- The teacher uses performance connections/transfer of learning.

Week 9

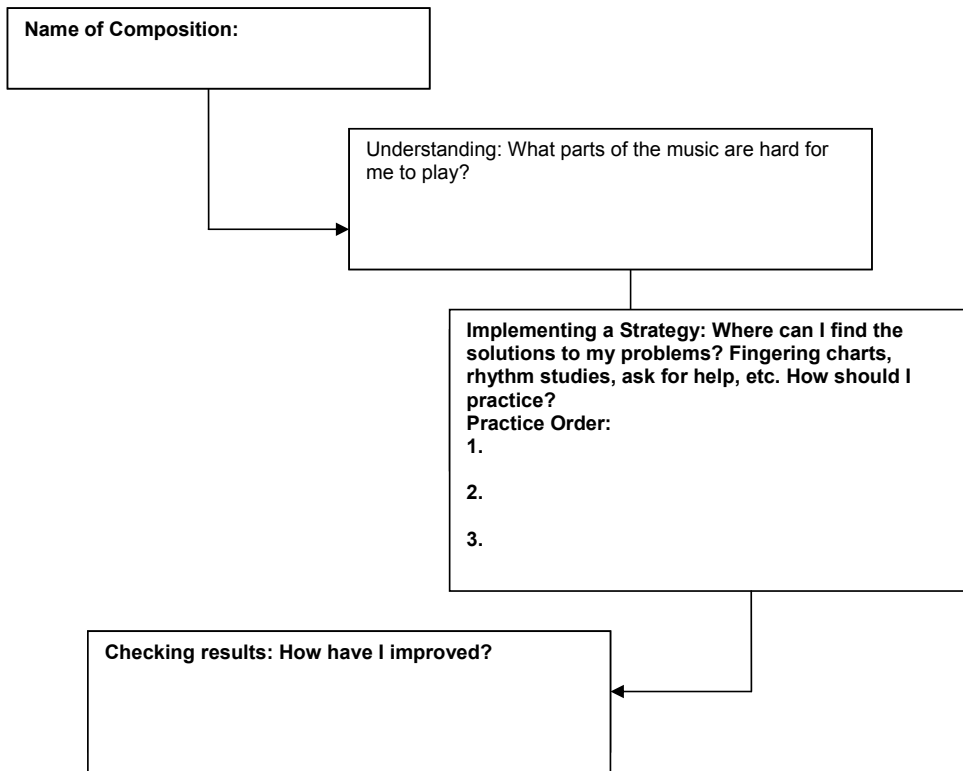
- The teacher has the students perform the guided warm-up (scales, arpeggios, articulation patterns, and dynamics, meter/rhythms, phrasing, and tempo) designed from this particular piece to develop advanced technical ability.
- The teacher has students demonstrate a mastery of technical skills by rehearsing the piece in its entirety (performance continuity).
- The teacher has students demonstrate a mastery of technical skills by performing the piece in its entirety.
- The teacher records the final performance and both teacher and students will evaluate the performance using the Instrumental Performance Grading Rubric (see Lesson 7).

**Self-Reflection Form
Problem Solving Worksheet
High School Band**

From: Bob Lee, Band Director, Hutchinson

Select 8 measures (or more) from one musical selection
which are a performance challenge.

1. **Understanding**
What parts of the music are hard for me to play?
(e.g., rhythm, notes, phrase marks, breathing, dynamics)
2. **Choosing a Strategy**
What will it take to be able to play this selection?
(e.g., practice, learning new fingerings, defining terms, logical musical phrases)
3. **Implementing a Strategy**
In what order should I fix the problems?
(e.g., new fingerings? counting? defining terms? then work through the process)
4. **Checking Results**
Do I play this selection better than I did when I found the problem?



Band Music
Lesson 3

Class: Band
Grade(s): 9-12
Level: Basic

<p>Standard 3: Improvising melodies, variations, and accompaniments Basic Level Benchmark 3.3: The student improvises simple rhythmic variations and simple melodic embellishments on familiar melodies. Basic Level Indicator 3.3.2: The student improvises an original melodic embellishment on a given melody.</p>	
<p>Essential Question(s): Why do I need to know how to improvise?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 4: Composing and arranging music within specified guidelines Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Title: Basic Instrumentation Improvisation</p>	
<p>Lesson Objective(s): The student will demonstrate improvising melodies, variations, and accompaniment skills on a given melody.</p>	
<p>Assessment(s): Scampering Around Improvisational Checklist</p>	
<p>Timeline: 30 minutes a day / 2-3 days</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - "Rejouissance" by James Curnow - A Mighty Fortress Is Our God - "Scamper" method, Dr. Maud Hickey 	<p>Vocabulary: Improvisation; Variation; Embellishment; Diminution; Augmentation</p>
<p>Instructional Strategies:</p> <ul style="list-style-type: none"> - Guided listening - Sight-reading - Performance connections/transfer of learning - Student critique (music creating rubric) - Musical vocabulary list - Performance continuity - Whole-part-whole - Scamper method 	

Lesson Sequence:

Day 1:

- The teacher plays a professional recording as a guided listening (students follow individual parts) exercise.
- The teacher has students identify musical vocabulary.
- The teacher has students sight-read through the piece.
- The teacher uses performance connections/transfer of learning.

Day 2:

- The teacher has students play the melody (whole-part-whole).
- The teacher introduces "Scampering Around" the melody as an improvisational technique.
Substitute, **C**ombine, **A**dapt or Add, **M**inify (diminution) or **M**agnify (augmentation), **P**ut to other uses (other instruments), **E**liminate, **R**everse or **R**earrange (upside down!)
- The teacher has the students experiment with "Scamper" improvisation techniques by creating their own improvised melodies.
- The teacher uses performance connections/transfer of learning.

Day 3:

- The teacher has students perform their improvised melodies for each other. The students check which improvisational techniques were used based on hearing the performances and using the "Scampering Around" Improvisational Checklist. Students self-assess and compare to the group assessments.
- The teacher uses performance connections/transfer of learning.

Scampering Around Improvisational Checklist

Directions: Check a box for each of the improvisation techniques listed below.

Improvisational Techniques	Not Used	Used Some	Used A Lot!
	Was not able to hear if it was used or not; the original melody was not changed	Was used but did not vary from the original melody very much at times	could really tell if it was used; added a lot of variety to the original melody
Substitute			
Combine			
Adapt or Add			
Minify (Diminution) or Magnify (Augmentation)			
Put to Other Uses (Other Instruments)			
Eliminate			
Reverse or Rearrange (Upside Down)			

Comments: _____

Adapted from: SCAMPER Method, Dr. Maud Hickey

Band Music
Lesson 4

Class: Band
Grade(s): 6-8 (middle school)
Level: Intermediate

<p>Standard 4: Composing and arranging music within specific guidelines Intermediate Level Benchmark 4.1: The student composes short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. Intermediate Level Indicator 4.1.1: The student composes simple pieces demonstrating unity and variety.</p>	
<p>Essential Question(s): How does repetition or contrast help determine the form of a composition?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Lesson Objective(s): The student will demonstrate the AAB (12 bar blues) and the AABA (standard song form).</p>	
<p>Assessment(s): 12 Bar and 16 Bar Composition Rubric</p>	
<p>Timeline: 2–3 rehearsals</p>	
<p>Materials/Repertoire: Example:</p> <ul style="list-style-type: none"> - Recording of "The Flintstones" (AABA Form) - Recording of "Standing in the Rain" (AAB Form) - 12 Bar & 16 Bar Beat Boxes - 12 Bar & 16 Bar Composition Rubric 	<p>Vocabulary: Song form, 12 bar blues, 16 bar song form, verse, bridge</p>
<p>Instructional Strategies:</p> <ul style="list-style-type: none"> - Guided listening - Performance connections/transfer of learning - Teacher critique (12 bar and 16 bar composition rubric) - Musical vocabulary list 	

Lesson Sequence:

Day 1:

- The teacher plays professional recordings demonstrating AAB and AABA forms as a guided listening exercise.
- The teacher has students identify musical vocabulary.
- The teacher has students identify and distinguish between A and B sections in each song form and subsequently identify each form.

Day 2:

The teacher has students compose a 12 measure melody based on the 12 bar blues followed by a 16 bar melody based on the AABA song form. (12 bar and 16 bar beat boxes).

Extensions:

The teacher can have the students perform these as a part of warm-up.

12 Bar and 16 Bar Composition Rubric

Ideas & Content—(theme, expression, dynamics)

- 5 Specific—varied in a way to keep the listener's attention; expression and dynamics support main theme
- 3 Some really good parts, some not there yet—player usually knows what is meant; some parts will be better when they support other elements
- 1 Just beginning to understand what composer intends—themes are difficult to identify

Organization—(form)

- 5 Clear and compelling; has listener anticipating; recognizable pattern
- 3 Some really smooth parts, some need work—order of composition makes sense most of the time
- 1 Not shaped yet—order is jumbled and confused

Voice—(timbre)

- 5 Really individual and powerful—music sounds original and interesting to listen to
- 3 Individuality fades in and out—some parts sound like familiar tune, parts are hard to listen to
- 1 Not yet me—nearly entire song sounds like familiar tune; not interesting to listen to

Flow—(melody)

- 5 Extremely clear, visual and accurate—just the right melody direction and choice of intervals
- 3 Correct but not striking—follows guidelines but doesn't always seem easy to play
- 1 Confusing—too many direction changes and skips; difficult to play

Fluency—(rhythm)

- 5 Varied and natural—clear and easy to play
- 3 Routine and functional—follows rules for rhythm but sounds choppy or awkward
- 1 Needs work—difficult to play even with practice

Conventions—(symbols, accurate manuscript)

- 5 Mostly correct—few errors; wouldn't take long to get it ready to publish
- 3 About halfway home—number of bothersome mistakes to clean up before publishing
- 1 Editing not under control yet—many mistakes, particularly with pitch and rhythm accuracy and following general music theory rules

12 Bar Beat Box Organizer

16 Bar Beat Organizer

Band Music
Lesson 5

Class: Band
Grade(s): 9-12
Level: Proficient

<p>Standard 5: Reading and notating music Proficient Level Benchmark 5.2: The student who participates in a choral or instrumental ensemble or class: sight reads, accurately and expressively, music with a level difficulty of 3 on a scale of 1 to 6. Proficient Level Indicator 5.2.1: The student sight-reads, accurately and expressively, music with a difficulty of 3.</p>	
<p>Essential Question(s): How will learning to sight read help me perform better?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describing music Standard 7: Evaluating music and music performed</p>	
<p>Title: Reading Music is In My Sights</p>	
<p>Lesson Objective(s): The students in an instrumental ensemble will demonstrate sight-reading skills by sight-reading music with a level of difficulty of 3 accurately and expressively.</p>	
<p>Assessment(s): Use of the S.T.A.R.S method – Essential Elements 2000</p>	
<p>Timeline: Used throughout the 9 week grading period to analyze new music before sight-reading.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - Kansas Bandmaster's Association required music list - Grade 3 or higher - Maintain a separate sight-reading folder 	<p>Vocabulary: S.T.A.R.S method – Essential Elements 2000 Signature-key Time signature Accidentals Rhythms Signs</p>
<p>Instructional Strategies:</p> <ul style="list-style-type: none"> - Sight-Reading - Sight Reading Rubric - S.T.A.R.S Method Vocabulary List 	
<p>Lesson Sequence: Used to analyze new music before sight-reading throughout the school year.</p>	

SIGHT-READING PERFORMANCE CRITERIA**SUPERIOR RATING****ACCURACY OF RHYTHM (18-20 points)**

Superb control of pulse, tempo and rhythmic patterns. Ensemble's cohesiveness, precision and clarity is outstanding at all times. Flaws if any, are very minor and corrected quickly.

ACCURACY OF NOTES (18-20 points)

Technical facility with regard to the performance of correct pitches, intervals, note values and feeling of tonality is outstanding. Minor errors are quickly rectified.

ACCURACY OF STYLISTIC DETAILS (18-20 points)

Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent. Performers exhibit a thorough understanding of style, tempo and interpretation, and successfully communicate this knowledge throughout the performance. Technical facility is superb with comprehensive knowledge of articulation/bowing styles and techniques.

RESPONSE TO CONDUCTOR/OTHERS (13-15 points)

Performers show outstanding ability to recover from errors, to correct improper balances through listening. Performers totally respond to director's conducting commands. Group shows outstanding control of balance, blend, and intonation. Cohesive playing/singing represents superb listening skills. Concentration is superior which creates an extremely solid and polished performance.

MUSICALITY (13-15 points)

Phrasing is always natural and uniformly performed by all sections and individuals. Clear and expressive shaping of musical phrases are heard at all times. Expression is sensitive and highly effective. Sensitivity is achieved throughout the performance. Superior dynamic range with outstanding control at all levels. Superior use of musical techniques to create an effective and naturally communicated artistic performance.

DISCIPLINE (10 points)

All students convey superior focus and attentiveness to instructor's directions during the entire performance.

EXCELLENT RATING**ACCURACY OF RHYTHM (16-18 points)**

Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time. Lapses are infrequent and usually happen in more difficult situations. Clarity and ensemble cohesiveness are excellent most of the time.

ACCURACY OF NOTES (16-18 points)

Technical facility is well developed. Difficult passages are well performed with only minor flaws shown during complex passages.

ACCURACY OF STYLISTIC DETAILS (16-18 points)

Good uniform and meaningful most of the time. Some passages may be lacking in interpretation, but do not detract considerably from an otherwise excellent performance. Style is good most of the time. Tempos are consistent and stylistically accurate most of the time.

RESPONSE TO CONDUCTOR/OTHERS (13-15 points)

Most of the time, performers demonstrate proper knowledge of balance, blend and intonation. Group shows excellent response to director's commands and demonstrates excellent overall communication most of the time. Overall listening skills are well-developed. Characteristic ensemble sound fully achieved most of the time.

MUSICALITY (12-13 points)

Uniformity of phrasing is consistent throughout most of the performance. Expressive shaping and contouring of phrases and passages are very good with occasional lapses. Expression is seldom mechanical but sensitive. Excellent use of accents, stress, rubato and flexibility in phrasing to create a free-flowing performance most of the time. Good use of dynamics throughout the performance with only some lack of dynamic control. Full dynamic range is not completely explored. Overall performance is expressive, sensitive and tasteful most of the time.

DISCIPLINE (8-9 points)

Most students remain focus and attentive to instructor's directions.

GOOD RATING**ACCURACY OF RHYTHM (14-16 points)**

Rhythm accuracy, precision and subdivisions and understanding of subdivisions good much of the time. Good awareness of pulse and tempo although problems occur occasionally and may be difficult to overcome. Problems occur with finer details of more complex rhythmic patterns. Ensemble cohesiveness is good most of the time.

ACCURACY OF NOTES (14-16 points)

Note accuracy good most of the time. Correct technique usually demonstrated by many performers. Occasional faculty pitches and intervals occur in more complex patterns and structures.

ACCURACY OF STYLISTIC DETAILS (14-16 points)

Meaningful and uniform interpretation some of the time. Style is good some of the time, but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times. Tempos are consistent and stylistically some of the time.

RESPONSE TO CONDUCTOR/OTHERS (11-12 points)

Concentration is good but occasionally inconsistent. Performers pay attention to the director much of the time. Listening is good and attempts are made to correct obvious problems. Less demanding passages have good blend, balance and voice relationships. Problems occur during extremes in volumes, and/or range, dynamic changes and dense harmonic structures.

MUSICALITY (11-12 points)

Phrasing is basic, uniform and somewhat consistent some of the time although not natural but mechanical. Dynamic shaping and contouring of phrases is sometimes apparent. Good use of accents and stress at times, but not always consistent. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product. Some successful attempts at basic dynamics though limited in scope and range. Lower levels not well used. Upper levels not always performed tastefully. Some knowledge of artistic concepts but with little success.

DISCIPLINE (6-7 points)

Some students loose focus and attentiveness to instructor's directions.

FAIR RATING

ACCURACY OF RHYTHM (12-14 points)

Basic rhythmic accuracy demonstrated in simple passages. Rapid or complex passages are weak. Rhythmic uniformity is inconsistent quite often. Pulse not always controlled. Tempos not maintained at all times.

ACCURACY OF NOTES (12-14 points)

Technical facility is fair but faster and more complex passages tax performers beyond their ability.

ACCURACY OF STYLISTIC DETAILS (12-14 points)

Little meaningful interpretation of musical passages. Style is undeveloped and inconsistent. Tempos are inconsistent.

RESPONSE TO CONDUCTOR/OTHERS (10-11 points)

Concentration seems to drift. Performers pay some attention to the director. Blend and balance sometimes achieved during less demanding passages. Fast, louder and higher passages are not well-balanced. Listening and attentiveness are inconsistent; often neglected. Individual performers and/or sections tend to dominate the ensemble's most of the time.

MUSICALITY (10-11 points)

Phrasing mostly mechanical and non-musical. Some attempts at expressing melodic lines, but with rigid, mechanical and uncomfortable results. Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects of music. Some attempts at altering dynamics, but with limited range. Dynamic changes not well controlled and lack uniformity.

DISCIPLINE (4-5 points)

Lack of focus and attentiveness by many students to instructor's directions measurably impact group's performance.

SIGHT-READING PERFORMANCE CRITERIA

NEEDS IMPROVEMENT RATING

ACCURACY OF RHYTHM (0-12 points)

Rhythmic accuracy and precision are weak. Pulse is poorly controlled. Uniformity of ensemble is lacking.

ACCURACY OF NOTES (0-12 points)

Technical facility is poor with many incorrect pitches, intervals and note values.

ACCURACY OF STYLISTIC DETAILS (0-12 points)

Very little meaningful interpretation.

RESPONSE TO CONDUCTOR/OTHERS (0-10 points)

Concentration is poor. Very little attention to the director. Few attempts are made to correct problems. Blend and balance between and within sections not achieved most of the time. General listening skills not yet developed.

MUSICALITY (0-10 points)

No uniformity in phrasing. Expression is almost non-existent. Lack of confidence is overriding any attempts at a sensitive performance. Very little use of dynamics.

DISCIPLINE (0-3 POINTS)

Complete lack of focus and attentiveness to instructor's directions results in total breakdown of performance.

Band Music
Lesson 6

Class: Band
Grade(s): 9-12
Level: Advanced

<p>Standard 6: Listening to, analyzing, and describing music Advanced Level Benchmark 6.6: The student analyzes and describes uses of elements of music in a given work that make it unique, interesting, and expressive. Advanced Level Indicator 6.6.1: The student analyzes and describes how the elements of music are combined to create the expressive totality of a work.</p>	
<p>Essential Question(s): Why does analyzing music help me perform it better?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 5: Reading and notating music Standard 7: Evaluating music and music performed</p>	
<p>Title: Analyze This!</p>	
<p>Lesson Objective(s): The student will describe in detail the Quickstep march form architecture occurring in "The Liberty Bell March", by John Philip Sousa</p>	
<p>Assessment(s):</p> <ul style="list-style-type: none"> - Music Reflection Sheet for Quickstep - Teacher's Scoring Guide 	
<p>Timeline: 1 lesson unit</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - Professional recordings of quickstep form marches - Professional recording of "The Liberty Bell March" by John Philip Sousa 	<p>Vocabulary: "Quickstep March" form, introduction, first strain, second strain, trio, break strain, final strain, stinger</p>
<p>Instructional Strategies: guided listening, student critique, musical vocabulary list</p>	
<p>Lesson Sequence: Day 1:</p> <ul style="list-style-type: none"> - The teacher discusses/demonstrates the musical vocabulary necessary to understand the "Quickstep March" form. - The teacher plays professional recordings of "Quickstep March" form marches as a guided listening exercise. - The teacher has students identify, both aurally and visually, the individual sections that form the architecture of "The Liberty Bell March." - The teacher/students assess their understanding of the "Quickstep March" form. - The teacher/students assess the quality of their performance using the Teacher's Scoring Guide. 	
<p>Extensions: <u>Teaching Music through Performing Marches</u>, compiled and edited by Richard Miles. Contributing authors: Larry Blocher, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, Edward Lisk Richard Miles, GIA Publications, 2000.</p>	

The Organization and Structure of a Quickstep March Info Sheet

1. Introduction

The intro gives a view of what lies ahead. It establishes a tonal reference and anticipates the keys, themes, rhythms, textures, and harmonies of the march. It simply gives an idea of what is yet to come.

2. First Strain

The character of the march is established by the statement of the first melody or theme usually in the upper winds and usually in the tonic key. Normally 16 measures in length, this energetic strain may include a countermelody. Dynamic changes on the repeat offers a chance for new instrumental colors.

3. Second Strain

Usually the second strain immediately follows the first strain however, some marches include an eight to sixteen measure interlude on the dominant or other closely related key (sometimes the relative major or minor). This strain, which tonally confirms the key center of the first, develops material already presented. In many marches, the sixteen-measure second strain melody begins in a rather lyrical style but quickly returns to the energetic style of the first and ends so strongly on the tonic as to make one think the march is over.

4. Trio

With the trio comes entirely new material. Without modulation, a new key is introduced (the subdominant to the original tonic). The trio of some marches begins with a four to eight measure introduction. The trio's melody or theme is somewhat opposite from that of the melodies of the first and second strains in that it is rather calm and lyrical rather than energetic and robust. The trio melody is rather song-like.

5. Break Strain

The break strain, which serves as a development section, is typically an eight to 32 measure interlude in the middle of the trio before the final strain. This strain may feature all new material or previously heard melodic fragments and may move into adjacent keys before returning to the trio's first key. The break strain usually ends with the trio's dominant harmonies in anticipation of the return of the trio key and melody in the final strain.

6. Final Strain

Much as the second strain confirms the key center of the first strain, the final strain also confirms the trio's key center by returning to the melody of the trio. A variation with increased dynamics, a new countermelody, and heavier orchestration is sometimes substituted for the exact original melody in the final strain.

Repeat options are as follows:

- a. The entire trio
- b. The break AND final strain
- c. Just the final strain

7. Stinger

The stinger is the absolute end. It supplies finality to the composition and occurs on the last beat of the last measure of the march. The stinger is usually presented as a fully voiced tonic chord or just the tonic in octaves. It simply denotes the key of the march and signifies that the march is over!

Teacher's Scoring Guide

From: Bob Lee, Band Director, Hutchinson

Student's Name _____ Date _____

Assessed Activity or Composition _____

Teacher Name _____

Posture

Well Done	Consistently upright, tall, maintains alignment and spacing
Getting There	Mostly upright, usually maintains alignment and spacing
Progressing	Has a problem with upright, tall position, consistent alignment problems
Not Yet	Does not have a concept of proper posture, alignment not possible with posture

Horn Carriage

Well Done	Uniformly carries instrument at proper level within section
Getting There	Usually carries instrument at proper level but is sometimes noticeable
Progressing	Is working on instrument carriage but is consistently noticeable with section
Not Yet	Consistently noticeable within section and showing little or no effort to correct problem

Marching

Well Done	Consistently in step and rhythm with proper style and uniformity
Getting There	A few problems with time and style but does not detract from the performance
Progressing	Time, rhythm, and style occasionally detract from the performance
Not Yet	Time, rhythm, and style consistently detract from the performance

Notes

Well Done	Notes are consistently accurate
Getting There	Note inaccuracies occur but do not detract from the performance
Progressing	Note inaccuracies occasionally detract from the performance
Not Yet	Tonal production is evident, but note inaccuracies consistently detract from the performance

Tone

Well Done	Tone is characteristic of the instrument
Getting There	Tone varies from the characteristic sound but does not detract from the performance
Progressing	Tone varies from the characteristic sound to the point of detracting from the performance
Not Yet	Tone is consistently uncharacteristic of the instrument

Expression

Well Done	Employs all appropriate aspects of musical expression effectively (e.g., phrasing, dynamic contrast, intensity) to communicate intended musical outcome
Getting There	Uses most aspects of musical expression to communicate intended musical outcome
Progressing	Employs some aspects of musical expression in an attempt to communicate intended musical outcome
Not Yet	Employs little or no musical expression

Band Music
Lesson 7

Class: Band
Grade(s): 9-12
Level: Intermediate

<p>Standard 7: Evaluating music and music performances Intermediate Level Benchmark 7.2: The student evaluates the quality and effectiveness of her/his own and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Intermediate Level Indicator 7.2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements, and/or improvisations.</p>	
<p>Essential Question(s): How does self-evaluation affect quality of music performance?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describe music</p>	
<p>Title: How Did We Do?</p>	
<p>Lesson Objective(s): The students will learn formative and summative self-evaluation processes.</p>	
<p>Assessment(s): Self-Evaluation Scoring Guide Instrumental Performance Grading Rubric</p>	
<p>Timeline: This will be done throughout the school year prior to and following performances as formative and summative assessments.</p>	
<p>Materials/Repertoire: recorded large group festival or concert literature</p>	<p>Vocabulary: intonation, tone, pitch, rhythm, musicality</p>
<p>Instructional Strategies:</p> <ul style="list-style-type: none"> - Guided listening - Performance connections/transfer of learning - Student critique - Musical vocabulary list 	

Lesson Sequence:

- The teacher records the ensemble performing their festival or concert literature.
- The teacher has the students listen to selected parts of the recording and provide examples of various levels of performance in relation to the self assessment (guided listening).
- The teacher has the students assess their recorded performance (student critique) in written format using the Self-Evaluation Scoring Guide.
- The teacher has the students utilize appropriate musical vocabulary in their written self-evaluation process.
- After final performance, the teacher and students evaluate a recording of the performance using the Instrumental Performance Grading Rubric.

Self-Evaluation Scoring Guide

Student's Name _____ Date _____

Composition _____

Check one box in each area

Tone Quality

Well Done	Instrumental tone is characteristic of your instrument
Getting There	Instrumental tone varies from the characteristic sound but does not detract from the performance
Progressing	Instrumental tone varies from the characteristic sound to the point of detracting from the performance
Not Yet	Instrumental tone is consistently uncharacteristic of the instrument

Note Accuracy

Well Done	Notes are consistently accurate
Getting There	Note inaccuracies occur but do not detract from the performance
Progressing	Note inaccuracies occasionally detract from the performance
Not Yet	Tone production is evident, wrong notes consistently detract from the performance.

Intonation (playing in tone)

Well Done	Intonation is consistently accurate
Getting There	Minor intonations problems occur but do not detract from the performance
Progressing	Intonation problems occasionally detract for the performance
Not Yet	Intonation problems consistently detract from the performance

Rhythm

Well Done	Rhythm is consistently accurate
Getting There	Rhythm problems occur but do not detract from the performance
Progressing	Rhythm problems occasionally detract from the performance
Not Yet	Rhythm problems consistently detract from the performance

Articulation

Well Done	Articulations are properly executed as indicated in the music or as appropriate, with rare exceptions
Getting There	A consistent attempt is made to execute the articulations properly as indicated in the music
Progressing	A weak attempt is made to execute the articulations properly as indicated in the music
Not Yet	No evidence of attention to articulation as indicated in the music

Expression

Well Done	Uses all appropriate aspects of musical expression effectively (e.g., phrasing, dynamic contrast) to communicate intended musical outcome
Getting There	Uses most aspects of musical expression to communicate intended musical outcome
Progressing	Uses some aspects of musical expression in an attempt to communicate intended musical outcome
Not Yet	Uses little or no musical expression

General Areas of Strength:

General Areas of Improvement needed:

From: Bob Lee, Band Director, Hutchinson

Repertoire:

8/17/2005

INSTRUMENTAL PERFORMANCE GRADING RUBRIC

Rating	NOTE ACCURACY	PITCH	RHYTHMIC ACCURACY	TONE QUALITY	ARTICULATION (Style-Delivery)	EXPRESSION (Musicality)	OTHER (fingering, sticking, memorization, etc.)
10	Notes accurately performed throughout.	Pitch is centered; Pitch and intervals are accurate throughout.	Tempo, meter and rhythm accurate and secure	Focused production, placement, resonance and volume, free of visible tension, solid support. Registers even throughout.	Attack, release, delivery are properly executed as indicated in music or appropriate for style, standards and cultural traditions.	All aspects of musical expression (phrasing, breathing dynamics; intensity, pedaling etc.) properly executed; Reflects understanding of musical structure; Communicates emotional content	
8	Inaccuracies minimally interfere with overall performance	Basically good tonal center; occasional wrong or "out of tune" notes.	Nearly accurate, a minimal amount of imprecise rhythms. Consistent tempo and meter.	Focused tone production, some unevenness in registers/resonance, occasional lack of energy and volume.	Articulation is mostly appropriate for music performed.	Most aspects of musical expression are properly managed, though at times inconsistent.	
6	Minor errors that interfere with the overall musical communication	Poor tonal center; "many out of tune" or wrong notes interfere with musicality.	Inconsistent rhythms though consistent tempo and recognizable meter	Inconsistent production, energy, resonance & volume. Some tension in physical appearance.	Musical performance lacks articulation needed to properly communicate music at hand.	Musical expression is less adequate and inconsistent; a lack of sensitivity in musical expression	
0	Numerous errors that result in ineffective musical performance.	Unsatisfactory: Lack of tonal center results in ineffective musical performance.	Tempo/meter inconsistent; imprecise rhythms.	Performance lacks focus, volume, resonance and energy.	Performance inappropriate for musical style, standards and/or cultural traditions.	Overall lack of musical expression	

Ratings: _____

COMMENTS:

TOTAL _____

From: Baker University, Studio/Jury/Senior Recital Rubric

Band Music
Lesson 8

Class: Band
Grade(s): 9-12
Level: Intermediate

<p>Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts</p> <p>Intermediate Level Benchmark 8.1: The student compares, in two or more arts, how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>Intermediate Level Indicator 8.1.1: The student compares and contrasts the unique expressive elements of two or more art forms as they are used to communicate similar events, scenes, emotions, or ideas.</p>	
<p>Essential Question(s): How does marching band relate to other art forms?</p>	
<p>Other curriculum standards addressed but not assessed:</p> <p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music</p> <p>Standard 5: Reading and notating music</p> <p>Standard 6: Listening to, analyzing, and describe music</p> <p>Standard 7: Evaluating music and music performances</p>	
<p>Title: Inter-Related Comparison and Contrast Activity</p>	
<p>Lesson Objective(s): The student will compare and contrast the unique expressive elements of art, drama, and/or dance as they are used to communicate similar events, scenes, emotions, or ideas.</p>	
<p>Assessment(s): Compare/Contrast Chart</p>	
<p>Timeline: 1-2 rehearsals</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - "West Side Story" audio/video recording - Marching band arrangements & choreography for "West Side Story" - Relationship rubric 	<p>Vocabulary: comparison, contrast, reflection, art form,</p>
<p>Instructional Strategies:</p> <ul style="list-style-type: none"> - Guided listening & viewing - Performance connections/transfer of learning - Student critique - Musical vocabulary list 	

Lesson Sequence:

Early in semester:

- The teacher has students view the dramatic rendition of the selections chosen for their "West Side Story" show (video tape of the musical) and has students describe musical elements (See tARgeTS p. 33).
- The teacher has students learn the marching band version of "West Side Story."

Later in semester:

- The teacher records the "West Side Story" marching band show.
- The teacher has the students view their performance.
- The teacher has students compare/contrast (student critique), using the Compare/Contrast Chart: Comparing the musical elements from the musical "West Side Story" to the marching band version.

OPEN COMPARE AND CONTRAST

From: Critical Thinking Press & Software, 1994

TITLE 1 _____ TITLE 2 _____

HOW ALIKE?

HOW DIFFERENT?

Title 1

Title 2

**For These
MUSICAL ELEMENTS**

_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____
_____	<input type="text"/>	_____

Conclusion or Interpretation

Band Music
Lesson 9

Class: Concert Band
Grade(s): 6-8 (middle school)
Level: Intermediate

<p>Standard 9: Understanding music in relation to history and culture Basic Level Benchmark 9.1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of culture. Basic Level Indicator 9.1.1: The student describes specific characteristic [elements] of genres and styles from various cultures.</p>	
<p>Essential Question(s): How does history and culture influence music?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 5: Reading and notating music Standard 6: Listening to, analyzing, and describe music Standard 7: Evaluating music and music performances</p>	
<p>Title: Ostinatos: They Just Keep Going and Going!</p>	
<p>Lesson Objective(s): The student will hear, compare, and perform ostinato patterns from different historical periods.</p>	
<p>Assessment(s): Students will demonstrate understanding of the concept of ostinato by completing a Venn diagram in class.</p>	
<p>Timeline: 5 lesson units that can be taught over the course of preparation for a concert</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> - Gustav Holst: "First Suite in E-Flat I." Chaconne (passacaglia form) Boosey and Hawkes - Henry Purcell/Gardner: Chaconne Staff - <u>Teaching Music Through Performance in Band</u>, Vol. 1, 2, 3, compiled and edited by Richard Miles. Contributing authors: Larry Blocher, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, Edward Lisk, Richard Miles, Gia Publications, 2000. 	<p>Vocabulary: Ostinato, ground bass, chaconne, passacaglia, chord progressions, genres, suite, chromaticism</p>

Instructional Strategies:

Teaching Music Through Performance Instructional Sequence

- Composer
- Composition
- Historical Perspective
- Technical Considerations
- Stylistic Considerations
- Musical Elements
- Form and Structure
- Guided Listening
- Sight-Reading
- Question Answer Response (QARs)
- Venn diagram (Graphic Organizer)
- Sequence of Musical Events (Graphic Organizer)
- Musical Vocabulary List
- Performance Continuity

Lesson Sequence:

Lesson Unit 1:

- Composer/Composition: The teacher discusses information about the composers and have the students perform (Performance Continuity) the ostinato pattern from the Holst "Chaconne" and the Purcell "Chaconne," noting similarities and differences (Guided listening, Sight-Reading).
- The teacher has students listen to (Guided Listening) professional recordings of each piece and share information about the compositions.

Lesson Unit 2

- Historical Perspective: The teacher plays a recording of the Purcell "Chaconne" in its original, authentic form and ask guided questions that help students identify the characteristics of the chaconne form and the performance practices at the time of its creation. (QARs). The teacher plays a recording of the Holst "Chaconne" and have students identify and describe significant musical elements. The teacher has students fill in a Venn diagram that demonstrates their understanding of the similarities and differences in the Holst "Chaconne" and Purcell "Chaconne."

Lesson Unit 3

- Technical Consideration: The teacher has students work in sections (Cooperative Learning) to review music for technical considerations and challenges inherent in their parts, and then rehearse the parts. The technical considerations will be added to the Venn diagram.

Lesson Unit 4

- Stylistic Considerations: The teacher introduces additional cultural and historical stylistic considerations regarding ostinato forms, including the passacaglia and chaconne (Direct Teaching) (Musical Vocabulary List). Rehearsal will focus on stylistic considerations.

Lesson Unit 5

- Musical Elements/Structure and Form: The teacher has students refine the identification of key musical elements that distinguish the Holst and Purcell Chaconnes. Students will use the Sequence of Musical Events graphic organizer to track the sections of each piece. Musical Elements, Structure and Form descriptors will be added to the Venn diagram.

Extensions:

Additional lesson models and formats are found in Teaching Music through Performance in Band for Beginning through Advanced Levels.

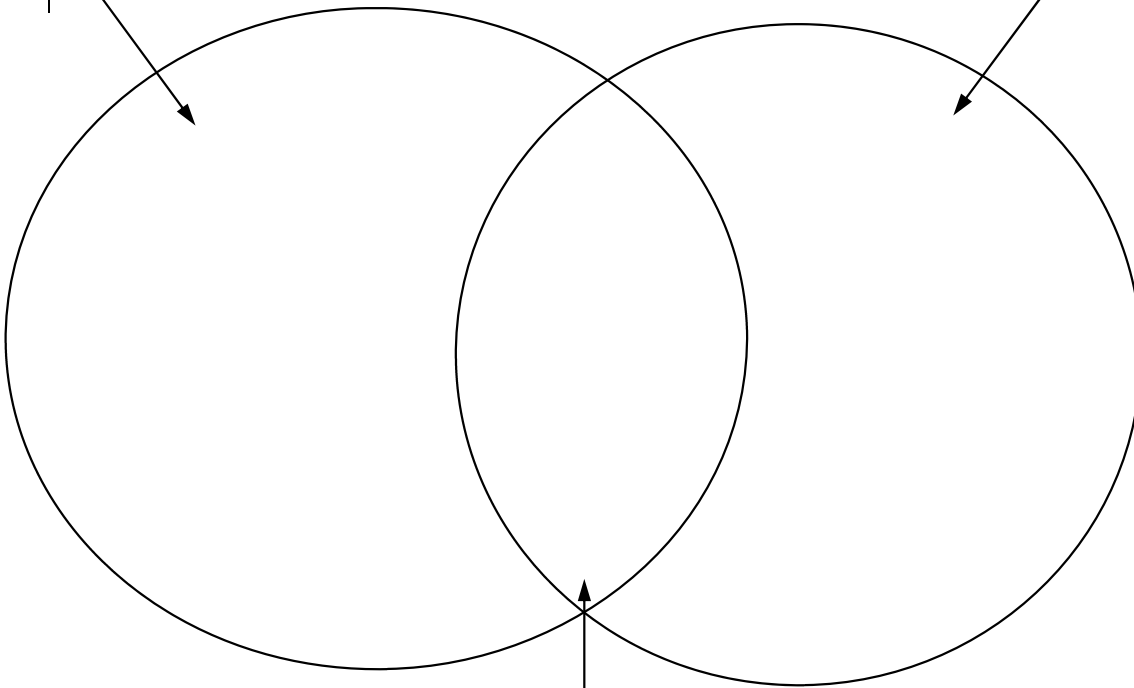
Venn Diagram

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Unique to
Composition 1

Unique to
Composition 2

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Commonalities between
Compositions 1 and 2

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**Orchestral Music
Lesson 1
Skill Builder Activity**

Class: Beginning Strings
Grade(s): 5-6
Level: Basic/Intermediate

Standard 1: Singing alone and with others, a varied repertoire or music

Objective(s): Use singing, alone and with others, to enhance instrumental performance skills encompassing all musical elements.

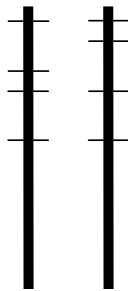
Title:

Major John, Minor John

Materials/Repertoire:

- Fingerboard graphs with finger patterns:

W W H W
W H W W



- Piece:** Fréré Jacques (Brother John)
- Piano, guitar, or other chordal accompaniment.

Vocabulary:

- Finger pattern (avoid naming notes)
- Whole step
- Half step
- Major tonality
- Minor tonality
- Mirror tonality
- Solfege

Instructional Strategies:

- Teacher sings, with simple chordal accompaniment: "Are you sleeping, Are you sleeping, Brother John, Brother John; Well and Thank you, Well and Thank you; Ding Dong Ding; Ding Dong Ding."
- Students sing through song with teacher. Again, teacher plays piano or guitar.
- Students and teacher sing tune with "dah" syllable instead of lyrics.
- Teacher sings tune in solfege: Do, re, mi, do; Do re, mi, do; mi, fa, sol; mi fa sol; sol fa mi do; sol fa mi do; do sol do; do sol do.
- Students sing solfege with teacher. Raise hand level higher and lower to indicate pitch level while singing.
- Teacher plays tune pizzicato on a string instrument while singing solfege, pointing out the correlation of syllables to points on the fingerboard graphs (finger pattern #1). Have students point to the appropriate points on the finger pattern as you play.
- Teacher repeats step 6 with students playing along (pizzicato).

8. Teacher sings minor version using solfege: La Ti Do La; La Ti Do La; Do Re Mi; Do Re Me; Mi Re Do La Mi Re Do La; La Mi La; La Mi La.
 9. Students sing minor solfege version with teacher. Accompaniment continues with minor key chords.
 10. Repeat steps 6 & 7 using finger pattern #2.
 11. Students demonstrate tune in major and minor tonalities while teacher plays chording instrument.
 12. Numbers may be used instead of solfege.
- Rhythms are bowed on open string and then applied.

Author's reflection:

This activity, when done a bit each day, will help students not only realize the differences between major and minor keys, but also the differences between half and whole steps. The use of solfege helps students realize early on the relationship between major and minor keys. What starts out to be a rote learning exercise is quickly internalized.

Orchestral Music
Lessons 9, 2, & 7

Class: Strings
Grade(s): 6-8 (middle school)
Level: Intermediate

<p>Standard 9: Understanding music in relation to history and culture Intermediate Level Benchmark 9.1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of cultures. Intermediate Level Indicator 9.1.1: The student describes specific characteristics [elements] of genres and styles from various cultures.</p> <p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Intermediate Level Benchmark 2.3: The student performs music representing diverse genres and cultures, with expression appropriate for the work being performed. Intermediate Level Indicator 2.3.1: The student applies stylistic elements to perform authentically the music of various genres and cultures.</p> <p>Standard 7: Evaluating music and music performed Intermediate Level Benchmark 7: The student evaluates the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Intermediate Level Indicator 7.2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements and/or improvisations.</p>
<p>Essential Question(s): How are rhythmic gestures in music a stylistic reflection of culture?</p>
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music. Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts..</p>
<p>Title: What's the Difference, Anyway?</p>
<p>Lesson Objective(s):</p> <ol style="list-style-type: none">1. The student will identify the distinguishing rhythmic characteristics of two cultures by sight-reading or listening to unfamiliar exemplars of the two styles.2. The student will perform folk music representing two cultures, applying appropriate stylistic elements.3. The student will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria.

For the complete lesson plan, go to Lesson 9.

**Orchestral Music
Lesson 3**

Class: Strings
Grade(s): 7-9 (middle school)
Level: Proficient

<p>Standard 3: Improvise melodies, variations, and accompaniments Proficient Level Benchmark 3.3: The student improvises original melodies over given chord progressions, each in a consistent style, meter, and tonality. Proficient Level Indicator 3.3.1: The student improvises original melodies over given chord progressions each in a consistent style, meter, and tonality.</p>	
<p>Essential Question(s): How can I express my feelings in music performance?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music Standard 9: Understanding music in relation to history and culture</p>	
<p>Title: Searchin' for the Blues</p>	
<p>Lesson Objective(s): The student will demonstrate basic improvisation skills by improvising harmonically and rhythmically within a twelve-measure I, IV, V blues pattern in common time.</p>	
<p>Assessment(s): <u>Formative:</u> Teacher observation to determine improvisation development. <u>Summative:</u> Teacher evaluation of videotaped performance. <u>Scoring Rubric (guidelines):</u> Distinguished: The student's improvisation reflects an understanding of blues progression, and an ability to predict chord changes. The student is able to consistently make correct harmonic changes. The student uses a wide variety of duple and triple rhythms in improvisation passage. Progressing: The student's improvisation reflects knowledge of blues progression. Most harmonic changes are made appropriately. The student uses some variety of duple and triple rhythms in improvisation passage. Emerging: The student's improvisation reflects little or no awareness of blues progression. Few or no harmonic changes are made appropriately. The student uses little or no variety in rhythm choices.</p>	
<p>Timeline: Approximately five 15-20 minute sessions. Movement from lesson to lesson is dependent on student progress.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> • Blues language handout (attached) • Blues language quiz • Improvisation Rubric • Aebersold, J; Haerle, D.; Reid, R., and Hyman, M. (2000) <u>Nothin' But the Blues:</u> jazz & rock play-recording set. • Blues recordings 	<p>Vocabulary:</p> <ul style="list-style-type: none"> • Improvisation • Blues • Chord progression • Swinging eighth notes • Duple • Triple

Instructional Strategies:

Professional blues musician, teacher, and peer modeling

KWL

Call and response using Think, Pair, Share

Lesson Sequence:

Prequel to lesson (use two weeks before this unit commences):

Teacher-led call and response sessions utilizing simple duple and triple rhythms, simple “play what I play, play after me” melodies, and general encouragement of great listening skills will set students up for success in this lesson.

Day One:

Present aural examples of blues. Ask students “What is improvisation?” Discuss. Model improvisation for students. Give students chances to briefly individually improvise both rhythmically and harmonically using common nursery rhyme songs (e.g., Mary Had a Little Lamb).

1. Have students answer the question “What can you tell me about the Blues?” The teacher may use a KWL chart to facilitate the discussion:
 - K (What we Know)
 - W (What we Want to learn)
 - L (What we Learned) to be completed at the close of the unit
2. Review D, G, and A major chords. Teach lowered third as part of blues tonality. Students play simultaneously, practicing chordal tones (D-F-A, G-Bb-D, A-C-E) as the instructor calls out chord changes (e.g., D, G, A). At this point, a blues structure is not necessarily followed until students can demonstrate facility within the chords. Students should then improvise their own rhythms as they change notes, arpeggiate, etc., according to their own comfort and development level.
3. Increase the frequency of harmonic change as appropriate. Offer opportunities to solo.

Day Two:

1. Review the previous lesson. Introduce the blues progression: D D D D G G D D A A D D
 - a. Have a copy of the progression in front of each student.
 - b. Use a basic twelve bar blues accompaniment (e.g., Abersold, Nothing But the Blues) to demonstrate.
 - c. Have students play appropriate chords root with accompaniment as chords change.
2. Teacher models improvisation with blues progression.
 - a. Play a blues recording and have students listen and enjoy.
 - b. Play it again, having students call out the chords as they change (it doesn't matter if the recording is in D).
 - c. Explain they will be naming the chords as if it was in D.
3. Students improvise using chord tones only, watching the progression chart. Note: always play the accompaniment as students play. As students demonstrate adequate comfort levels, introduce stylistic elements such as portamento, glissando, shake, tremolo, or anything that is within their skill level. Encourage them to play all over the instrument, rather than remaining in first position with a more limited number of pitches. Encourage experimentation!

Day Three:

1. Review the previous lesson. Introduce, teach, and practice using passing tones while maintaining emphasis on chord tones.
2. Introduce blues scale D F G G# A C D. Provide each student a copy of the scale. Model the scale for the students. Play a recording in which blues scales are evident. It will probably be appropriate to explain that the performer(s) are using blues scales beginning on more than one pitch, but for purposes of this lesson they will use only the scale starting on D.
3. Students practice playing notes using stylistic rhythms as well as other stylistic devices on each note. Allow students to practice these notes any way they choose. Always provide accompaniment, as it increases the likelihood of stylistically appropriate playing.
4. Refer students to sources for blues listening, such as radio stations, festivals, concerts, or recordings for purchase.

Day Four:

1. Introduce blues progression #2: D D D D G G D D A G D D
Rehearse this progression. Practice signaling "1" or "2" with your fingers so that the students may switch from one progression to the other.

Day Five:

1. Teach some possible ways of ending the musical piece. Use teacher modeling and recordings to reference.
2. As proficiency (not necessarily perfection) becomes apparent, have students improvise pieces (e.g., all students perform progression #1 twice, improvising collectively, using chord tones and rhythmic; each student improvises four or eight measures using the blues scale; signal change to progression #2, play once or twice, and conclude the performance).
3. Continue to practice, explore, and listen. Encourage students to develop some favorite "licks" they can incorporate in their performances.
4. Add keys (tonal centers), progression patterns, scales, terminology, etc., as skills continue to develop.
5. With student input, complete the KWL chart to denote what was Learned by the students.

Culminating Activity:

- When students are sufficiently confident in their beginning improvisation skills, some kind of public performance is appropriate. Opportunities range from having the principal come in to hear the class to having students appear on a concert. Videotape the performance and assess with the scoring rubric.
- A class fieldtrip to a blues festival would be fantastic! In the absence of such an event, a local blues musician could play for the class and answer music-related student questions.

Extended Activity:

- Have students write a theme about the origin of the blues.

Extensions:

- The original author's lesson with slightly different strategies and many audio resources may be accessed online at <http://www.kckps.org/iarc/2003/itsmusic/gis/strings1.html>
- A particularly good resource for this lesson is Smith, Brett. [PBS - Jazz, a film by Ken Burns: Classroom: Blues Improvisation.](#)
- This lesson can be integrated easily with the social studies standards.

BLUES LANGUAGE

1. **Improvisation:** Inventing or creating something; “making it up”

2. **Our three chords:**

	Straight version	Blues version
D major	D F# A	D F A
G major	G B D	G Bb D
A major	A C# E	A C E

3. **Blues progression #1**

D|D|D|D|G|G|D|D|A|A|D|D||

4. **Blues progression #2**

D|D|D|D|G|G|D|D|A|G|D|D||

5. **Blues scale:** D F G G# A C D

BLUES LANGUAGE QUIZ

Name _____

Write the definition of each of the following:

1. **Improvisation** _____

2. **D major chord (spell chords)**

Straight version

Blues version

— — —

— — —

3. **G major chord**

Straight

Blues

— — —

— — —

4. **A major chord**

Straight

Blues

— — —

— — —

5. **Blues progression #1**

Name the chords.

— | | | | | | | | | | | |

6. **Blues progression #2**

— | | | | | | | | | | | |

7. **Blues scale** (from D, notes in order)

— — — — — — —

**Searchin' for the Blues
Assessment Rubric**

	Distinguished	Progressing	Emerging
Harmonic improvisation	The student's improvisation reflects an understanding of blues progression, and an ability to predict chord changes. The student is able to consistently make correct harmonic changes.	The student's improvisation reflects knowledge of blues progression. Most harmonic changes are made appropriately.	The student's improvisation reflects little or no awareness of blues progression. Few or no harmonic changes are made appropriately.
Rhythmic improvisation	The student uses a wide variety of duple and triple rhythms in improvisation passage.	The student uses some variety of duple and triple rhythms in improvisation passage.	The student uses little or no variety in rhythm choices.

**Orchestral Music
Lesson 4**

Class: Strings
Grade(s): 6-8
Level: Intermediate

<p>Standard 4: Composing and arranging music within specified guidelines Intermediate Level Benchmark 4.1: The student composes short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. Intermediate Level Indicator 4.1.1: The student composes simple pieces demonstrating unity and variety.</p>	
<p>Essential Question(s): How will composing with two basic thematic ideas help me understand the impact of contrast and repetition on musical structure and feeling?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music.</p>	
<p>Title: Opus 1</p>	
<p>Lesson Objective(s): The student will identify contrasting sections of a given melody. The student will demonstrate his/her understanding of basic forms in melody composition by composing a rhythmically correct 12-16 measure melody in ABA or AABA form, using a variety of pitches and rhythms.</p>	
<p>Assessment(s): <u>Formative:</u> Informal teacher assessment; student self-assessment using the Composition Rubric. <u>Summative:</u> Composition as assessed by the Composition Rubric.</p>	
<p>Timeline: Steps 1 through 4 below will be accomplished in five or ten minute segments over the course of several (three to five) lessons. The remaining steps should take from two to five 45-minute class periods.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> • Pencils, staff paper • Melody Structure Worksheet (one for each pair) • Composition Rubric (either one per pair or one large one posted at the front of the room) • Venn diagram graphic organizer • Six-Trait Writing Model • Piano or other melody instrument. 	<p>Vocabulary:</p> <ul style="list-style-type: none"> • Form • Tonal Center • Musical Theme
<p>Instructional Strategies: Think, Pair, Share Praise, Point, and Leave Pairs Together</p>	

Lesson Sequence:**ABA Form Lesson:**

In five or ten minute segments over the course of several lessons, review the concept of "form" in music. Start with talking about the "form" of a table as read from left to right: legs, table, legs (ABA). Progress to the "form" of your face: ear, eye, nose, eye, ear (ABCBA). Talk about the form of rhyming schemes in poetry (e.g., AABBAABB)

1. Play "Twinkle, Twinkle, Little Star" on the piano or another instrument. Ask students to listen to the song all the way through, then ask them on the second time to give thumbs up when they hear a part of the melody that is different from the beginning of the piece. Guide student responses by making dramatic differences in the sections during performance and by demonstrating how the melody is different in the "b" section.
2. Play "Ode to Joy" after instructing students to give thumbs up when they hear a different part of the melody. Discuss how the "a" sections are similar (similar melody, moving stepwise in a similar fashion, etc.), and how the "b" section is different from the "a" section (different tonal center, different rhythms, etc.).
3. Ask students to find examples of ABA form in the method books and other music literature being played in the class. Progression to the composition portion of this unit should occur when the instructor is confident that students understand ABA form.

Composition Lesson:

1. Using the "Think, Pair, Share" strategy, have pairs of students face each other. Pass out Melody Structure Worksheet.
 - Have the pairs of students brainstorm decisions that must be made before writing a piece of music. Taking turns, have pairs of students share one of those characteristics. Write those results on the board. Have students prioritize those answers (e.g., tonal center, time signature, number of measures, the form of the piece, the range, the characteristics of the melody [skip or step]), then write one on each line of the left-hand side of the Melody Structure Worksheet.
 - Indicate that for purposes of this exercise there will be 12 to 16 measures in either 3/4 or 4/4 time, and the composition should start and end on the first note of the scale of the composition's key.
 - Each pair of students should make a decision about each characteristic and write it on the right-hand side of the Melody Structure Worksheet. One of the decisions must be about the differences between the "a" section and the "b" section (could be rhythm, different chords, skips versus step, etc.).
2. (Can be Day Two) Using manuscript paper, have pairs of students begin working on their songs. They may use their instruments to help them with the process. Constantly monitor the pairs, and use the praise, point, and leave strategy (praise their progress, point them at the next step, then leave). Check student progress when they have completed their "a" sections.

3. (Can be Day Three) During the first part of this class period student groups should pair together, resulting in four students per group. Each student pair should play their melody in progress. The other pair of the group should help them determine next steps using the Composition Rubric. Each pair then can continue to compose, refining the composition with adjustments so they are reflective of the Distinguished Category on the rubric.
4. (Can be Day Four) Talk about proper note/rest appearance and spacing within measures. Instruct students to make a final, clean copy of their composition to turn in by the end of the class. (Note: If no projector is available, the instructor should collect the compositions and copy/collate them so that each student can have a copy of all compositions on Day Five.)
5. (Can be Day Five) All student groups perform for each other. If possible, the works should be displayed on an opaque or other overhead projector so that all students can see the melody being played. Emphasize proper listening (Standard 6) vocabulary when responding to the performances. Great supportive behavior is expected!
6. When the performances have concluded, review the question "How is constructing a building similar to composing a song?" Use a Venn diagram or other simple graphic organizer on the board to keep track of student thoughts.
7. Extension: Have students write in journals and/or essays reflecting on their composition experiences. Using the language of the Composition Rubric, they should include why their melody worked or didn't work, what they will do differently in their next compositions, and an assessment of their efforts on the project. A brief reminder of the Six-Trait Writing Model might be in order.
8. Student grades for this project will be reflected in their composition grade and their essay grade.

Extensions:

Obviously a beginning attempt at composition, this lesson is strictly an introduction and not meant to be the only stab at achieving this standard. Short composition exercises (complete this measure; suggest an ending for this song; etc.) can and will encourage future composition efforts.

This lesson was modified from a lesson by Jeff Beck, Eisenhower Middle School, Kansas City, Kansas.

Melody Structure Worksheet

Before beginning to compose a melody, there are certain decisions a composer must make. After brainstorming with your partner and with your class, list the decisions you know you will have to make in the left-hand column of this chart. Then, with your partner, write the corresponding answer you have decided upon for each decision in the right-hand column. This chart uses Key (Tonal Center) as an example. If you intend to use Key (Tonal Center) as one of the decisions you intend to make, then list it again.

Decision We Have To Make	What We Decided
Key (Tonal Center)	Key of C

Composition Rubric

Ideas & Content—(theme, expression, dynamics)

- 5 Specific—varied in a way to keep the listener's attention; expression and dynamics support main theme
- 3 Some really good parts, some not there yet—player usually knows what is meant; some parts will be better when they support other elements
- 1 Just beginning to understand what composer intends—themes are difficult to identify

Organization—(form)

- 5 Clear and compelling; has listener anticipating; recognizable pattern
- 3 Some really smooth parts, some need work—order of composition makes sense most of the time
- 1 Not shaped yet—order is jumbled and confused

Voice—(timbre)

- 5 Really individual and powerful—music sounds original and interesting to listen to
- 3 Individuality fades in and out—some parts sound like familiar tune, parts are hard to listen to
- 1 Not yet there—nearly entire song sounds like familiar tune; not interesting to listen to

Flow—(melody)

- 5 Extremely clear, visual and accurate—just the right melody direction and choice of intervals
- 3 Correct but not striking—follows guidelines but doesn't always seem easy to play
- 1 Confusing—too many direction changes and skips; difficult to play

Fluency—(rhythm)

- 5 Varied and natural—clear and easy to play
- 3 Routine and functional—follows rules for rhythm but sounds choppy or awkward
- 1 Needs work—difficult to play even with practice

Conventions—(symbols, accurate manuscript)

- 5 Mostly correct—few errors; wouldn't take long to get it ready to publish
- 3 About halfway home—number of bothersome mistakes to clean up before publishing
- 1 Editing not under control yet—many mistakes, particularly with pitch and rhythm accuracy and following general music theory rules

**Orchestral Music
Lesson 5**

Class: Strings
Grade(s): 7-12
Level: Intermediate

<p>Standard 5: Reading and notating music Intermediate Level Benchmark 5.4: The student uses standard notation to record [notate] her/his musical ideas and the musical ideas of others. Intermediate Level Indicator 5.4.2: The student notates a dictated short musical phrase using standard notation.</p>	
<p>Essential Question(s): Will learning to write down rhythms that I hear improve my music reading skills, especially sight-reading?</p>	
<p>Title: I Got Rhythm</p>	
<p>Lesson Objective(s): The students will apply their knowledge of the sound to symbol relationship of meter and rhythm in simple patterns by identifying and transcribing dictated rhythm passages.</p>	
<p>Assessment(s): Formative: Because this lesson is dependent on frequent, short applications (suggested three times per week, 10-minutes or less) in orchestra rehearsals, the teacher should closely monitor student progress to determine re-teaching needs. The teacher should observe and repeat the exercise as necessary. Summative: Written rhythm dictation exam. Scoring rubric: Distinguished = 9 – 10 measures correct (90% and above) Satisfactory = 7 – 8 measures correct (70% and above) Progressing = 6 measures correct (60% and above) Unsatisfactory = 5 or less measures correct (59% and below)</p>	
<p>Timeline: Ten minutes per day (approx. 3 days/week) over the course of a grading period (e.g., nine weeks)</p>	
<p>Materials/Repertoire: Pencils, paper Chalkboard/dry-erase board Notation test Menus A & B</p>	<p>Vocabulary: Tempo/pulse Meter Rhythm 8th note permutations 16th note permutations</p>
<p>Instructional Strategies: Think, Pair, Share</p>	

Lesson Sequence:

See Extensions below for a suggested instructional strategy.

Rhythmic Dictation Exam

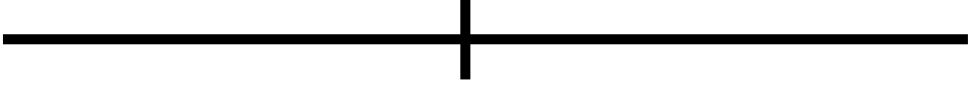
1. On their papers, students number from 1 – 10, and draw a line (representing two measures on a staff) beside each number.
2. The teacher presents two rhythm menus. Menu A is comprised of various combinations of 8th note rhythms. Menu B is comprised of various combinations of 16th note rhythms.
3. Providing a pulse (metronome or pulsing lower octave note), the teacher will dictate rhythms from menu A, one measure at a time. The teacher should use two rhythms from the menu for each measure, thus filling eight beats (two measures) in common time. It may be best to start this process using a very limited number of rhythm patterns.
4. Students may initially work in pairs. Students respond by providing two item numbers from menu A for each measure, not by writing out the rhythm.
5. When students are confident of their progress on menu A (8th note permutations), repeat steps 1 and 2 using menu B (16th note permutations). Students will respond with four item numbers per measure on menu B.

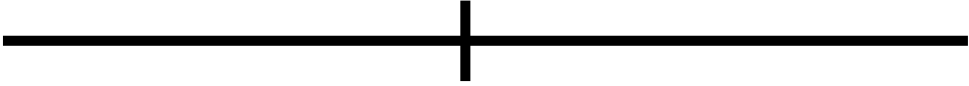
Extensions:


- This lesson can be adapted down to basic level or up to proficient or even advanced.
- Dictate about 10 items each day. Have students grade their own work most of the time, and randomly choose days to hand in the work for teacher grading. At the end of the grading period, compose an extended dictation exam that encompasses all of the rhythms presented in the period.
- When this exercise is introduced, use the Think, Pair, Share (Kagan Strategy) strategy by having students pair up, hear the example, think to themselves what the correct patterns are, confer with the partner, then share out the answers.
- This exercise can be modified easily to fit lesser and more sophisticated musicians by varying the value of the notes/rhythm patterns.
- Proficient and advanced students may progress to writing the notes instead of choosing patterns from the menus. Although music-writing software is readily available, basic manuscript skills are still important, with particular attention to spacing, note head shape and size, and stem placement.
- The [Auralia](#) Music Skills software is a great resource for teachers wishing to give students technological ways to improve their rhythm and aural skills.

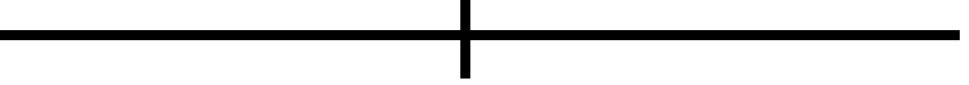
Rhythmic Dictation Exam Name:

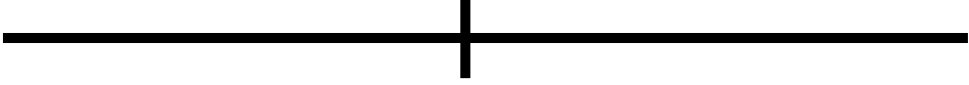
Using menus A and B from the chart on the board, listen to the examples played by the instructor and write down the correct numbers (1 through 10) in each of the following two-measure passages.

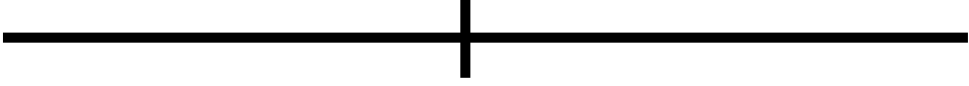
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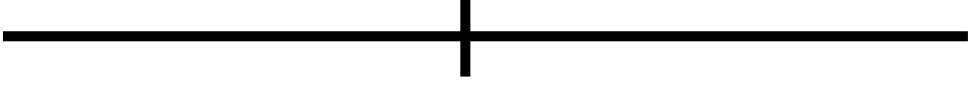
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10. 

**Orchestral Music
Lesson 6**

Class: Strings
Grade(s): 7-9
Level: Intermediate

<p>Standard 6: Listening to, analyzing, and describing music Intermediate Level Benchmark 6.2: The student analyzes the uses of elements of music in aural examples representing diverse genres and cultures. Intermediate Level Indicator 6.2.1: The student analyzes the uses of music elements in aural examples representing diverse genres and cultures.</p>	
<p>Essential Question(s): How can articulation and timbre help to create contrasts between various sections of a composition?</p>	
<p>Other curriculum standards addressed but not assessed: Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Standard 7: Evaluating music and music performances</p>	
<p>Title: What's the Difference, Anyway?</p>	
<p>Lesson Objective(s): The students will analyze the use of articulation and timbre in string music by comparing and contrasting stylistically appropriate bowings unique to given aural examples.</p>	
<p>Assessment(s): <u>Formative:</u> As the students work in pairs to initially determine the aural and physical characteristics of the differing bowing styles, the teacher should walk around the room gauging the sophistication of the answers. If further guided instruction is needed at that point, repeat steps one and two, using different recordings in step two. <u>Summative:</u> <u>Focused Compare and Contrast</u> worksheet (tARgeTSs 2002, p23) Scoring rubric: A = 5 factors considered for both comparison (alike) and contrast (different) B = 4 factors considered for both comparison (alike) and contrast (different) C = 3 factors considered for both comparison (alike) and contrast (different) D = 2 factors considered for both comparison (alike) and contrast (different) F = 1 or no factors considered for both comparison (alike) and contrast (different)</p>	
<p>Timeline: One 45-minute class period.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> • Pencils, paper, chalkboard/dry-erase board • Style Characteristics Worksheet (one per pair) • Chart paper (one piece per bow style taught) • Focused Compare and Contrast graphic organizer forms (one per pair) • Stereo • CD recording of Symphony #5 by Beethoven (or any symphonic work that contains a variety of bowing styles in a short amount of time) 	<p>Vocabulary:</p> <p>Articulation Timbre Texture</p> <p>Bowing styles:</p> <ul style="list-style-type: none"> • Detaché • Martelé • Spiccato • Staccato • Marcato

Instructional Strategies: Teacher (or other professional) modeling, shoulder partners, round robin, graphic organizer: Focused Compare and Contrast (tARgeTS, 2002, p. 23)

Lesson Sequence:

1. Review the definitions of articulation and timbre for students. Talk about how specific bowing can vary the timbre of the sound. Review the following bow styles by modeling their techniques using a simple nursery rhyme song: detaché, martelé, spiccato, staccato, marcato. Have students play various scales using the differing bow styles. Note: For purposes of this lesson it is not necessary for students to be accomplished in each of the styles. They just have to be able to distinguish between them aurally.
2. Play portions of a symphonic recording of “Symphony No. 5” by L.V. Beethoven or any other symphonic work that contains a variety of bowing styles. Initially help students aurally identify the type of bowing being used. Encourage them to listen for the bow styles as opposed to the greater framework of the masterwork.
3. After the initial listening session, repeat modeling of the bowing styles. Working with shoulder partners, have students determine the characteristics of each bow style (style characteristics worksheet may be used) as it is demonstrated.
4. In round-robin fashion, have each pair share one characteristic of each bow style (descriptions of the sound itself or descriptions of physical motions). Make a composite list on large chart paper, using one piece of chart paper for each style.
5. Play the symphonic selection recording again. This time have students point on the large chart paper to the style of bowing being used as the piece progresses.
6. Again working with shoulder partners, have students choose two of the bowing styles. Each pair should complete the “Focused Compare and Contrast” graphic organizer. If possible have various listening stations in the room at which students can aurally review their contrasting bow styles for more precise definition. If students are having a hard time determining which factors should be considered in their comparisons, encourage them to think about the sounds of the differing bow styles first, and the production methods second. Share the scoring rubric for grading the graphic organizers prior to their beginning the graphic organizers.
7. Logical Lesson Extension: Have students play orchestral works that have (or can have) varying bow styles. Two good examples of this are “Dramatic Essay” by Mark Williams (Alfred Publishing), and “Apollo Suite” by Merle Isaac (Alfred Publishing).

Extensions:

This lesson is intended to enable student string players to be more critical listeners, as well as to introduce the different bowing styles used in string orchestral playing. Although a variety of pieces can be used, by using a professional orchestra (and a very good recording/sound system) the students will have to pick out precise aural differences. Coupling that with the visual modeling provided by the teacher should give students lots of ways to compare and contrast the differing bow styles.

Orchestral Music
Lessons 9, 2, & 7

Class: Strings
Grade(s): 6-8 (middle school)
Level: Intermediate

<p>Standard 9: Understanding music in relation to history and culture Intermediate Level Benchmark 9.1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of cultures. Intermediate Level Indicator 9.1.1: The student describes specific characteristics [elements] of genres and styles from various cultures.</p> <p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Intermediate Level Benchmark 2.3: The student performs music representing diverse genres and cultures, with expression appropriate for the work being performed. Intermediate Level Indicator 2.3.1: The student applies stylistic elements to perform authentically the music of various genres and cultures.</p> <p>Standard 7: Evaluating music and music performed Intermediate Level Benchmark 7: The student evaluates the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Intermediate Level Indicator 7.2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements and/or improvisations.</p>
<p>Essential Question(s): How are rhythmic gestures in music a stylistic reflection of culture?</p>
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts</p>
<p>Title: What's the Difference, Anyway?</p>
<p>Lesson Objective(s):</p> <ol style="list-style-type: none">1. The student will identify the distinguishing rhythmic characteristics of two cultures by sight-reading or listening to unfamiliar exemplars of the two styles.2. The student will perform folk music representing two cultures, applying appropriate stylistic elements.3. The student will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria.

For the complete lesson plan, go to Lesson 9.

**Orchestral Music
Lesson 8**

Class: String Orchestra/Full Orchestra
Grade(s): 9-12
Level: Intermediate

<p>Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts</p> <p>Intermediate Level Benchmark 8.1: The student compares, in two or more arts, how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>Intermediate Level Indicator 8.1.1: The student compares and contrasts the unique conceptual elements of two or more art forms as they are used to communicate similar events, scenes, emotions, or ideas.</p>	
<p>Essential Question(s): How do dramatic elements in music and dramatic elements in the theatre compare?</p>	
<p>Other curriculum standards addressed but not assessed:</p> <p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music</p> <p>Standard 6: Listening to, analyzing, and describing music</p> <p>Standard 9: Understanding music in relation to history and culture</p>	
<p>Title: I Want to be a Diva</p>	
<p>Lesson Objective(s): The students will respond to the expressive elements of two art forms by comparing the elements used to create drama in music and in theatre (opera).</p>	
<p>Assessment(s):</p> <p><u>Formative:</u> Instructor observation of small group work.</p> <p><u>Summative:</u> Student assessment using graphic organizer comparing and contrasting dramatic elements and their use in music composition and theatre (opera).</p> <p>Rubric guidelines:</p> <p>Distinguished: 10 or more items of comparison and contrast</p> <p>Satisfactory : 7-9 items of comparison and contrast</p> <p>Unsatisfactory: 6 or few items of comparison and contrast</p>	
<p>Timeline: Parts of three class periods for this lesson. Preparing "Selections from Carmen" for a performance will take considerably longer.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> • "Selections from Carmen" by George Bizet, arr. Phillippe. Carl Fisher, Inc. Medium grade. • "Carmen" synopsis • Libretto of conclusion of act two of "Carmen." • Recording of the opera "Carmen" (there are many good ones, including George Bizet sung by Maria Callas, Nicolai Gedda, et. al. It is an EMI Classics two disc recording, and was recorded in August of 1997). 	<p>Vocabulary:</p> <ul style="list-style-type: none"> • Libretto • Grand Opera • Ensemble Finale

Instructional Strategies:

Think, Pair, Share
Dramatic reading of libretto
Cooperative learning groups
Graphic organizer

Lesson Sequence:

Program "Selections from Carmen" by George Bizet, arr. Phillippe (Carl Fisher, LLC). As soon as possible after passing out the music and reading it for the first time, begin this sequence of lessons.

Lesson One:

1. Stage a conflict between two students. Ask, "What is conflict? Why is tension more interesting than the lack of tension?"
2. Ask, "What made the scene dramatic?" (They may come up with elements like conflict, contrast of characters, vivid and/or emotional events, the resolution of conflict). Which is more interesting: people getting along in a happy world, or watching arguments or disagreements?
3. Ask students to think about what makes a scene in an opera dramatic (no answers yet, please). Read the brief synopsis (attached) of the story of "Carmen."
4. Students dramatically read scene from the conclusion of Act II. When assigning the parts, use the remainder of the class as gypsies. All bracketed lines should be spoken simultaneously and practiced before the reading. Encourage students to bring some artistry to their performances by enunciating clearly and using expression.
5. After the reading, discuss what about the scene was dramatic. The students will probably talk about the tension between Carmen and José. This is a lovers' quarrel.
 - a. How does the difference in the lifestyles of Carmen and José create conflict?
 - b. What does Zuniga (José's commanding officer) do to change José's mind about deserting?
 - c. In doing what Carmen wants, does José solve all his problems with her?
6. Re-emphasize the dramatic elements the students have seen in the story so far (e.g., tension between actors; inflammatory wording; tension between the characters).

Lesson Two:

1. Play through the *Habenera* section of "Selections from Carmen." Have students Think about what makes the music sound dramatic. Pair students, and have them generate lists of those elements. As students Share their lists, chart them on the board. The elements could include the use of minor versus major keys, the stylized Spanish rhythm, the use of ornamentation in the melody, the dynamics, the bowing style, etc.
2. Ask students to reflect on an opera or theatre production, and what elements in the opera make it dramatic. These elements could include acting, music combined with acting, staging costumes, lighting, make-up, props, scenery, etc. Write the elements on the board.

3. Divide the class into small cooperative groups of four. Have one person be the time keeper (90 seconds for each answer); one person be the recorder; one person be the thinker; and one person be the reporter. Using the list that the class generated, have each group generate suggestions for the scene that was performed in Lesson 1, assuming that the opera would be staged as if it were students in their high school in the cafeteria at lunch time instead of in the traditional setting for the opera.
 - a. What would Carmen, José, and Zuniga be wearing to create the maximum visually dramatic effect? Don't forget this is the 21st century!
 - b. What would Carmen's friends, the gypsies be wearing?
 - c. What kind of lighting should be used?
 - d. What props would be used?
4. Have each reporter share his/her group's results.
5. Review the list of elements used to enhance drama in the opera/theatre.

Lesson Three:

1. Review the elements used to enhance drama in an opera/theatre production. Include music in the list if it wasn't generated by the students previously.
2. Review the list of elements used to help enhance drama in music (see #1 in Lesson Two).
3. Pass out a blank Venn diagram graphic organizer (see [tARqeTS 2002](#), p. 32 for a sample Venn diagram). Working in groups of two, have students fill in the Venn diagram, comparing and contrasting the dramatic elements used in music and those used in the theatre (opera). Instruct them to be specific in their comparisons (i.e. how the use of time in music compares with the use of time on stage). Share the rubric for grading with the class.

Extensions:

For the most part, the lessons listed above are not meant to take entire class periods. This lesson could be modified from using opera as the theatre component, to include any program music for which there is corresponding literature (i.e. Tchaikovsky's Overture to "Romeo & Juliet" paired with Shakespeare's "Romeo & Juliet"). This lesson could be a fine impetus for integrating lessons with the drama or English language arts curricula.

A great extension for this lesson would be to go see a live opera, listening and watching for the elements that create drama.

Carmen Conclusion, Act II

In this scene Don José meets Carmen at Lillas Pastia's tavern as planned, after his month in prison. Carmen dances in his honor while Don José devours her with his eyes. In the distance, army bugles sound for roll call. Don José announces that he must return to the barracks for the night. He puts on his cartridge pouch and saber belt and prepares to leave. Carmen is outraged.

Carmen: *To quarters! For roll call! Ah! How could I have been so stupid! I went to a lot of trouble. I really made an effort to entertain the gentleman! I sang! I danced! Heaven forgive me, I think I was even about to fall in love with him! Taratata! It's the bugle! Taratata! He has to leave! Get out then, little boy!*
(throws José's cap at him)
Here! Take your cap, your sword, your belt, and get out, little boy, back to the barracks!

José: *It's wrong of you, Carmen, to make fun of me like this. It's hard for me to leave, for no other woman has ever troubled me so deeply!*

Carmen: *Taratata, heavens, it's the retreat! I'm going to be late! He's losing his head, off he goes, and there's his love!*

José: *So you don't believe in my love?*

Carmen: *No, I don't!*

José: *All right! You'll hear me out!*

Carmen: *I don't want to listen to anything!*

José: *Hear me out!*

Carmen: *You'll keep them all waiting!*

José: *Hear me out!*

Carmen: *No! No! No!*

José: *Yes, you'll hear me out! I insist! Carmen, you'll hear me out!*
(takes out the flower she threw to him in Act I)
This flower that you threw to me stayed with me in prison. Faded, and dry, it kept its sweet smell. And for whole hours I would hold it against my closed eyes, getting drunk on its scent and in the night, I would see you! I began to curse you, to hate you, to ask myself why fate had put you in my way? Then I would accuse myself of blasphemy, and I would feel only one desire, one hope: to see you again. Carmen, to see you again! Because all you had to do was to appear and throw me a glance to take possession of my whole being. Oh my Carmen! And I became yours! Carmen, I love you!

Carmen: *No, you don't really love me! No, because if you loved me, you'd follow me, far away.*

José: *Carmen!*

Carmen: *Yes! Out there in the mountains, out there, you'd go with me. You'd take me up on your horse like a real man and carry me off across the countryside. Out there in the mountains.*

José: *Carmen!*

Carmen: *Out there you'd follow me, if you loved me! You wouldn't take orders from anyone! No officer to obey, and no retreat to tell the lover that it's time to leave. The open sky, the wandering life, the universe for a homeland and for law, whatever you want to do. And most of all, what makes you alive: freedom! Freedom!*

José: *Alas!*

Carmen: *Out there, out there, in the mountains*

José: *Carmen!*

Carmen: *Out there, out there, if you loved me .*

José: *Shut up!*

Carmen: *Out there, out there, you'd go with me. You'd take me up on your horse!*

José: *Ah, Carmen, please stop!*

Carmen: *You'd take me up on your horse and like a real man you'd take me away across the countryside. Yes, you'd take me away, if you loved me—*

José: *I beg you, Carmen, have a heart. Carmen, have pity!*

Carmen: *Yes, why not? Out there, out there, you will take me, you love me and you will follow me!
out there, you'll follow me*

José: *Alas, stop, stop!*

José: *(breaks away from Carmen)
No! I won't listen to you anymore! Leave my flag desert! The shame, the infamy! I won't do it!*

Carmen: *All right, go!*

José: *Carmen, I beg you!*

Carmen: *no! I don't love you any more. Get out! I hate you!*

José: *Carmen, just listen!*

Carmen: *Goodbye, goodbye forever!*

José: *Very well then, goodbye, and forever!*

Carmen: *Get out!*

José: *Carmen! Goodbye forever! (He turns to go. A knock is heard.)*

Zuniga: (outside) *Hey! Carmen! Hey!*

José: *Who's knocking? Who is it?*

Carmen: *Shh! Be still!*

Zuniga: *I'm opening it myself and coming in.
(sees José, then speaks to Carmen)
Oh shame, shame, my lovely one. That's not a very good choice. Why take a
soldier when you can have an officer?
(to Don José)
Get lost!*

José: *No!*

Zuniga: *I told you to get out!*

José: *I refuse to leave!*

Zuniga: *Why, you ! (strikes José)*

José: *By thunder! I'll kill you!*

Carmen: *The jealous fool! Hey! Help! In here!*

(The gypsies pour in and disarm Zuniga)

Carmen: *Dear officer, I'm afraid love has played you a dirty trick! You've come at a bad
time, and since we don't want to be turned in, we'll have to keep you with us for a
while.*

Dancaire and Remendado:
Dear sir, dear sir, we must go, if you please. We do hope you'll come with us.

Carmen: *It's just for a walk.*

Dancaire and Remendado:
Will you agree? Tell us, comrade.

Zuniga: *Certainly, since your argument is of the sort that can't be refused. But watch out
later!*

Dancaire: *That's life! In the meantime, Captain, please go in front and don't make us ask you
twice.*

Remendado and the Gypsies:
Go in front and don't make us ask you twice!

Carmen: (to José) *Are you one of us now?*

José: *I have to be.*

Carmen: *Ah! That's not very polite! But it doesn't matter, you'll be glad when you see how
fine it is, the wandering life. The universe for you homeland, and for law whatever
you want to do. And most of all, what makes you alive: freedom! Freedom!*

Carmen, Frasquita, Mercedes, gypsy women:

Come with us across the countryside, come with us into the mountains, follow us, and you'll be glad when you see, out there

Remendado, Dancaire, gypsy men:

Pal, come with us to the mountains, come with us, and you'll be glad when you see, out there .

Carmen, Frasquita, Mercedes, some gypsies:

how fine it is, the wandering life, with the universe for your homeland, and for law, whatever you want to do! And most of all, what makes you alive: Freedom! Freedom!

Remendado, Dancaire, other gypsies:

how fine it is, the wandering life, with the universe for your homeland. And most of all, what makes you alive: Freedom!

All except José: *Freedom!*

José: *Ah!*

Gypsies: *The open sky, the wandering life .*

Carmen, José, Frasquita, Mercedes, Remendado, Dancaire:

The open sky .

All: *The universe for your homeland, and for law, whatever you want to do*

Carmen, José, Frasquita, Mercedes, and some gypsies:

Yes, the universe for your homeland, and for law, whatever you want to do, and most of all .

Remendado, Dancaire, women:

Yes, most of all, most of all .

Men: *Yes, most of all, most of all .*

All *what makes you alive: Freedom! Freedom!*

Carmen

(Synopsis)

Characters:

Carmen	a gypsy	mezzo-soprano
Don José	a corporal	tenor
Escamillo	a bullfighter	bass/baritone
Micaela	a country girl	soprano
Zuniga	a lieutenant	bass
Morales	a corporal	baritone
Frasquita	a gypsy	soprano
Mercedes	a gypsy	soprano
Lillas Pastia	an innkeeper	
Andres	a lieutenant	tenor
Dancaire	smuggler	
Remendado	smuggler	
Assorted gypsies		

Act I:

A group of soldiers is in the courtyard of Lillas Pastia's tavern. Micaela shyly enters, looking for Don José. She has a letter from his mother telling him to marry her. The soldiers try to get her to stay with them, but when she runs away they watch the girls who work in a near cigarette factory as they come out to take their breaks. The girls are pretty ordinary until Carmen comes out with a rose between her teeth. She expounds her view of love as something to be seized when it passes, and admonishes "If I love, take care!" She throws the rose at José's feet, and leaves to go back to work. He is struck by this provocative gesture, but hides the rose when Micaela returns.

Suddenly there is an uproar in the factory. The girls rush out to tell the soldier's commander, Zuniga, that there is a fight between Carmen and another girl. He sends José into the factory to get them. Zuniga tells José to take her to prison. Carmen can see that he likes her, and gets him to distract the others while she escapes.

Act II:

(Several weeks later) Carmen and friends are sitting at the tavern. Zuniga and another officer are there. We find that he had sent José to prison for allowing Carmen to escape, and that José was released the day before. Outside everyone is applauding the famous toreador, Escamillo. He comes in and flirts with Carmen. She says that for the moment she is unavailable. About then she hears José's voice. José comes in, and orders food. Carmen dances for him, flirting outrageously. She taunts him, saying he does not love her. To prove his love he takes the crumpled flower from his uniform to show her. Carmen continues to doubt José's love, and urges him to join her in the mountains. José refuses, and bids her a final farewell. Suddenly Zuniga breaks in and orders José to come back to the army. They fight, and José ends up going to the mountains with Carmen.

Act III

Carmen and José are with the gypsies in the mountains. The gypsies survive by smuggling. Carmen and José bicker back and forth, and when José mentions his mother suggesting he marry Micaela, Carmen suggests he would be better off if he left them now. Carmen says the cards have been telling her that they would end up together. José seems to be threatening her if she were to betray him. Her gypsy friends are telling fortunes with cards. When Carmen turns up cards that foretell the deaths of herself and Don José she sings a tragic song, asserting that the cards never lie. The smugglers set off for the city, and José guards the camp.

Meanwhile, Micaela arrives at the camp. She is scared, and is led by a guide who is even more scared. She sees José and calls out to him, at which he fires his rifle, thinking she is an intruder. At that very

moment Escamillo enters and narrowly avoids getting hit by the bullet. José appears and challenges him. In the duet that follows, Escamillo declares he has come to find Carmen, whom he loves. A fight ensues, and José is about to kill Escamillo when Carmen comes back. She saves his life. Escamillo invites everyone to his next bullfight in Seville, but José is still furious. Micaela tries to get José to go home to his mother. José, insane with jealousy, declares he will stay with Carmen, even if it costs him his life. Micaela reveals that his mother is dying. José and Micaela rush off.

Act IV:

Outside the bullring in Seville. There is a huge procession and a party atmosphere. Frasquita, one of Carmen's friends, has learned that Zuniga has issued a warrant for José's arrest. He has not been found, though. She tells Carmen she is afraid. Escamillo enters to much fanfare, and he and Carmen exchange a brief but intense duet in which she declares her love for him. Frasquita warns Carmen that José is in the crowd, but Carmen acts unafraid, and even waits outside while everyone else enters the bullring. She confronts José boldly, and although he implores her, gently at first, to make a new life with him, she insists that she cannot be untrue to herself and that all is over between them. Although she knows her life is in danger, she does not hesitate. José's pleas are in vain. Cries of victory are heard from the bullring. As Carmen moves towards the entrance, José bars her way, and even in the face of such danger she affirms her love for Escamillo. The fate theme is heard ever more menacingly. She throws down the ring José had given her, triggering José's rage. He stabs her and she falls dead. The Toreador Song is heard off stage. As the screen opens and a triumphant Escamillo appears with the crowd, José stands over Carmen's body and gives himself up.

Orchestral Music
Lessons 9, 2, & 7

Class: Strings
Grade(s): 6-8 (middle school)
Level: Intermediate

<p>Standard 9: Understanding music in relation to history and culture Intermediate Level Benchmark 9.1: The student describes distinguishing characteristics [elements] of representative music genres and styles from a variety of cultures. Intermediate Level Indicator 9.1.1: The student describes specific characteristics [elements] of genres and styles from various cultures.</p> <p>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music Intermediate Level Benchmark 2.3: The student performs music representing diverse genres and cultures, with expression appropriate for the work being performed. Intermediate Level Indicator 2.3.1: The student applies stylistic elements to perform authentically the music of various genres and cultures.</p> <p>Standard 7: Evaluating music and music performed Intermediate Level Benchmark 7: The student evaluates the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria. Intermediate Level Indicator 7.2.1: The student uses specific criteria to evaluate her/his own and others' performances, compositions, arrangements and/or improvisations.</p>
<p>Essential Question(s): How are rhythmic gestures in music a stylistic reflection of culture?</p>
<p>Other curriculum standards addressed but not assessed: Standard 6: Listening to, analyzing, and describing music Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts</p>
<p>Title: What's the Difference, Anyway?</p>
<p>Lesson Objective(s):</p> <ol style="list-style-type: none"> 1. The student will identify the distinguishing rhythmic characteristics of two cultures by sight-reading or listening to unfamiliar exemplars of the two styles. 2. The student will perform folk music representing two cultures, applying appropriate stylistic elements. 3. The student will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria.
<p>Assessment(s): <u>Formative:</u> Individual student playing tests using the Individual Performance Rubric and group evaluation of rehearsal recording based on the Orchestra Performance Rubric. <u>Summative:</u> Objective 1: Students will correctly identify unfamiliar examples of each dance style, and be able to connect the dance style with a representative culture. Rubric: Distinguished = 100% of samples identified correctly Unsatisfactory = Less 100% of samples identified correctly Objective 2: Small group playing exams (Rubric for small group playing exams attached); concert performance evaluation of both individual and the ensemble (Rubric for concert evaluation attached) Objective 3; Newspaper critic essay (completed by each student).</p>

<p>Timeline: Over the course of a nine week grading period.</p>	
<p>Materials/Repertoire:</p> <ul style="list-style-type: none"> • <u>Polka Mania</u> arr. by Marcus Dowty (RBC publication) • <u>Spanish Dance</u> by J. F. Lehmeier (Hal Leonard) <p>*Note: Any Grade 2 – 3 polka and tango arrangements can be used, but these two pieces are representative of the cultures. The selected pieces should be considered a part of a larger concert, and not constitute the whole concert.</p> <ul style="list-style-type: none"> • Rehearsal Hierarchy Pyramid (attached) • Small Group Playing Exam Rubric (attached) • Orchestra Performance Rubric (attached) • Critique (essay) rubric (attached) • Additional recordings of polkas (can include excerpts from Smetana and Dvorak) and tangos. 	<p>Vocabulary:</p> <p>Polka Tango Culture (as a concept) Style (as a concept)</p>
<p>Instructional Strategies: Direct instruction Full ensemble rehearsal</p>	
<p>Lesson Sequence:</p> <ol style="list-style-type: none"> 1. Sight-read each of the two pieces listed. 2. Choosing one of the pieces, have students identify the recurring rhythm of the piece. Write that rhythm (those rhythms on the board). 3. Develop an inventory of bowings that facilitate the rhythmic gestures of the piece. For example, the “down – up, up-down, up” of the tango. 4. Over the course of the unit, refine those rhythms by using them as a part of the scale warm-ups. 5. Repeat steps 1 through 4 for the other piece. 6. Discuss the comparisons and contrasts between the rhythms of the two dance styles. 7. Over the course of the unit, periodically play an unfamiliar audio example of tango or polka music as students enter the room for class. Check their abilities to recognize the style by informal questioning prior to warm-ups. 8. During the unit, the teacher should describe the cultural origins and the common social contexts for these dances. (a concise reference may be found in the <u>Harvard Dictionary of Music</u>). <ol style="list-style-type: none"> a. The polka originated in Bohemia circa 1830 and spread throughout Eastern Europe as a legitimate musical style. Smetana and Dvorak introduced it into art music. Rhythms are primarily duple with little syncopation, and are generally fast. b. The tango is an urban modern dance of Argentina performed by couples. It dates to the early 1900's. The rhythms are duple, syncopated, and sultry 9. Unit rehearsal plan: Prior to beginning these pieces, work backward in the calendar from the performance date to determine weekly and daily rehearsal objectives that must be accomplished. 	

Strive carefully to meet or exceed that time schedule.

- a. Use warm-ups that address the left hand finger patterns (key/scales) as well as the signature rhythms (with applied bowings and articulations) of the repertoire.
 - b. Use the Rehearsal Hierarchy of Problems (attached) to help determine the rehearsal plans.
 - c. Rehearse segments of the pieces. Strive for superior performance and integration of all musical aspects within smaller segments of the piece rather than repeated whole piece “run-throughs.” This process will enhance the probability of transfer to other sections. The week before the concert, however, run-through performances are an absolute necessity. Students must, at that point, have the mental and physical stamina to sustain a full concert performance.
 - d. Use the rehearsal hierarchy pyramid to determine development of daily and weekly performance skills (attached).
 - e. As a part of the unit rehearsal plan, periodically break the orchestra into both like and mixed instrument groupings for sectional rehearsals.
 - f. Rotate student seating within sections frequently to encourage critical listening for blend.
 - g. Encourage students to listen on three levels: To themselves (“do you like your sound?”), across their section (“is our section sound unified?”), and across the orchestra (“is our orchestral sound blended and balanced appropriately?”).
 - h. Individual and small group playing tests may be accomplished in a variety of ways: Individual/small group playing either during or after class; or individual playing for a cassette tape or video recorder in the practice room during class to be reviewed by the instructor later. The Individual/Small Group Performance Rubric may be used to evaluate the playing tests.
 - i. Provide a copy of the Orchestra Performance Rubric for each stand of musicians. Two weeks before the concert record the performance music. Have students orally evaluate the recording based using the rubric.
10. Following the performance, have students watch a video tape of the performance. Each student should have access to both the Orchestra Performance Rubric and the Individual/Small Group Performance Rubric. Discuss the performance using the two rubrics.
11. Students should then write an article for the local newspaper critiquing the concert, being sure to adhere to the Six-Trait Analytical Writing Model (p. 41, tARgeTS). The following points should be addressed: who, what, when, where, and why; specific comments about the positive and negative aspects of the (entire ensembles) musical performance (use the rubrics!); and specific comments about their own performance within the larger ensemble. Grade the essays using the Six-Trait Writing Model, paying particular attention to ideas/content and organization/development.

Extensions:

In addition to the connections made here with dance, the instructor may want to pull in samples of Latin American visual and folk art that convey the vivid colors, rhythms, and textures of the cultures (e.g., Mariachi with serapes and piñatas).

**Individual Performance Rubric
Boyd & Ney 2004**

	Distinguished	Satisfactory	Unsatisfactory
Hand Position/ Posture	<p>Right Hand: Bow hold has bent thumb, fingers arrangement, and general flexibility/control</p> <p>Left Hand: V/V- Consistently straight wrist, curved fingers, and properly placed tension-free thumb. Elbow is well under the instrument, the instrument is properly elevated, held well to the left, and parallel to the floor.</p> <p>Cello/Bass- The elbow is elevated to a natural, floating position. Fingers are curved, & thumb is bent and placed opposite the second finger.</p> <p>Posture: Back is straight and rib cage is lifted. The body is centered.</p>	<p>Right Hand: Bow hold has bent thumb & proper finger arrangement, but there is some tension in the hand that leads to occasional lack of flexibility and control.</p> <p>Left Hand: V/V- Consistently straight wrist, curved fingers, and properly placed tension-free thumb. Elbow is well under the instrument, the instrument is properly elevated, held well to the left, and parallel to the floor.</p> <p>Cello/Bass- The elbow is elevated to a natural, floating position. Fingers are curved, & thumb is bent and placed opposite the second finger.</p> <p>Posture: Back is straight and rib cage is lifted. The body is centered.</p>	<p>Right Hand: Thumb is locked and fingers are improperly arranged. There is substantial tension, and consistent lack of flexibility and control.</p> <p>Left Hand: V/V- Wrist, fingers, and thumb are improperly held. The elbow veers left. The instrument is positioned away from the shoulder, and is not parallel to the floor.</p> <p>Cello/Bass-The elbow sags, the fingers collapse, and the thumb is locked and inflexible.</p> <p>Posture: The body is slumped and/or not centered.</p>
<u>Tone Quality</u>	Consistently clear, resonant sound with appropriate intensity that results from a bow stroke having appropriate weight, speed, and placement.	Consistently clear, resonant sound that results from a bow stroke having appropriate weight, speed, and placement.	The tone is fuzzy, weak, and unfocused.
<u>Musicality</u>	Dynamics, phrasing and articulation are consistently appropriate and expressively blended to the requirements of the music.	Dynamics, phrasing and articulation are consistently appropriate and expressively blended to the requirements of the music.	Dynamics, phrasing, and articulation are not appropriate for good blend.
<u>Notes and rhythm</u>	Notes and rhythms are correct.	Notes and rhythms are correct	There are many missed notes and rhythms.

Rehearsal Critique

Class: _____ Name: _____

Date: _____

Piece of Music: _____

Composer/Arranger: _____

Be specific! Parameters include:

- | | | |
|------------|--------------|--|
| Notes | Dynamics | Articulation (attacks & releases)/Bowing |
| Rhythms | Style | Phrasing |
| Tempo | Tone Quality | |
| Intonation | Balance | |

FOR YOU

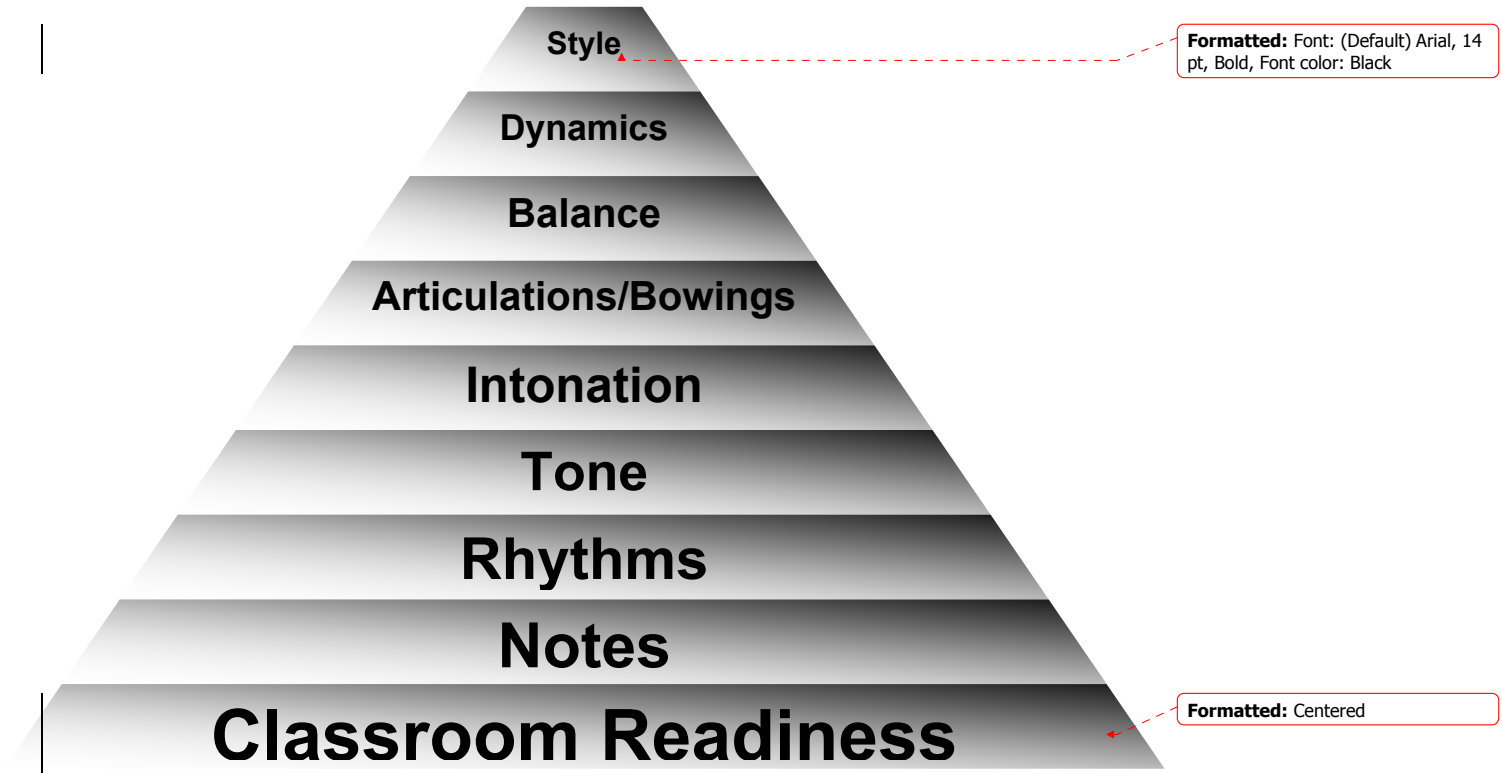
Date	Parameter	My Performance	Practice Plan (for myself)

FOR US

Date	Parameter	Ensembles Performance	Practice Plan (for myself or the section)

This is my best work _____
(student signature)

Hierarchy of Orchestra Rehearsal



Suggested Adaptations for Students in Special Education

Dr. Elaine Bernstorf

The following narrative contains suggestions for the adaptations that may be needed for special education students. In addition, students with English as a second language may also benefit from similar adaptations.

Definitions:

Definitions and descriptions associated with special education terminology are continually being updated and changed. The Federal Law revised in July 1997 is the Individuals with Disabilities Education Acts (IDEA) - Revised. Each state has its own State Plan for Special Education. A copy is always available in school district offices for special education. This document is the best source of information regarding directives for special education in any state. Descriptions of criteria for special education placement, descriptions of special education services, and procedures are included in this document. The music educator is encouraged to consult this document for specific information. Individual districts may also have working definitions for various special education offerings and may have specific documents to describe procedures for special education placement and services provided to students with disabilities. Music teachers are encouraged to consult these documents for specific definitions. Music teachers are also encouraged to consult members of the "child study team" for information. The child study team generally includes the school psychologist, social worker, counselor, speech pathologist, nurse, and an administrator. Speech pathologists are excellent resource persons for music educators because they are familiar with auditory processing as well as speech and language disorders. These types of disorders may have the most impact on the music setting.

Characteristic behaviors:

Students who have specific types of disorders may have characteristic behaviors. It is important that teachers avoid the tendency to stereotype students based on the students "label" of disability. For example, individual students with autism, hearing impairment, or mental retardation may respond with similarity in certain situations even though their disorders are quite different in nature. The nature of each of these disorders requires the music teacher to reduce layers of stimuli to avoid auditory confusion or over stimulation. Structured and slower paced presentation of materials and use of multiple repetitions of activities would be appropriate. In addition, these students may need visual representations of information in order to learn concepts that are presented.

Music teachers may want to contact music professionals who work with students with disabilities on a regular basis. Another source of information is the local chapter or state chapter of the Council for Exceptional Children. Finally, the reader is encouraged to search for websites using specific special education categories. Numerous societies and organizations for specific disabilities are now in existence. Many of these organizations have information on the world wide web. These sites generally provide address information and updates regarding new research for the disability. They also provide the most current definitions of the disorder and often describe treatment suggestions.

Adaptations to consider:

1. *Consider simplification of vocabulary.*

Music experiences include the perception of sound. Specifically, these perceptions include: the sound source (timbre or tone color), intensity (dynamics), frequency (pitch), duration (beat, meter, rhythm, tempo), structure (form) and number of sources (texture).

The inclusion of all musical concepts and elements from the standards are appropriate for all students. Some students may have difficulty with activities which require specific language or vocabulary skills. These students may need to experience musical elements through participatory (nonverbal) activities such as moving, playing instruments and manipulating visual graphics of specific musical concepts rather than language specific activities such as singing difficult words or verbalizing with more difficult musical terms:

2. *Provide alternate demonstrations of understanding.*

For students with cognitive or language difficulties, authentic assessments of learning may include the audio or video taping of participation in music activities rather than written tests. A variety of activities for learning musical concepts and for demonstrations of understanding should be included. Students should be given options for responding. Such options may include choosing between several visual graphics of pitch contours or rhythmic patterns rather than verbalizing "the melody ascends by steps," or even "the music goes up by steps." Some students are able to demonstrate understanding of musical concepts even when unable to verbalize understanding. It should be noted that some students may demonstrate or even verbalize understanding of concepts but not play or sing with great accuracy. However, some students may have performance skills and be able to respond with skill through rote learning and not be able to demonstrate understanding of the concepts related to such performances. It is important to separate "concept learning" from "performance skill" so that a complete picture of the student's musical learning is seen.

3. *Consider cognitive abilities separately from physical or performance abilities.*

When students demonstrate learning concerns and cognitive difficulties, it is important to simplify language and use very obvious examples of musical concepts. In addition, repetition of activities is needed for these students. Students with cognitive disabilities may need many repetitions to understand a concept or develop a skill. Some students need exact repetitions of an activity in order to understand a concept or develop a specific skill. Other students need repetition through varied activities. For example, the student may need to experience the same concept through different behaviors. A younger or lower functioning student may need to learn a pitch concept such as moving by steps by moving, playing step bells, pointing to visual graphics, singing and verbalizing "steps" using the same song for each activity. The repetition of the same concept using different behaviors assists students by providing different modality experiences (auditory, visual and kinesthetic) helps students who may not integrate information. Such experiences may also assist students who find it difficult to generalize conceptual understanding to new situations. Some students may need to experience a concept such as syncopation in several different contexts using the same behavior. For example, they may need to play a syncopated pattern on the guiro when such patterns are heard in several different songs, or different instrumental examples. By demonstrating the same concept in multiple contexts, students may begin to generalize learning to new situations.

4. *Begin with the concept that is most obvious.*

Many students who have disabilities may have difficulty with perception. Students with certain disabilities (e.g., hearing, vision, physical) may need adjustments in order to perceive the concept or skill that is being presented. It may help to present musical examples in an a capella format before using an example that has a thicker texture or is more complex. It may be important to sequence activities so that the most obvious concept is taught first. It is important to actually listen to recordings that may be used so that the most audible concept is taught first. At times, introducing a short lesson using the form of the music may help familiarize students with the sound of the music in a more general sense before other lessons that focus on more specific or subtle concepts are introduced. It is important to consider which concept is most obvious in auditory musical examples. It is also important to consider which concept may be the most obvious in the written music (notation). Depending on whether a specific musical example is introduced through auditory or visual means may make a difference regarding the concept to be taught initially.

5. *Assist students in translating information from one modality to another.*

Some students experience learning disabilities in the areas of auditory perception or visual perception. It is important to provide multiple sources of information for these students. For example, students who have difficulty with auditory perception may actually be able to "hear" a repeated rhythm pattern (such as short, short long) if the teacher points to a graphic representation of the pattern such as (- - ----). Other students may be able to hear sophisticated nuances in the music but need movement activities (such as Dalcroze movements or Kodály hand signs) to assist in "reading" music. These students may not associate the sound and symbol without some type of accompanying movement or positioning. The use of classroom, orchestral, band, and keyboard instruments may especially help these students. It may be important to introduce some students to

instrumental music programs as early as possible so that they may "feel" the music as well as "hear" it or "see" it.

6. *Structure for success.*

Flexibility is the key when working with students of varying abilities. This is true for students in special education, students from varying cultures, and students of varying ages or abilities. For some students who have more "know-how" than they have "know that" it may be beneficial to begin with auditory and/or participatory examples. For students who may be better "describers" of music than "performers" the more successful experiences may begin with explanations, visual graphics or even notational examples of a concept. Only later may these students want to "perform" or attempt to demonstrate the concept through playing or singing.

Some students learn only when a musical concept is demonstrated as part of a "whole" piece of music. These students may need to have recordings of the music so that there is a "complete" context. Other students may need to experience specific concepts or patterns in isolation. They may need to see, hear, or play short sections or patterns out of the context of the whole piece so that they can manipulate the tempo or have a specific focus on the concept without the confusion of other sound sources.

7. *Monitor students and ask for suggestions.*

A teacher who has planned carefully to teach a variety of musical concepts using excellent musical examples is able to monitor student responses and make adjustments during the lesson. Students with disabilities may actually indicate what they need to be successful. Students who need visual aides may ask if there is a picture or graphic representation (icon) of the pattern. Other students may ask to "hear" a specific passage that they have difficulty perceiving from the notation. Still other students may ask, "can we play it" so that they have an opportunity to experience the concept through a kinesthetic activity. It is appropriate and often important to ask students who have disabilities to suggest ways that they learn best. Most students want to learn and want to be successful. If asked, they will give suggestions for activities or aides that work best for them.

Let students who have physical disabilities choose their own way to move or play an instrument. Always demonstrate the "correct" way to move or play, but then allow the students to demonstrate in the ways that are "best" for them. A student may hold, strike, strum or blow an instrument in a way that seems unconventional or even incorrect. However, students most often do their best to move, play or sing in the way that either (1) best demonstrates their understanding of the concept or (2) in the manner that produces the most pleasant musical sound. By allowing the student to have some opportunities to try different holding techniques, etc. the teacher shows that he or she values that student and welcomes the student's participation in the school music program.

8. *Take time to teach through conceptual activities; avoid learning "skills" by rote.*

When students with disabilities experience difficulty, avoid the move to rote learning. This is a caution that must be discussed. Students who are taught using rote methods may always ask for the auditory example. If students have not learned to translate musical notation into graphic icons, into specific movements (such as Kodály hand signs) or into specific hand positions on an instrument they may always ask, "Can you play it for us?"

Given the time pressures and individual differences needed by students, it may seem expedient to "give them a little help with the piano" or "sing along with the students to make sure they are getting it right," or "play along so that it sounds better." While these techniques may seem to help in the short term so that students can produce pleasant and accurate sounds for a school program, we must always have the goal to assist students in developing musical independence. Students do not write perfect language compositions or read orally with perfect intonation and pronunciation without many years of experience. Reading, language, math and science programs do not use rote imitation throughout the school career to develop "perfect" performances. We must beware of sacrificing lifelong learning and independence by avoiding mistakes or less than perfect performances.

9. *Don't assume that students with disabilities have a "short attention span."*

Students with disabilities may appear to have a short attention span because they are unable to process the information as it is being presented. If students have an auditory processing or language processing disorder, they may appear to become distracted or "inattentive" if too much information is being presented in an "aural" or "oral" format. These students may try to move as a response to the music in order to create their own kinesthetic input when they cannot process the auditory only format. Teachers may avoid the use of graphic visuals and movement activities because they think that students will become "distracted". However, when students are given structured input using multi-sensory examples of musical concepts, they frequently are able to focus their attention through their learning strength areas, thereby actually enhancing their ability to "pay attention."

The resulting positive experience generally encourages the students and enhances their ability to attend. A caution is in order. Frequently, students with disabilities may not be able to assimilate new information and may not be able to respond as quickly as students who do not have disabilities. As a result, they may become frustrated and avert their attention to avoid the feeling of frustration. If students appear to have a "short attention span" it is advisable to slow the pace of the presentation, adjust the presentation to include graphic visuals and representative movements to enhance the aural musical stimuli and increase the number of repetitions of activities. Often, these adjustments will give the students a more successful experience with the musical activities and increase motivation and participation.

10. *Take the time to ask other professionals for suggestions.*

Time is always short for music educators. However, taking the time to gain some knowledge of a child's disability can make a significant difference in the classroom. By knowing more about a child's difficulties, adaptations can be made to avoid frustration. The use of movements to represent musical concepts can give students who have language or reading problems ways to respond nonverbally. The use of tactile aids such as puff paints, pipe cleaners, or other three-dimensional representations of sound may help students with visual perception problems.

Students who exhibit various types of behavior disorders may need specific behavior plans. Students with health impairments may need different types of adaptations. Each student who is served by a special education program has an Individualized Education Plan (IEP). In the Federal Law called IDEA, the IEP is defined as "a written statement for each child with a disability that is developed, reviewed, and revised in accordance with section 614 (d)." Section 614 (d) describes all of the requirements for any IEP. One of these requirements is the inclusion of "a statement of measurable annual goals, including benchmarks or short-term objectives..." By taking a few minutes to read goals and objectives for students who may be having difficulty in the music class, the music teacher may find suggestions that can be implemented to enhance the student's learning in the music setting. Special education and support personnel are aware of the benefits of music experiences for students who have special needs. Let them help you provide the best learning opportunities possible for each student.

RESOURCES
MENC Website: www.menc.org

Below you will find information and resources covering a wide variety of music education topics of interest to teachers, parents, students, researchers, music industry professionals, and others. If you do not find the answers to your questions here, please contact us at info@menc.org. **(PLEASE NOTE: requests will be answered in the order in which they were received, and MENC members' requests will receive priority over non-members requests. It may take from 5 - 10 business days for a reply. If you need an answer/response sooner than that, please so indicate in your message. Also be sure to let us know if you're a member! Thank you!)** Your comments and suggestions for additional topics are welcome, and if you have input on any of those listed below, please let us know. New topics and resources are added as information becomes available, so visit often!

[Academic Achievement and Music](#): Read about the positive effects of music on learning.
[Advocacy Information, Music Education](#): Support music education through Music Friends!
[All-State and state-run festivals](#): Help with locating festival procedures, adjudication forms, audition materials, final concert programs, and more.
[Arts Education Partnership](#): a national coalition of arts, education, business, philanthropic and government organizations. Site contains many advocacy resources in support of the arts.
[Block](#): Articles covering block scheduling and various scheduling options.
[Booster Manual, Music](#)
[Careers in Music](#): Salaries, educational requirements, job descriptions, links, and more.
[Certification](#): State and National certifications, and resources for certification testing.
[Concert Etiquette](#): Here is information that must be shared with your students.
[Copyright Center](#): Information and resources.
[Early Childhood Music Resources](#)
[Financial Aid](#): Links to Web sites helpful for locating grants, fundraising sources, scholarships, donations and more.
[Graduation Requirements in the Fine Arts, U.S. High Schools](#): A concise summary of Fine Arts Requirements.
[International Society for Music Education](#): An affiliate of MENC representing over 60 countries.
[The Music Code of Ethics](#): "An agreement defining the jurisdictions of music educators and professional musicians."
[Music Education Facts and Figures](#)
[Music Education in the Law](#) and [No Subject Left Behind: 2001 Education Act](#)
[NAEP: National Assessment of Educational Progress in the Arts \(Nation's Report Card\)](#): Assessment of academic performance for 4th, 8th, and 12th grade in various subjects, including the arts.
[Network Communities](#): MENC forums where you can find resources, share, and communicate with your peers.
[Opportunity-to-learn Standards for Music Instruction: Grades Prek-12](#)
[Sacred Music](#): MENC's viewpoint on including sacred music in schools.
[SAT Scores and Arts Education](#): SAT scores of arts students compared to non-arts students.
[Scheduling Resources](#): Articles covering block scheduling and various scheduling options.
[State Music Education Standards](#): Learn about music education standards Nationwide.
[Statistics, National Center for Education: Fast Facts From Arts Education \(1994\)](#)
Teacher Shortage/Supply and Demand: Statistics from the **American Association of Employment in Education** showing the supply and demand of music teachers across the nation.
[1999 Report](#)
[Testing, PRAXIS](#)
Travel Tips for Musicians, in [html](#) and [pdf](#).

ORGANIZATIONS

[Affiliated Organizations, MENC](#)
[Amazon.com \(Support MENC by using this link!\)](#)
[America Sings!](#)
[Arts Recognition and Talent Search](#)
[ArtsEdge](#)
[ArtsEdNet \(Getty Center\)](#)
[Artswire](#)
[ASCAP](#)
[BMI](#)
[British Journal of Music Education](#)
[Chely Wright's Reading, Writing and Rhythm Foundation](#)
[Children's Music Web](#)
[Congress, U.S., Information Site](#)
[From the Top — national radio program featuring top young classical musicians](#)
[GAMA: Guitar and Accessories Manufacturers Association](#)
[GRAMMY Foundation](#)
[IAEKM: The International Association of Electronic Keyboard Manufacturers](#)
[International Foundation for Music Research](#)
[International Society for Music Education](#)
[Jazz at Lincoln Center](#)
[Music Education Research](#)—international refereed journal
[Music for the Nation: American Sheet Music](#)
[The Music Publishers Association](#)
[Musician Health Survey \(University of North Texas\)](#)
[NAEP: National Assessment of Educational Progress in the Arts](#)
National Coalition for Music Education, MENC's Partners in the:
[NAMM: The International Music Products Association](#)
[The National Academy of Recording Arts and Sciences](#)
(in cooperation with) [the American Music Conference](#)
[National Endowment for the Arts](#)
[National Music Publishers Association / Harry Fox Agency](#)
[National School Boards Association](#)
[The New York Philharmonic Kidzone!](#)
[Opera For Everyone](#)
[Piano Grand! A Smithsonian Celebration on PBS in June 2000](#)
[Research Perspectives in Music Education — the official research journal of the Florida Music Educators Association](#)
[Sesame Street Music Works](#)
[Smithsonian Jazz/Jazz Appreciation Month](#)
[State Music Educators Associations](#)
[Take Note! A Center for Teaching and Learning About the Orchestra](#)
[TeacherVision — lesson plans and classroom management resources](#)
[Technology Institute for Music Educators](#)
[The U.S. Copyright Office](#)
[U.S. Department of Education Publications and Products](#)
[VH1 Save the Music](#)

Music Elements Glossary

Music Elements – the basic components of music: dynamics, form, and pitch.

Dynamics – the degree of intensity of a sound or series of sounds.

Form – the overall structural order and relationship of musical elements in components of repetition, variation, or contrast. Interrelationships of music events within the overall structure can occur at many levels (i.e. motive, phrase, section, and genre). Examples include AB, ABA, call and response, rondo, theme and variations, and sonata-allegro.

Pitch – highness or lowness of a single sound based on frequency of vibrations and by its relative position within a series of sounds.

Melody – a coherent succession of pitches. Refers to successive rather than simultaneous sounds.

Harmony – the relationship of tones considered as they sound simultaneously, and the way such relationships are organized in time; also, any particular collection of pitches sounded simultaneously, termed a chord.

Time – period of duration.

Beat – equal units of time measured (pulsed) to govern the movement of music.

Meter – groupings of beats defined by use of regularly occurring accents usually in duple, triple, or compound arrangements.

Rhythm – patterns of sounds or silences organized in time including duration qualities of a given note or rest.

Tempo – the speed of the beat that governs how music is performed.

Timbre – the character or quality of a sound that distinguishes one instrument, voice, or other sound source from another. Production technique may alter a timbre regardless of sound source.

Expressive (Affective) Elements – the affective controls that are applied during creation or performance that enhance all music elements: articulation, dynamics, intonation, phrasing, tempo, texture, and style (time and place).

Articulation – (1) the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. 2) the enunciation of specific phonemes in vocal sound production.

Dynamics – specific degrees of intensity or loudness in a musical performance/score (e.g., from softer to louder; *pianissimo* (*pp*), *piano* (*p*), *mezzo piano* (*mp*), *mezzo forte* (*mf*), *forte* (*f*), *fortissimo* (*ff*); *crescendo* (<), *decrescendo* (>), *diminuendo* (*dim*). (Also see music elements above.)

Intonation – the degree to which pitch is accurately produced in performance, particularly among the performers in an ensemble.

Phrasing – the separation of the continuous melody line into smaller units, varying in length from a group of measures to single notes.

Tempo – the pace of a composition or part thereof as determined by the speed of the beat to which it is performed (e.g., from slower to faster; *largo*, *adagio*, *andante*, *allegro*, *presto*; *accelerando*, *ritardando*, *rubato*). (also see music elements above.)

Texture – the number and relationship of sound sources including the relationship of successive sounds (melody) and simultaneous sounds (harmony). Examples include monophonic, homophonic/chordal, and polyphonic/contrapuntal.

Style (Time and Place) – the distinctive or characteristic manner in which the elements of music are performed. In practice, the term “style” is applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style or contrapuntal style), or genre (operatic style or bluegrass style)

General Music Terms Glossary

* Denotes word appears in the glossary.

A cappella – choral music without instrumental accompaniment.

Aesthetic – the qualities that determine the beauty and value of a musical work.

Analysis – the study of musical structure applied to actual works or performances.

Analyze – a cognitive skill defined in *Bloom's taxonomy as "the breakdown of the material into its constituent parts" (From: *Taxonomy of Educational Objectives*, Benjamin Bloom, Editor, p. 144).

Arrange – the adaptation of a musical work.

Bloom – Benjamin Bloom identified six levels of thought processes in a hierarchical taxonomy from simple to complex:

Knowledge: Simple recall of facts or labeling.

Comprehension: Ability to manipulate, reconstruct, and summarize knowledge.

Application: Ability to take information and apply it to another task.

Analysis: Ability to break knowledge into parts and show relationships among parts.

Synthesis: Ability to take parts of a whole and reorder or create a new product.

Evaluation: Ability to assess the value of a product.

(From: *The Musical Lives of Young Children*, John Flohr, p. 10.)

Bowing – the technique of using the bow on stringed instruments such as the violin.

Bruner – Jerome Bruner described three stages in which learners translate experiences into a model of the world: enactive (sensing, doing, and acting on the environment), iconic (imaging the experience through visual or other sensory icons that look like what the concept means), and symbolic (representing the experience through language or another system). (From: *The Musical Lives of Young Children*, John Flohr, p. 8.)

Categorize – to put into specially defined divisions.

Classify – to arrange or organize according to class or category.

Classroom Instruments – instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, pitched and non-pitched percussion instruments, fretted* instruments, keyboard instruments, and electronic instruments.

Compare and Contrast – to note similarities and differences.

Compose – the activity of creating a musical work.

Critical Thinking Skills – the ability to demonstrate complex thinking skills and apply higher-level problem-solving strategies in various situations. Often aligned with Bloom's taxonomy*.

Culture – ethnic traditions and artistic expressions unique to a society.

Curwen Hand Signs – a system of hand signs developed to facilitate singing by solfege* symbols.

Dalcroze Method – an approach to musical education based on the premise that rhythm is the primary element in music and that the source for all musical rhythm may be found in the natural rhythms of the human body. The total method consists of three parts; eurhythmics*, solfege*, and improvisation* which is named after the Swiss pedagogue Emile Jaques-Dalcroze (1865-1950).

Descriptors – to represent the characteristics of a musical element or idea.

Developmentally Appropriate – the use of materials and approaches for teaching music that are based on the abilities, attitudes, and preferences of the learners.

Dictation – listening to music and notating it.

Diction – the pronunciation of text set to music.

Discovery Learning – Jerome Bruner* was an advocate of the discovery method of learning. This method encourages children to explore and manipulate ideas. Children are challenged to problem solve by taking risks, experimenting, and then guided toward an understanding and the name of what they have been doing. (From: *The Musical Lives of Young Children*, John Flohr, pp. 9-10).

Echo Teaching – to rote teach by having students repeat exactly what the teacher is doing.

Element – a basic component.

Embellishment – the modification of music, usually but not always through the addition of notes.

Eurhythmics – a system of rhythmic education through bodily movement invented by Emile Jaques-Dalcroze (see Dalcroze method).

Evaluate – a cognitive skill defined in Bloom's taxonomy* as "the making of judgments about the value of ideas, works, solutions, methods, material, etc." p. 185.

Expression – the quality that accounts for the emotional effect of music.

Flow – the forward motion of music.

Fretted Instruments – instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele, and sitar.

Gardner – Howard Gardner developed and later modified a theory of multiple intelligences* (see below). The basis of this theory is that determining levels of intelligence should not be limited to traditional measures (e.g., IQ tests).

Genre – a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, etc.).

Gordon Syllables – a rhythmic syllable system (see mnemonic*) developed by Edwin Gordon to enable children to internalize rhythmic sounds. Gordon's system uses different syllables according to whether the sound occurs on the downbeat or on an unaccented division of the beat.

Graphic Representations – of or relating to written or pictorial representation.

Icons – pictorial representations of sound.

Improvising – the creation of music in the course of performance.

Independently – free from the influence, guidance, or control of another or others: self-reliant.

Internalize – to physically respond to and perform music.

International Phonetic Alphabet (IPA) – a system of symbols indicating phonetic sounds that can be applied to any language for the purposes of pronunciation and diction*.

Kodaly System – a system of music education for children developed by the Hungarian composer Zoltan Kodaly (1882-1967). The method aims to achieve universal musical literacy by teaching children to sing from notes using a "moveable do" solfege* system and a progressive repertory of songs and exercises based on Hungarian folk material.

Musical Instrument Digital Interface (MIDI) – standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer*, and drum machine from any manufacturer to communicate with one another and with computers.

Mnemonics – rhythmic syllables used to help students internalize the sounds of rhythm (see Gordon Syllables, Kodaly System).

Modeling – to show or instruct by showing the correct or desired process and/or product.

Multiple Intelligences – a theory developed by Howard Gardner* based on his belief that the traditional use of IQ tests to determine intelligence do not indicate potential. Gardner proposed seven (changed to eight later) types of intelligences as better indicators of potential: verbal/linguistic, logical/mathematical, spatial, body/kinesthetic, musical, interpersonal, intrapersonal, and naturalist.

Notating – any means of writing down music.

Orff-Schulwerk – a system of music education developed by the German composer Carl Orff (1895-1982). It is intended for groups of children singing and playing together, and it emphasizes the development of creativity and the ability to improvise*. Orff designed a special set of percussion instruments for which he composed five volumes of *Music for Children* embodying his ideas.

Ostinato – a short musical pattern that is repeated persistently throughout a composition.

Patschen – an Orff* technique using rhythmic tapping of the thighs.

Piaget – Jean Piaget developed four stages of cognitive development in children based on his observations of how they learn:

Sensorimotor Stage: from birth to age two

Preoperation Stage: between ages two and seven

Concrete Operation Stage: between ages seven and eleven

Formal Operation Stage: ages twelve to eighteen and older

Pentatonic – a scale consisting of five pitches or pitch classes; music based on such a scale.

Range – the span of pitches between highest and lowest of an instrument, voice, or part.

Sequencer – a device that can record, edit, store, and playback digital data that represents a musical performance.

Sight-reading – the performing of a piece of music upon seeing it for the first time.

Sight-singing – the ability to sing music when reading it for the first time.

Solfege Syllables – the designation of pitches by means of conventional syllables rather than letter names.

Stage and Phase Theories – theories that refer to stages, phases, or levels through which children or adult learners proceed in gaining knowledge (e.g., Piaget*, Bruner*, Gardner*).

Sticking – the technique of using mallets and drumsticks in the playing of percussion instruments.

Suzuki Method – a system of musical instruction for children developed by Shinichi Suzuki (b.1898-1998). The child begins at an early age (preferably 3-4 years) with lessons on an instrument, usually the violin, learning a fixed repertory of pieces, arranged in order of increasing difficulty. Early instruction is primarily by ear and rote; note reading is not introduced until a basic technique is acquired. This method is also used to teach piano, cello, and flute.

Synthesizer – an electronic instrument used to generate sounds.

Technical Accuracy, Technical Skills – the ability to perform with appropriate timbre*, intonation*, and diction* and to play or sing the correct pitches and rhythms.

Tessitura – the particular range of a part (especially a vocal part) that is most consistently performed; for example a soprano part may have a high or a low tessitura.

Text and Music – the relationship between a text and the music to which it is set that may bear on the text's phonetic, syntactic, and semantic features.

Tonguing – the use of the tongue for articulation in the playing of wind instruments.

Transposition – the rewriting or performance of music at a pitch other than the original one.

Variation – a technique of modifying a given musical idea; a form based on a series of such modifications.

Visual Graphics – see graphic representations.

REFERENCES:

Collins Encyclopedia of Music
The Harvard Dictionary of Music (2003)
Music In Childhood – Shehan Campbell/Scott-Kassner
National Music Standards
tARgeTs (2002) Document
Teaching Music in the Twenty-First Century, 2nd Edition
The Musical Lives of Young Children (2005) – John Flohr

Assessment Glossary

Primary Source: tARgeTS: Kansas School Improvement Document

Achievement Skills – levels used in the standards document are: pre-K, basic (grades K-4), intermediate (grades 5-8), proficient or advanced (grades 9-12 based on prior experience).

Assessment – a variety of methods and techniques used to measure student knowledge, skills, and other traits in a specific area.

Baseline Data – outcome measurements gathered during the school improvement process against which future outcome data are compared.

Benchmark – a specific statement of what the student should know and be able to do at a specified time in his/her schooling. Benchmarks are used to measure a student's progress towards meeting the standard.

Continuum – a graduated scale.

Content Standard – for Kansas, the music content standards are comprised of the nine content standards from the National Standards for Music Education.

Criterion-referenced Assessment – a test or other assessment method that is designed to measure how well each student attains the specified knowledge/skills within the district/school curriculum.

Curriculum/Curricular Standards – are descriptions of what students should know and be able to do in specific content areas. The Kansas curricular standards provide the basis for the Kansas assessments, state-developed tests which are aligned to the curriculum standards.

Disaggregation of Data – separation of data into component parts (i.e., gender, race/ethnicity, socioeconomic status, age/grade, attendance center).

Evaluation – the careful examination and judging of persons, organizations, or things in relation to stated objectives, standards, or criteria.

Formative evaluation – occurs during a process.

Summative evaluation – occurs upon completion of a process.

Indicator – a statement of the knowledge or skills that a student demonstrates in order to meet the benchmark. Indicators are critical to understanding the standards and benchmarks and are intended to be met by all students.

Level of Difficulty – for the purposes of these standards, music is classified into six levels of difficulty.

Level 1 – Very easy. Easy keys, meters, and rhythms; limited ranges.

Level 2 – Easy. May include changes of tempo, key, and meter; modest ranges.

Level 3 – Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 – Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 – Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 – Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991 and used in the National Standards for Arts Education, 1994.)

Local Indicators – indicators are measures which give information on the status of the school in achieving improvement goals/targets. Local indicators are, then, school and/or district selected in order to measure and demonstrate progress toward improvement goals/targets. Local indicators should be aligned to the curriculum being implemented. See APA rule on using slashes.

Mandated Targets – Kansas accreditation requires each school to develop a school improvement plan which targets for improvement specific academic areas reflective of state outcomes.

Multiple Assessments – an assessment process which comprises the use of more than a single test or evaluation procedure; data are collected from multiple sources including formal and informal tests (e.g., norm-referenced, criterion-referenced, performance-based, observations, interviews, reports, etc.).

Multiple Measures – multiple assessment techniques; a comprehensive model. Types of data: norm-referenced, criterion-referenced, performance-based, etc.

Outcome – a statement of agreed upon results of an educational program that measures student or school performance as evidenced by multiple indicators.

Norm-referenced Assessment – an assessment (often commercially published) designed to provide information on how well a student performs in comparison to other students. The scores on a norm-referenced assessment have meaning in terms of their relation to the scores of an external reference group (the norm group).

Performance Assessment – a form of assessment based on observation and professional judgment that requires students to produce work or engage in direct demonstrations of their skills, understanding, and knowledge. Performance assessments require students to perform tasks with clearly defined criteria. Performance assessments are a direct measure of what students know and can do. Examples include: portfolios, direct writing assignments, projects, exhibitions, etc.

Portfolio Assessment – a systematic, organized, and interrelated collection of a student's work that exhibits to the student, parent, teacher, and others the student's efforts, progress, and achievement over time. The student participates in the selection of portfolio contents, the criteria for selection the criteria for judging merit, and evidence of self-reflection.

Profile – a school building profile is a stand-alone document that summarizes the findings of the data collection process, emphasizing characteristics of the school and/or district. It is used to measure and report progress toward achievement of educational goals. See slash rule

Quality Performance Accreditation (QPA) – a school improvement plan including the following components:

- a statement of improvement plan outcomes pursued and their relationship to State Board outcomes and local outcomes;
- strategies to achieve the improvement plan outcomes;
- person(s) responsible for implementing each action;
- timeline for achieving the improvement plan outcomes;
- ways to measure progress toward the improvement plan outcomes;
- professional development plans which address the improvement plan outcomes related to student exit outcomes; and
- resources (time and money) needed, as well as those anticipated, for school improvement plan implementation and professional development.

Rubric – a common method for designing tasks and assessments; a set of criteria that a student must meet to demonstrate achievement of the task.

School Improvement Plan – a plan developed and submitted by a school to the local and state boards of education stating specific plans for achieving continuous improvement in student performance in each area targeted for improvement (see Quality Performance Accreditation)

School Improvement Process – a long-term, results-driven, collegial process that creates changes within a school that lead to student success. This process includes identification of needs and strategies for accomplishing targeted outcomes.

State Standard – in 1998, the National Standards for Music Education were adopted as voluntary state curricular standards by the Kansas State Department of Education.

Strategy – a deliberate plan of action. An effective strategy includes a representation of an outcome, employs feedback from the environment, and takes the minimum number of steps in a particular sequence to achieve the outcome. One of the required components of a school's improvement plan is the identification and implementation of strategies for attaining the outcomes targeted for improvement. Research needs to be reviewed to determine the best strategies for achieving the improvement.

Kansas Performance Assessment (KPA) – an assessment process for beginning teachers in Kansas to work toward attainment of a professional teaching license.

No Child Left Behind Act (NCLB) – enacted in 2001, the intent is to increase accountability for states regarding public schools, especially low performing schools, in relation to the use of federal dollars and with a stronger emphasis on reading.

Instructional Strategies

Please refer to the sample lesson plans in Chapter III for models of the following Instructional Strategies

Lesson	Elementary General	Band	Orchestra	Vocal
1	Every Person Responds (EPR) Hold up the Picture Choral Work Rote Teaching Call/Response Echo Direct Instruction Teacher Modeling	Teacher Modeling Visual Aids Kinesthetic Guided Practice Independent Practice Peer Critique Videotape Self-assessment	Teacher Modeling Echo Solfege	Teacher Modeling Visual Aids Guided Practice Imagery Kinesthetic Aids Manipulatives Question Answer Response (QAR) Independent Practice Peer Critique
2	Choral Work Iconic Representation Note Value Teaching	Guided Listening Sight-Reading Guided Warm-ups Performance Connections/ Transfer of Learning Student Critique Music Vocabulary List Performance Continuity Whole-Part-Whole	Direct Instruction Full Ensemble Rehearsal	Full Group Instruction QAR Guided Practice/Rehearsal Independent Practice
3	Pairs Check Full Group Instruction Iconic Representation Rote Teaching Call/Response	Guided Listening Sight-Reading Performance Connections/ Transfer of Learning Student Critique Music Vocabulary List Performance Continuity Whole-Part-Whole SCAMPER Improvisation Method	Professional Musician, Teacher, and Peer Modeling Call and Response Think, Pair, Share What we Know; What we Want to learn; What we Learned (KWL)	Full Group Instruction Guided Listening Guided Practice/Rehearsal QAR Independent Practice Creating Teacher Modeling

Lesson	Elementary General	Band	Orchestra	Vocal
4	Cross-Curriculum: Summarizing Retelling Six-Trait Model Full Group Instruction Peer & Self-editing Graphic Organizers: Beat Boxes Iconic Representation Note Teaching	Guided Listening Performance Connections/ Transfer of Learning Teacher Critique Music Vocabulary List Interval Skill Builder	Think, Pair, Share Praise, Point, Leave Pairs Together	Group Instruction Kinesthetic Pair/Share Peer Editing Graphic Organizer Guided Practice Guided Listening Independent Practice
5	Pairs Check Whole Group Participation Iconic Representation	Sight-Reading S.T.A.R.S.	Think, Pair, Share	Whole Group Instruction Solfege Guided Practice/Rehearsal Independent Practice
6	Every Person Responds (EPR) Cross-Curriculum: Word Wall Full Group Instruction	Guided Listening Student Critique Music Vocabulary List	Teacher/Professional Modeling Shoulder Partners Round Robin Focused Compare and Contrast (Graphic Organizer)	Full Group Instruction Rehearsal Cooperative Learning QAR Guided Practice Independent Practice
7	Whole Group Instruction Cooperative Learning Groups EPR Compare/Contrast Model Categorize Evaluate	Guided Listening Performance Connections/ Transfer of Learning Student Critique Music Vocabulary List	Direct Instruction Full Ensemble Rehearsal	Whole Group Instruction Graphic Organizer Guided Practice Guided Listening Compare/Contrast Six-Trait Writing Independent Practice

Lesson	Elementary General	Band	Orchestra	Vocal
8	Whole Group Instruction Cooperative Group Instruction	Guided Listening & Viewing Performance Connections/ Transfer of Learning Student Critique Compare/Contrast Music Vocabulary List	Think, Pair, Share Dramatic Reading Cooperative Learning Groups Graphic Organizer	Full Group Instruction Field Trip Cooperative Learning QAR Performance Peer Assessment
9	Whole Group Instruction Small Group Discussion Individual Accountability	Teaching Music Through Performance Instructional Sequence Guided Listening Sight-Reading QARs Venn Diagram (Graphic Organizer) Sequence of Musical Events (Graphic Organizer) Music Vocabulary List Performance Continuity	Direct Instruction Full Ensemble Rehearsal	Brainstorming Class Discussion Guided Practice QAR Cooperative Learning Peer Teaching Rehearsal Independent Practice Compare/Contrast