

Music Theory

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

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>1.a - Sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.</p>	<p>1. “Exploring the voice and how we sing.”- In this activity students will learn about the basics of singing. They will learn the parts of the body used to produce sound, the importance of good posture, good breathing techniques, and how to create good tone quality. Students will explore their own voices in singing short melodies in a variety of ranges and identifying where in their range it is easy and where it is difficult to produce a good healthy sound.</p> <p>2. Scales and intervals- Students will practice their sight singing and ear training skills through singing the scales and intervals that they are learning in class. They will be able to identify a particular scale or interval and be able to sing it accurately after being given a starting pitch. Students will use a number of warm-up exercises to practice singing scales and intervals. Students will sing the scales and intervals using the kodaly syllables and through the number method.</p>	<p>∅ Evaluation rubric assessing students on their participation of singing on a scale from 1-5. Also, they will write an essay in their music journals reflecting what was easy and what was difficult about singing; a self study. Their music journals will be graded.</p> <p>∅ An evaluation rubric will be used to assess students on their accuracy of pitch, and the correct identification of the given scale or interval.</p>	<p>∅ <i>Basics of Singing</i></p> <p>∅ <i>Evoking Sound, The Choral Warm-Up</i> Ch. 7-10, Pgs. 37-41, 49-59, 60-71, and 73-79.</p> <p>∅ <i>Successful Performing (Singers Edition)</i> Pgs. 4-6</p> <p>∅ <i>The Choral Warm-Up Collection</i> Pgs. 51-65 and 65-73.</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.a – Continued	<p>3. “Learning to Sight Read”- Students will use the music theory skills that they are working with to sight read a musical passage that coordinates. For example:</p> <p>If students are learning the notes on the treble clef for the first time and the value of quarter notes and quarter rests for the first time; musical examples will be given to them to sight read so they will be able to learn where in musical space pitches in the treble clef are and how long they are held out for.</p> <p>4. “Singing chorales in quartets”- Students will be assigned into quartets with the understanding that there will be only one student on a part. A chorale will be assigned to them, and they will have to use their music theory concepts to teach themselves each part of the quartet. They will rehearse the quartet and perform it for the class.</p>	<p>∅ An evaluation rubric will be used to assess students on how accurately they sight read a particular melody.</p> <p>∅ In the students’ music journals they will keep a detailed log on the progress and hardships they dealt with while teaching themselves the quartet. An evaluation rubric will be used to score the performance outcome.</p>	<p>∅ <i>Sing at First Sight 18 Lessons to Sight Reading Success</i></p> <p>∅ <i>31 Bach Chorales for Sight Reading and Performance.</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.a - Continued	<p>5. “Practicing choral elements”- In this lesson students will identify the main choral elements used in a large ensemble:</p> <ol style="list-style-type: none"> a. Melody b. Phrasing c. Rhythm d. Tempo e. Time Signatures f. Tonality and Modality g. Texture h. Articulation i. Dynamics j. Structure k. Unity l. Musical Forms m. The Role of the Accompaniment <p>Once they have identified every choral element, they will rehearse a choral piece of music and learn how to use every element. (The piece will be chosen by the discretion of the teacher.) Students will identify using each choral element as they use them during rehearsals.</p>	<p>∅ A short written quiz will be given to the students in which they will have to match the choral element with its definition. They will also have to write a reflective essay describing how they used each choral element during their rehearsals of learning a choral piece.</p>	<p>∅ <i>Successful Performing (Teacher’s Edition)</i> Pgs. 30-47 (The choral elements)</p> <p>∅ WHS Music Library (The piece that they class will sing will be chosen by the teacher in respect to the class’ ability.)</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.b - Sing with expression and technical accuracy a large and varied repertoire of vocal literature.	1. "Singing chorales in quartets"- Students will be assigned into quartets with the understanding that there will be only one student on a part. A chorale will be assigned to them, and they will have to use their music theory concepts to teach themselves each part of the quartet. They will rehearse the quartet and perform it for the class.	∅ In the students' music journals they will keep a detailed log on the progress and hardships they dealt with while teaching themselves the quartet. An evaluation rubric will be used to assess the students' accuracy with using expression and following the written technical writings.	∅ <i>31 Bach Chorales for Sight Reading and Performance</i>
	2. "Practicing choral elements"- In this lesson students will identify the main choral elements used in a large ensemble: n. Melody o. Phrasing p. Rhythm q. Tempo r. Time Signatures s. Tonality and Modality t. Texture u. Articulation v. Dynamics w. Structure x. Unity y. Musical Forms z. The Role of the Accompaniment Once they have identified every choral element, they will rehearse a choral piece of music and learn	∅ A short written quiz will be given to the students in which they will have to match the choral element with its definition. They will also have to write a reflective essay describing how they used each choral element during their rehearsals of learning a choral piece.	∅ <i>Successful Performing (Teacher's Edition)</i> Pgs. 30-47 (The choral elements) ∅ WHS Music Library (The piece that they class will sing will be chosen by the teacher in respect to the class' ability.)

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.b - Continued	<p>how to use every element. (The piece will be chosen by the discretion of the teacher.) Students will identify using each choral element as they use them during rehearsals.</p> <p>3. Multi-Cultural Music- Students will study the music of several different cultures. Students will study the differing notation of different cultures and their rules about music. Students will recognize their differences in performance and singing styles. Students finally will perform a piece of multi-cultural music, singing with the correct performance practice of the culture that they chose.</p> <p>Cultures that will be studied:</p> <ol style="list-style-type: none"> a. Ghana b. Zimbabwe c. Latin America d. Japan e. China 	<p>⌘ Students will have a short written quiz on each culture that they study. There will also be an evaluation rubric in which the teacher will assess the students' performance practice while performing their cultural piece.</p>	<p>⌘ <i>Let Your Voice Be Heard</i></p>

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Content Standard 2. Playing on instruments, alone and with others, a varied repertoire of music

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>2.a - Students will 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.</p>	<p>1. Learning the keyboard- Students will learn the basics of the keyboard including the names of keys and where the notes on the staff correspond to the keys on the keyboard. Once this is mastered, students will then apply their music theory skills to play short one handed melodies on the keyboard or piano.</p>	<p>∅ A quiz using an evaluation rubric will assess students on how well they comprehend the basics of the keyboard and how to use it. Students will be graded on a scale from 1-5.</p>	<p>∅ <i>Adult All In One Course from Alfred's Adult Basic Piano Course</i></p>
	<p>2. "Music to Your Ears"- In this lesson, students explore how the sounds made by everyday objects can be transformed into musical experiences, composing and performing musical pieces using non-traditional instruments.</p>	<p>∅ Students will be evaluated based on thoughtful written music journal entries, participation in class discussions, completion and performance of group musical piece, and homework presentations.</p>	<p>∅ www.lessonplanet.com, This lesson was developed in partnership with the Bank Street College of Education in New York City, http://www.nytimes.com/learning</p>
	<p>3. "Bottle Organ"- Students will use 8 bottles of all shapes and sizes to create a major scale. Students can put materials (sand, pennies, sugar, etc.) into the bottle to change its pitch, but students must in the end have made a major scale out of their 8 bottles. Students will then play short melodies by ear on their bottles, and create new melodies that they will notate.</p>	<p>∅ Students will be assessed on their participation and effort. Students will hand in the notation of the melody that they composed with their bottles.</p>	<p>∅ www.lessonplanet.com, courtesy of reachoutmichigan.org (Lesson was updated by teacher to coordinate with the students' capabilities)</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.a – Continued	<p>4. “Learning to Play Together”- In this lesson, students will improvise a traditional American tune on rhythm instruments. If a student has keyboarding background, they may play the piano instead of a rhythm instrument; otherwise the piano will be played by the teacher. Students will take common melodies and improvise the rhythms; once they are comfortable with their improvisations they will accompany themselves on a harmonic instrument using I, IV, and V chords.</p> <p>5. “Down By the Riverside”- In this lesson, will identify the I, IV, and V7 chords, identify the root and the fifth, and play them on an Orff instrument, tone blocks, or a keyboard. Students will identify where the I, IV, and V7 chords are in the recording of “Down by the Riverside,” and play the chords along with the recording.</p>	<p>∅ Students will be evaluated on the amount of creativity put into the improvisations and the ability to harmonize the melody correctly with the appropriate chord progression.</p> <p>∅ Students will be evaluated on their participation and effort through an evaluation rubric.</p>	<p>∅ www.lessonplanet.com courtesy of menc.org</p> <p>∅ www.lessonplanet.com, courtesy of www.menc.org/guides/wlc/tg05/lesson2.html</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.a - Continued	6. “The Rhythm of R&B”- Students will be performing a typical R&B accompaniment on a rhythm or keyboard instrument, after listening to a typical R&B piece and identifying the chord changes.	⌘ Students will be evaluated on their participation, effort, and accuracy of where the chord changes lie. An evaluation rubric will be filled out. Students will also write a reflective essay on how accompaniment patterns might define the style of popular music in 100 years.	⌘ www.lessonplanet.com , courtesy of VH1- <i>Save the Music Project</i> . Lesson will be adjusted by teacher for the abilities in class.

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

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.c - Students will play, by ear, simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.	1. “Find the melody”- (This lesson should be included into the students’ ear training program once they are familiarized with the keyboard.) Students will be assigned a well-known melody, (i.e.-“Happy Birthday,” “Frere Jacques,” “Somewhere over the Rainbow”) and they will have to find the melody on the keyboard. The teacher will provide the starting note. Students will also have to transcribe the melody to ensure they can identify the correct rhythms as well as the correct pitches.	⌘ The transcription will be assessed; the teacher will be looking for correct notes, correct rhythms, and for the melody to be correctly played by the student on the keyboard.	⌘ Lesson was developed by the teacher.
	2. “Harmonize this!”- Students will be given a melody, a key, and the coordinating major chords. Students will then have to work with the keyboard to play the melody and harmonize it using the chords given. The harmonization will be transcribed under the melody, and the student will have to play both parts together.	⌘ Students will be assessed by their written harmonization. Students will also be assessed by the performance of their harmonization for the teacher.	⌘ Lesson was developed by the teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.c – Continued	3. “Music to Your Ears”- In this lesson, students explore how the sounds made by everyday objects can be transformed into musical experiences, composing and performing musical pieces using non-traditional instruments	⌘ Students will be evaluated based on thoughtful written music journal entries, participation in class discussions, completion and performance of group musical piece, and homework presentations.	⌘ www.lessonplanet.com , This lesson was developed in partnership with the Bank Street College of Education in New York City, http://www.nytimes.com/learning

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Content Standard 3. Students will improvise melodies, variations, and accompaniments.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.a - Students will improvise stylistically appropriate harmonizing parts.</p>	<ol style="list-style-type: none"> 1. “Do You Want to Improvise?”- Students will play a melody consisting of four notes on a keyboard, known as the circle, while they are also singing the melody that they learned in the previous lesson. Once this is mastered, students will play both the melody and the chordal accompaniment to this song, and students will take turns improvising on the “circle.” 2. “Playing the Blues”- Students will identify the blues chord progression with I, IV, and V chords and how they can be identified in all different keys. Students will also identify the pitches of a blues scale. Students will then identify the most common blues progression, and (working in the key of C) will play this progression on a harmonic instrument such as a keyboard. The teacher will then introduce the concept of the V7 chord and students will be asked to improvise the given progression by substituting the V7 chords for the V chords and improvising the pattern of the progression. 	<p>⌘ Teacher observation of students’ participation and involvement in singing and playing.</p> <p>⌘ Students will be assessed by their participation, effort, and creativity of improvising the chord progression. They will also have to correctly notate the original chord progression.</p>	<p>⌘ http://www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Music/MUS0215.htm</p> <p>⌘ www.pbs.org/theblues/classroom/defplaying.html</p>

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Content Standard 3. Students will improvise melodies, variations, and accompaniments.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.b - Students will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.</p>	<ol style="list-style-type: none"> 1. “Songs we know”- Students will choose from a list of folk songs. Students will learn to sing the folk song and memorize it. Then, students will sing the song again, but this time will be instructed to change and improvise the rhythm at a certain time, and then return to the original melody. 2. “Playing the Blues”- Students will identify the blues chord progression with I, IV, and V chords and how they can be identified in all different keys. Students will also identify the pitches of a blues scale. Students will then identify the most common blues progression, and (working in the key of C) will play this progression on a harmonic instrument such as a keyboard. The teacher will then introduce the concept of the V7 chord and students will be asked to improvise the given progression by substituting the V7 chords for the V chords and improvising the pattern of the progression. 	<ul style="list-style-type: none"> ∅ Students will be evaluated on their creativity of changing rhythms through an evaluation rubric scaled 1-5. ∅ Students will be assessed by their participation, effort, and creativity of improvising the chord progression. They will also have to correctly notate the original chord progression. 	<ul style="list-style-type: none"> ∅ Lesson developed by teacher. ∅ www.pbs.org/theblues/classroom/defplaying.html

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
3.c - Students will improvise original melodies over given chord progressions each in a consistent style, meter, and tonality.	1. "Playing the Blues"- Students will identify the blues chord progression with I, IV, and V chords and how they can be identified in all different keys. Students will also identify the pitches of a blues scale. Students will then identify the most common blues progression, and (working in the key of C) will play this progression on a harmonic instrument such as a keyboard. The teacher will then introduce the concept of the V7 chord and students will be asked to improvise the given progression by substituting the V7 chords for the V chords and improvising the pattern of the progression.	⌘ Students will be assessed by their participation, effort, and creativity of improvising the chord progression. They will also have to correctly notate the original chord progression.	⌘ www.pbs.org/theblues/classroom/defplaying.html

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a - Compose music in several distinct styles, demonstrating creativity in using the elements of music written for expressive effect.	1. “A Pop Culture History”- In this lesson, students will discuss the musical characteristics that contribute to a song’s popularity and the relationship between music and culture, they will consider music as a means of conveying thoughts and emotions, and create personally meaningful text for a composition, they will write a short song using correct rhythmic and melodic notation, and they will perform their compositions and evaluate those of the other class.	⌘ There will be a class discussion at the end of every presentation in which the students will discuss how well they understood the composer’s intentions, how clear the message was, and how they were personally affected by each piece. Students will be graded by their participation in each discussion. Their compositions must also be handed in and will be graded for musical accuracy.	⌘ http://www.vh1.com/partners/vh1_music_studio/supplies/specials
	2. “Composing from a Thread”- Students will hear 20 th century music and discuss its elements, students will discuss musical interpretation and composer’s intent, students will compose contemporary music, and students will play 20 th century music. Students will compose 20 th century music through the “twelve-note composition” system widely used by Arnold Schoenberg, a prominent 20 th century composer. Students will create their own serial/tone-row composition	⌘ Students will listen to each other’s composition and discuss. Teacher will grade the composition to make sure it includes all of the appropriate elements of a tone row composition.	⌘ http://www.menc.org/connect/fromthetop/Harbisoncomposingfromathread.html

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a - Continued	<p>using this system. Students will also choose instrumentation for the composition.</p> <p>3. “Music to Your Ears”- In this lesson, students will explore how the sounds made by everyday objects can be transformed into musical experiences, composing and performing musical pieces using non-traditional instruments.</p>	<p>∅ Students will be evaluated based on thoughtful written journal, participation in class discussions, completion and performance of group musical piece, and homework presentations. Students will be handing in their original compositions for the teacher to grade on written musical accuracy.</p>	<p>∅ http://nytimes.com/learning/teachers/lessons20010817friday_print.html</p>

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.b - Students will arrange pieces for voices and instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p>	<p>1. Using Finale- Students will choose a three part round, such as “Are You Sleeping?” and enter the notation into Finale. Students will then change the three vocal lines to three lines for three different instruments of their choosing. They will also add a percussion part. Therefore, they are arranging a vocal piece for a three instruments.</p>	<p>∅ Students will record their arrangement on Finale and teacher will listen and review the arrangement and grade the arrangement, deducting points for incorrect notation, changing the melody, and not transposing the instruments.</p>	<p>∅ http://metmagazine.com/mag/scoring_points/</p>
	<p>2. Arranging for the choir- Students will take a vocal/piano score and arrange it for the four parts of the chorus using the chord progressions in the piano accompaniment.</p>	<p>∅ Students will be evaluated by their written arrangement and performance of their written arrangement. The graded arrangement will be assessed using a point system, and points will be deducted for incorrect notation, and writing outside of the vocal ranges of each voice part.</p>	<p>∅ Lesson was developed by the teacher.</p>
	<p>3. Arranging for strings- Students will take a four part Bach chorale and arrange the chorale for a string quartet. They will notate and record the final arrangement on Finale.</p>	<p>∅ Students will be evaluated by their recording and written notation of the arrangement. They will be assessed using a point system in which points will be deducted because of incorrect notation, not transposing for the bass line, and changing harmony and melody lines where the changes effect the integrity of the piece.</p>	<p>∅ Lesson was developed by the teacher.</p>

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.c - Students will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.</p>	<ol style="list-style-type: none"> 1. "A Pop Culture History"- In this lesson, students will discuss the musical characteristics that contribute to a song's popularity and the relationship between music and culture, they will consider music as a means of conveying thoughts and emotions, and create personally meaningful text for a composition, they will write a short song using correct rhythmic and melodic notation, and they will perform their compositions and evaluate those of the other class. 2. "Composing from a Thread"- Students will hear 20th century music and discuss its elements, students will discuss musical interpretation and composer's intent, students will compose contemporary music, and students will play 20th century music. Students will compose 20th century music through the "twelve-note composition" system widely used by Arnold Schoenberg, a prominent 20th century composer. Students will create their own 	<ol style="list-style-type: none"> ⌘ There will be a class discussion at the end of every presentation in which the students will discuss how well they understood the composer's intentions, how clear the message was, and how they were personally affected by each piece. Students will be graded by their participation in each discussion. Their compositions must also be handed in and will be graded for musical accuracy. ⌘ Students will listen to each other's composition and discuss. Teacher will grade the composition to make sure it includes all of the appropriate elements of a tone row composition. 	<ol style="list-style-type: none"> ⌘ http://www.vh1.com/partners/vh1_music_studio/supplies/specials ⌘ http://www.menc.org/connect/fromthetop/Harbisoncomposingfromathread.html

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>serial/tone-row composition using this system. Students will also choose instrumentation for the composition.</p> <p>3. Using Finale- Students will choose a three part round, such as “Are You Sleeping?” and enter the notation into Finale. Students will then change the three vocal lines to three lines for three different instruments of their choosing. They will also add a percussion part. Therefore, they are arranging a vocal piece for a three instruments.</p> <p>4. Arranging for the choir- Students will take a vocal/piano score and arrange it for the four parts of the chorus using the chord progressions in the piano accompaniment.</p>	<p>⌘ Students will record their arrangement on Finale and teacher will listen and review the arrangement and grade the arrangement, deducting points for incorrect notation, changing the melody, and not transposing the instruments.</p> <p>⌘ Students will be evaluated by their written arrangement and performance of their written arrangement. The graded arrangement will be assessed using a point system, and points will be deducted for incorrect notation, and writing outside of the vocal ranges of each voice part.</p>	<p>⌘ http://metmagazine.com/mag/scoring_points/</p> <p>⌘ Lesson was developed by the teacher.</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c - Continued	5. Arranging for strings- Students will take a four part Bach chorale and arrange the chorale for a string quartet. They will notate and record the final arrangement on Finale.	⌘ Students will be evaluated by their recording and written notation of the arrangement. They will be assessed using a point system in which points will be deducted because of incorrect notation, not transposing for the bass line, and changing harmony and melody lines where the changes effect the integrity of the piece.	⌘ Lesson was developed by the teacher.

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.a - Students will demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.</p>	<ol style="list-style-type: none"> 1. Exploring a vocal score- Theory students will study several examples of choral music and will identify the key elements, which are: the four voice parts, the key and meter, the accompaniment (if there is one), which vocal part holds the melody, and which ones hold the harmony. Students will experience the vocal score by breaking into four voice parts and reading and singing a vocal piece. 2. Exploring instrumental score- Theory students will study several examples of instrumental music with many different instrumentations. This lesson should only be implemented after students have worked with instrumental transposition. Students will have to identify the major elements of the piece such as, which instruments are used, if they are a transposing instrument and what the concert key is, what the meter is, which instrument is the melody instrument, and which instruments support the melody with the harmony. Students will experience reading an instrumental score by listening to an instrumental piece while following the coordinating score. 	<ul style="list-style-type: none"> ∞ Students will be given a written quiz in which they will be given a new vocal score and will have to identify the four vocal parts and which part is the melody and which are the harmonies, the key and meter, and whether the piece is accompanied or is a cappella. ∞ Students will be given a written evaluation in which they will be given a new instrumental score and will have to identify the instruments being used, if they are a transposing instrument and what the concert key is, the meter, and which is the melody and harmony instruments. 	<ul style="list-style-type: none"> ∞ Lesson was developed by the teacher. Musical examples will be extracted from the WHS Music Library ∞ Lesson was developed by the teacher. Musical examples will be extracted from the WHS Music Library.

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.b - Students will read, at sight, simple melodies in both treble and bass clefs.	1. Reading the whole note, quarter note in stepwise motion- In this lesson, students will read and sing simple melodies by sight in the treble and bass clefs that move only in a stepwise motion.	∅ An evaluation rubric will be used to score the students on their intonation and rhythmic accuracy on a scale from 1-5.	∅ <i>18 Lessons to Sight Reading Success</i> Lessons 1-3, pgs.17-21 ∅ <i>Sing at First Sight</i> Unit 1, pgs. 1-16
	2. Reading dotted rhythms- In this lesson; students will read at sight dotted quarter notes and dotted half notes in a stepwise motion combined with the rhythms they learned in the last lesson.	∅ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5.	∅ <i>18 Lessons to Sight Reading Success</i> Lessons 13-18, pgs. 40-51 ∅ <i>Sing at First Sight</i> Unit 2, pgs. 17-30
	3. Melodic skips of thirds, fourths, and fifths- In this lesson, students will read at sight melodies that include pitches not in a stepwise motion, but have skips of thirds, fourths, and fifths. Students will identify each of these intervals and be able to sing them correctly at sight within a melody.	∅ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5.	∅ <i>18 Lessons to Sight Reading Success</i> Lessons 11, 12, and 14, pgs.36-39 and 42-43. ∅ <i>Sing at First Sight</i> Unit 2 pgs,25 and Unit 3 Pgs. 37 and 39
	4. Students will sight read rounds- In this lesson, students will apply the sight reading skills they have established so far, and apply them to vocal music. They will sight read a round with good intonation and rhythmic accuracy and they will figure out where the round starts to repeat with another vocal part.	∅ An evaluation rubric will be used to score students on their intonation and rhythmic accuracy on a scale from 1-5.	∅ <i>The Choral Warm-Up Collection</i> Pg. 107-112 ∅ <i>The Complete Choral Warm-Up Book</i> Pgs. 122-126

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.c - Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<ol style="list-style-type: none"> 1. Lines and spaces- In this lesson, students will learn the differences between the staves with a treble clef and the staves with a bass clef, and which lines and spaces coordinate with what letter of the alphabet. They will use sentences that will help their memorization of the lines and spaces. (ex.- for the lines of treble clef they use “Every Good Boy Deserves Fudge” and they will then know that the lines starting from the bottom up coordinate with the letters, E, G, B, D, and F). 2. Note Values- In this lesson, students will identify a quarter, half, whole, eighth, and sixteenth note. They will also identify the duration of each of these notes. Next, they will identify time signatures and measures and will practice writing measures of rhythm within the parameters of single meter. 	<ol style="list-style-type: none"> ⌘ Students will have a written quiz in which they will have to identify notes but anywhere on a treble clef staff and anywhere on a bass clef staff, and they will also have to draw the notes asked for on the staff as well. The quiz will be out of 100 points. ⌘ Students will have a written quiz in which they will identify each of these notes and their durations. They will also have to write 4 measures of rhythm in 4/4, 3/4, and 2/4. The quiz will be out of 100 points. 	<ol style="list-style-type: none"> ⌘ <i>Alfred’s Essentials of Music Theory</i> Unit 1- pgs. 3-9 ⌘ <i>Alfred’s Essentials of Music Theory</i> Unit 2- pgs. 10-15

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.c - Continued	<p>3. Expression markings- In this lesson, students will identify and define <u>dynamic markings</u>,</p> <ul style="list-style-type: none"> a. Forte b. Mezzo-forte c. Mezzo-piano d. Piano e. Pianissimo f. Fortissimo <p><u>Tempo markings</u>,</p> <ul style="list-style-type: none"> a. Largo/adagio b. Andante/Moderato c. Allegro/Vivace d. Ritardando e. Accelerando <p>And <u>articulation markings</u>,</p> <ul style="list-style-type: none"> a. Staccato b. Accent c. Sforzando d. Tenuto e. Marcato f. Fermata 	<p>∅ Students will be given a written quiz in which they will be given pieces of music to look at and find each of these expression markings. They must find the symbol, identify it, and define it. The quiz will be out of 100 points.</p>	<p>∅ <i>Alfred's Essentials of Music Theory</i> Unit 5- pgs. 28-33</p>
	<p>4. Repeat Signs, 1st and 2nd endings- Students will identify the symbols for repeat signs, 1st and 2nd endings and will practice performing musical examples with these markings.</p>	<p>∅ Students will be given a worksheet in which they will have to rewrite a given melody with repeat signs and 1st and 2nd endings.</p>	<p>∅ <i>Alfred's Essentials of Music Theory</i> Unit 4, Lesson 14- Pg. 22</p>
	<p>5. D.C., D.S., Coda, and Fine- Students will identify the symbols for these musical indications and define them. Students will also find these markings in their concert music.</p>	<p>∅ Students will be given a worksheet in which they will have to find, identify, and define each of these markings in a piece of music. The worksheet will be weighted as class work.</p>	<p>∅ <i>Alfred's Essentials of Music Theory</i> Unit 5, Lesson 21-Pg. 31</p>

Music Theory

Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.d - Students will use standard notation to record their musical ideas and the musical ideas of others.	1. Rhythmic dictation- The teacher will perform a rhythm for the class and students will use standard notation to dictate what the teacher performed.	∅ Teacher will grade the rhythmic dictation papers as class work.	∅ Lesson was developed by the teacher.
	2. Melodic dictation- The teacher will perform a simple melody for the students using intervals that the class is familiar with. Students will dictate what the teacher performed using standard notation.	∅ Teacher will grade the melodic dictation papers as class work.	∅ Lesson was developed by the teacher.
	3. Turning one part to four- Students will take a piano/vocal score of their favorite Broadway tune and arrange it as a choral piece. They will use the chords given in the piano score and arrange harmony lines for the altos, tenors, and basses. The melody will remain the soprano line. The class will sing the completed arrangement in four parts.	∅ Students will hand in their arrangement and the teacher will grade the arrangement deducting points on incorrect notation, writing outside of the vocal range for the voice part, and changing the melody. Students will also be evaluated through an evaluation rubric on a scale from 1-5 on how the choir performs the finished arrangement.	∅ Lesson was developed by the teacher.

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.d - Continued	4. Transcribing- Students will use standard notation to write the melody of a popular song by ear. Students will use an instrument of their choosing and figure out where the melody lies, and then will use standard notation to write the melody of the song. Extra credit will be given if they can harmonize the melody correctly as well.	<p>⌘ Teacher will take the transcriptions and play them to check and see if the melodies are accurately transcribed. This assignment will be weighted as class work, and there will be a discussion about what is hard and what is easy about transcribing. Students will be evaluated by their participation in the discussion.</p>	<p>⌘ Lesson was developed by the teacher.</p>

Music Theory

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.a - Students will identify simple musical forms when presented aurally.</p>	<ol style="list-style-type: none"> 1. Distinguishing parts of form- In this lesson, students will listen to different pieces of music and identify where the major changes are that would signify a different section of the song. Students will use different colored “Skittles” candy to signify a new section, and the same colored Skittles for a repeated section. Red would stand for section A, orange for section B, yellow for section C, and so on. Students will put their Skittles in a row using the different colors for each letter. 2. “Experience ABA form”- In this lesson students will understand the concept of ABA form, distinguish the “A” sections from the “B” sections in selected musical examples, and describe the differences in the “A” sections and the “B” sections using musical terms. Students will listen to “Eine Kleine Nacht Musik” by Mozart and “Little David Play on Your Harp.” 	<ul style="list-style-type: none"> ⌘ Teacher will go around and check their row of skittles after every song that they listen to and help any student who did not correctly put together their form. After all of the pieces have been studied, there will be a discussion so that students can have an opportunity to express how they were able to tell that a new section of the song was playing. Points will be given for participation to the discussion. ⌘ Students will listen to the recording of “Little David Play Your Harp” twice. Then when it is played the third time, students will raise their hands when they hear the “B” section begin and the “A” section return. Students should complete the form chart for this selection and the charts should be evaluated by peer partners. 	<ul style="list-style-type: none"> ⌘ Teacher received this lesson from a colleague. ⌘ http://www.learnnc.org/lessons/LisaQualls5232002631

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.a – Continued	<p>3. Rondo form- Students will define what rondo form is and that it's most common form is ABACA. However, students will also understand that the rondo form may vary but its common trait is to always alternate one section with the A. Students will listen to several examples of rondo form pieces and write down what they believe the form to be. After every student has had the opportunity to write down their form, there will be a class discussion where they will review the form together with the guidance of the teacher. The musical pieces that will be explored are: "The Viennese Musical Clock" by Kodaly, "Violin Sonata, no. 4, op. 23" by Beethoven, "Sonata K. 281, finale" by Mozart, "Trio in G ma, finale" by Haydn, and "Rondo K. 494" by Mozart.</p>	<p>⌘ Students will be evaluated on their participation in class discussion and effort in finding the form of each piece on their own.</p>	<p>⌘ http://www.classicsforkids.com/teachers/lessonplans/kodaly/</p>

Music Theory

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.b - Students will describe specific music events in a given aural example, using the appropriate terminology.	1. Program music- Students will study instrumental music that was written around a literary or artistic work, which was program music. They will listen to the music, describe what they think is the story the music is trying to tell, and then check their answers with the actual literary work. Musical examples will be “The Four Seasons” by Vivaldi, “Frog Partie” by Leopold Mozart, “The Great Storm” by Harst, and “The Instrumental Calendar by Gregor Joseph Werner.	∅ Students will listen to the program music and write what they believe to be the story of the music in their music journals. Then they will identify the different pieces of program music by filling in the worksheet that the teacher will distribute. The worksheet will be graded and weighted as class work.	∅ This lesson was given to the teacher by a colleague.
	2. American jazz- While students are studying syncopation, they will listen to several examples of American jazz music that uses syncopation as their main compositional component. They will listen to “The Entertainer” by Scott Joplin, “The Maple Leaf Rag” by Scott Joplin, and “Rhapsody in Blue” by George Gershwin and they will describe how the syncopation made the piece more exciting and what they think would have been the effect if the composer had written the piece with straight rhythms instead of syncopation.	∅ Students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity of writing, and well developed ideas.	∅ This lesson was developed by the teacher.

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.b - Continued	3. 20 th Century Composition- While students are studying the compositional techniques of the 20 th century, such as tone row writing, students will listen to several pieces written in this style by Arnold Schoenberg. Students will describe what they hear, how many different ways they heard the tone row being played, and what they liked and didn't like about the pieces.	⌘ Students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity of writing, and well developed ideas.	⌘ This lesson was developed by the teacher. <i>The Norton Scores</i>

Music Theory

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.c - Students will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressional devices.</p>	<ol style="list-style-type: none"> 1. Our Music Festival- The students will investigate the diversity of cultures represented in the class. The students will research their own cultural backgrounds and plan a cultural festival where the music of each culture from the class will be represented. This lesson could be done in conjunction with a social studies unit. 2. Island Maracas- Students will listen to the folk music of different islands in the Caribbean. After enough study of the instruments and sound of the island folk music, students will design and make their own maracas and perform their own folk song in a group. 	<ul style="list-style-type: none"> ⌘ Once students have picked out the music from their own individual culture, they will play the music for the class and give a presentation on how the people of the culture work, play, sing songs, and how music plays a role in that culture. ⌘ Students must identify the key musical elements such as instrumentation, vocal parts, melody, tempo, and dynamics with each folk piece in their music journals. Each music journal entry will be read and graded on their effort, clarity, and well developed ideas. 	<ul style="list-style-type: none"> ⌘ http://eduref.org/Virtual/Lessons/Social_Studies/Multicultral_Education/MUL0002 ⌘ http://www.csuchico.edu/~cguenter/FourArts/VA/VAMUIsMaracas.html

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.c - Continued	<p>3. Rainforest Music- In this lesson students will explore the music of the indigenous people of the rainforest. They will describe the variety of instruments used and how music is used in the daily lives and compare it to their own. Students will compare and contrast popular music and the music of the rainforest. Students will create a model, using natural materials, of a musical instrument used by the indigenous people of the rainforest. Students will use the gathered information to create a multimedia presentation.</p>	<p>⌘ Students will be assessed through their presentations on the rainforest. They must be able to describe the instrument they chose to make a model of, and play a musical example of the instrument being used. Also, they must be able to describe the importance of music to the people of the rainforest and how it compares to our culture here in America.</p>	<p>⌘ http://alex.state.al.us/lesson_view.php?id=6413</p>

Music Theory

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.d - Students will demonstrate knowledge of the technical vocabulary of music.	1. American jazz- While students are studying syncopation, they will listen to several examples of American jazz music that uses syncopation as their main compositional component. They will listen to “The Entertainer” by Scott Joplin, “The Maple Leaf Rag” by Scott Joplin, and “Rhapsody in Blue” by George Gershwin and they will describe how the syncopation made the piece more exciting and what they think would have been the effect if the composer had written the piece with straight rhythms instead of syncopation.	⌘ Students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity of writing, and well developed ideas.	⌘ This lesson was developed by the teacher.
	2. 20 th Century Composition- While students are studying the compositional techniques of the 20 th century, such as tone row writing, students will listen to several pieces written in this style by Arnold Schoenberg. Students will describe what they hear, how many different ways they heard the tone row being played, and what they liked and didn’t like about the pieces.	⌘ Students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity of writing, and well developed ideas.	⌘ This lesson was developed by the teacher. <i>The Norton Scores</i>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.d - Continued	<p>3. Students will describe in detail 4 significant events in a work, such as in Morton Gould’s “American Salute” or Copland’s “Appalachian Spring.” Students will use technical vocabulary to explain the importance of these events in unifying and varying the composition, students should give examples which parallel events in other pieces.</p>	<p>⌘ Students will describe these works in an essay form that will be graded on the correct usage of musical terminology, the accuracy of the importance of the musical event, and proper essay format. The essay will be graded out of 100 points.</p>	<p>⌘ The lesson was developed by the teacher with the help of www.ct.ed.gov</p>

Music Theory

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.e - Students will identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from different cultures, as well as children's and male and female adult voices.	1. What is the Family Name? - In this lesson students will listen to selected solo instruments and place the instrument in its correct family of instruments. Students will also listen to different musical examples that highlight certain instruments and students must identify the instrument and place the instrument in its correct family.	∅ Student will be assessed through their classroom participation.	∅ http://www.beaconlearningcenter.com
	2. Exploring the Folk Instruments and Sounds of Kenya and Brazil- Students will explore the cultural sounds and instruments of Kenya and Brazil. They will identify and listen to the most common instruments in the two countries, and will also identify with their singing technique. Students will compare and contrast the folk music of Kenya and Brazil with the folk music of America.	∅ Students will write a comparative essay between the music of Kenya and Brazil with the music of America. The essay will be graded on accuracy of information, well developed ideas, and proper essay format.	∅ www.cis.yale.edu
	3. Music from across America- In this lesson students will listen to popular, traditional, and ethnic music from different regions of the US and will identify the instruments and musical styles from each region.	∅ Students will break into groups and each group will be assigned a different region of the US. Each group will give an oral presentation on the music of their particular region, and share musical examples for each style of music they find.	∅ http://edsitement.neh.gov

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.e – Continued	<p>4. Studying choirs- Students will listen to musical examples from several different choirs from all over the world, but especially the US, including the St. Olaf Choir, and The Robert Shaw Chorale. Students will identify how many voice parts the choir is broken up into and there will be a discussion after every example to make a list of the positive elements that the choir performed.</p> <p>5. Listening to jazz- Students will listen to several different examples of different styles of jazz; swing, bebop, Dixieland, Chicago, etc. After each musical example, students will identify the instruments that were being played and they will describe if and how each instrument sounded different than if it were playing a classical style piece.</p> <p>6. Carmina Burana- Students will listen to excerpts of Carmina Burana by Orff and will identify all of the musical instruments that come together with the choir and try to explain why this work is so powerful.</p>	<p>∅ Students will reflect on each choral piece in their music journals which the teacher will read and grade on the basis of effort, clarity, and well developed thoughts.</p> <p>∅ Students will reflect on each choral piece in their music journals which the teacher will read and grade on the basis of effort, clarity, and well developed thoughts.</p> <p>∅ Students will write a reflective essay on Carmina Burana and will identify as many instruments and voice parts as possible. Students will also convey why they believe this work to be so emotionally moving.</p>	<p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p>

Music Theory

Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.a- Students will 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.	1. Listening to different genres- Students will listen to music of the same genre, such as two marches, two love songs, two jazz pieces, and explain why he/she feels one is more effective than the other, based on established criteria.	∅ Students will establish the critiquing criteria as a class before listening to the music. After students have listened to the two pieces, they will reflect on these pieces using the critiquing criteria they had developed. They will enter their thoughts into their music journals. The teacher will read and grade the music journals based on effort, clarity, and well developed thought.	∅ Lesson was developed by the teacher with help from www.ct.ed.gov
	2. Listening to music they've never heard- Once a week, students will listen to a piece of music they have never heard before and using student designed criteria, they will critique the composition using comparisons drawn from their experience.	∅ Students will enter their thoughts into their music journals where they will be graded on effort, clarity, and well developed thought.	∅ Lesson was developed by the teacher with help from www.ct.ed.gov
	3. Critiquing the concert- Students will watch a video taped recording of the annual winter and spring concerts and will critique the performances based on student designed criteria.	∅ Students will enter their thoughts into their music journals where they will be graded on effort, clarity, and well developed thought.	∅ Lesson was developed by the teacher.

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.a - Continued	<p>4. Amahl and the Night Visitors- Students will take a field trip to see the opera “Amahl and the Night Visitors.” Students will critique the performance using established, student devised criteria.</p> <p>5. Reviewing the spring play- Students will attend a performance of the spring play and will write a review of the play as if they were a reviewer from the New York Times.</p> <p>6. Evaluating different arrangements- Students will listen to two different arrangements of the same song and will compare and contrast them. They will also give their view as to which arrangement they enjoyed more and would listen to again.</p> <p>7. Listening to scat singing- Students will listen to the same jazz piece twice that was recorded by two different people. Students will critique their vocal improvisations through scat singing.</p>	<p>⌘ Students will develop a critique sheet before seeing the performance that will include all of the aspects of the opera that they feel should be evaluated. Students will then fill out the critique sheet and share their answers with the class. Points will be given for participation in class discussions and contribution to the critique sheet.</p> <p>⌘ Students will be hand in their review and will be graded on clarity, effort, proper grammar and spelling, and well developed opinions.</p> <p>⌘ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts.</p> <p>⌘ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts.</p>	<p>⌘ Lesson was developed by the teacher. Opera will be seen every December at Western Connecticut State University.</p> <p>⌘ Lesson was developed by the teacher.</p> <p>⌘ Lesson was developed by the teacher.</p> <p>⌘ Lesson was developed by the teacher.</p>

Music Theory

Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.b - Students will evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.	1. Listening to different genres- Students will listen to music of the same genre, such as two marches, two love songs, two jazz pieces, and explain why he/she feels one is more effective than the other, based on established criteria.	⌘ Students will establish the critiquing criteria as a class before listening to the music. After students have listened to the two pieces, they will reflect on these pieces using the critiquing criteria they had developed. They will enter their thoughts into their music journals. The teacher will read and grade the music journals based on effort, clarity, and well developed thought.	⌘ Lesson was developed by the teacher with help from www.ct.ed.gov
	2. Listening to music they've never heard- Once a week, students will listen to a piece of music they have never heard before and using student designed criteria, they will critique the composition using comparisons drawn from their experience.	⌘ Students will enter their thoughts into their music journals where they will be graded on effort, clarity, and well developed thought.	⌘ Lesson was developed by the teacher with help <u>from</u> www.ct.ed.gov
	3. Critiquing the concert- Students will watch a video taped recording of the annual winter and spring concerts and will critique the performances based on student designed criteria.	⌘ Students will enter their thoughts into their music journals where they will be graded on effort, clarity, and well developed thought.	⌘ Lesson was developed by the teacher.

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.b – Continued	<p>4. Amahl and the Night Visitors- Students will take a field trip to see the opera “Amahl and the Night Visitors.” Students will critique the performance using established, student devised criteria.</p> <p>5. Reviewing the spring play- Students will attend a performance of the spring play and will write a review of the play as if they were a reviewer from the New York Times.</p> <p>6. Evaluating different arrangements- Students will listen to two different arrangements of the same song and will compare and contrast them. They will also give their view as to which arrangement they enjoyed more and would listen to again.</p> <p>7. Listening to scat singing- Students will listen to the same jazz piece twice that was recorded by two different people. Students will critique their vocal improvisations through scat singing.</p>	<p>⌘ Students will develop a critique sheet before seeing the performance that will include all of the aspects of the opera that they feel should be evaluated. Students will then fill out the critique sheet and share their answers with the class. Points will be given for participation in class discussions and contribution to the critique sheet.</p> <p>⌘ Students will be hand in their review and will be graded on clarity, effort, proper grammar and spelling, and well developed opinions.</p> <p>⌘ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts.</p> <p>⌘ Students will enter their thoughts into their music journals where they will be evaluated on their effort, clarity, and well developed thoughts.</p>	<p>⌘ Lesson was developed by the teacher. Opera will be seen every December at Western Connecticut State University.</p> <p>⌘ Lesson was developed by the teacher.</p> <p>⌘ Lesson was developed by the teacher.</p> <p>⌘ Lesson was developed by the teacher.</p>

Music Theory

Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.a - Students will explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.</p>	<p>1. Aida and its relevance to the world today- This lesson uses the opera <i>Aida</i> and the history of the Middle East and Africa to open discussions about the current crisis in the Middle East. It provides a connection between music (opera), history, and current issues. Additionally, there is a geography lesson on the Middle East and Africa, and a music lesson on operatic voices and the history of opera. Students will develop a definition of opera and operatic voices, students will identify and locate geographical features in North Africa, students will identify issues relating to the Middle East, students will relate the story of <i>Aida</i> to the issues in the Middle East, and students will listen for and identify various singing voices, as it relates to range, timbre, and an interpretation of an operatic role.</p>	<p>∅ An assessment rubric will be used to evaluate students on their project and performance of a 2-5 min scene from <i>Aida</i>.</p>	<p>∅ www.artsedge.com</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>2. Dvorak in America- In this lesson, students will study Antonin Dvorak and his extended stay in America. They will then learn about the impact Dvorak had on American music. They will also examine several musical forms as they explore the music Dvorak composed in America, and complete various music, poetry, and map activities.</p> <p>3. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p>	<p>∅ Teacher will assess student learning with the given Assessment Key.</p> <p>∅ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>∅ Evaluate students' multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> *Accuracy in presentation of the art form *Originality and creativity of the presentation *Appropriate incorporation of research materials *Group effort 	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>4. Graham’s <i>Appalachian Spring</i>: Study- Students will examine Appalachian Spring’s story within the framework of the early American frontier, students will explore the relationship between Aaron Copland’s music and the choreographic elements, students will construct an explanation of structural and textural aspects of the choreography, and students will develop a series of written reactions to each objective.</p> <p>5. Learning from Lyrics- Students research contemporary songs (alternative, country, metal, pop, rap, and rock music) to study current social issues. They deliver oral presentations using factual data, graphics, and other media to interpret the song lyrics.</p>	<p>∅ Teacher will used the given assessment rubric to evaluate students on their written responses.</p> <p>∅ Assess the students' work by using the following criteria:</p> <p style="padding-left: 40px;"><i>Design</i></p> <p style="padding-left: 40px;">Design and present three multimedia projects utilizing popular (or other) music and original artwork. Each song presented must reflect an event, idea, subject person, and/or theme that is included in the 7-12 Social Studies Curriculum.</p> <p style="padding-left: 40px;"><i>Investigate:</i></p> <p style="padding-left: 40px;">Identify the Social Studies issue/event/person that is addressed in the song. Research and prepare a 10-15 minute lesson in which you describe and explain the topic discussed in the song.</p>	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued		<p>(Student will orally present her or his material to the class, thus teaching others.)</p> <p><i>Application:</i></p> <p>Identify three Social Studies Concepts that apply to the issue/event/idea expressed in the song. (Student must explain how/why each concept applies to the topic.)</p> <p><i>Critique:</i></p> <p>Analyze the song to determine the artist's point-of-view regarding the subject addressed in the song. Cite lyrics as evidence to support your finding. (Student must then assess the validity and accuracy of the artist's opinion, utilizing specific facts/data to support his/her conclusion.)</p> <p><i>Invention:</i></p> <p>Design and create an original visual aid that illustrates a central theme of the song. (Students may use any art form or medium to complete this task. The visual aid will be incorporated into the presentation. Student must explain the significance of the work in relation to their song topic.)</p>	

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>6. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>7. Prairie Magic and Territory Folks- Students will identify the key elements of the Broadway musical <i>Oklahoma</i> and compare it to the geographical and historical elements of the Mid-West in Frontier America.</p>	<p>∅ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> *identified examples of blues characteristics in works by Hughes and Young *demonstrated understanding through insightful and frequent participation in class discussions *wrote a poem that incorporated three aspects of blues music *use of adequate research in poem about a current social issue <p>∅ Evaluate students' performance according to the following criteria:</p> <ul style="list-style-type: none"> *level of serious and cooperative participation in research and collaborative assignments *level of discernment in contributions from research and to collaborative work *substantive contributions to class discussion and special projects *range and depth in analysis *organization, meaningful substance, rhetorical skill, and poise in formal oral presentation *alignment of written performance with writing process rubric *willingness to volunteer for special activities *general level of engagement in all activities and assignments 	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

Music Theory

Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.b - Students will compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.</p>	<p>1. Music, culture, and history- Students will study a particular type of music from a given historical period and identify the musical elements that influenced (and vice-versa) the dance of that period. Some examples would be: -Mozart and the minuet -Tchaikovsky and the ballet -Celtic dancing and the development of Riverdance.</p>	<p>∅ Students will write a dance culture essay for each example of music and dance. The essay will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format.</p>	<p>∅ www.ct.ed.gov</p>
	<p>2. Music of the 60's- Students will research and study the music and poetry of the 60's and how it reflected the social and political views of the Vietnam War.</p>	<p>∅ Students will prepare a presentation on a particular piece of music and a particular piece of poetry from the 1960's. They will compare and contrast the two pieces and show how these two art forms reflected social and political views during this time.</p>	<p>∅ This lesson was developed by the teacher with the help of www.ct.ed.gov</p>
	<p>3. The Renaissance- Students will research the key elements of the Renaissance and they will choose another art form such as dance, visual art, or theater, and they will write a reflective essay on how art shaped the social and political happenings of this time period.</p>	<p>∅ Students will hand in their completed essay and will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format.</p>	<p>∅ This lesson was developed by the teacher with the help of www.ct.ed.gov</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.b – Continued	<p>4. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p> <p>5. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The</p>	<p>∅ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>∅ Evaluate students' multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> *Accuracy in presentation of the art form *Originality and creativity of the presentation *Appropriate incorporation of research materials *Group effort <p>∅ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> *identified examples of blues characteristics in works by Hughes and Young *demonstrated understanding through insightful and frequent participation in class discussions *wrote a poem that incorporated three aspects of blues music 	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.b – Continued	<p>Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>6. Rhythm and Improv, Jazz and Poetry- The musicality of words is an important element of poetry, and many poets carefully consider the sound of the words on the page. Students will listen to and analyze jazz music, specifically considering sound, rhythm, and improvisation. Students will identify jazz characteristics in poems by Yusef Komunyakaa, Sonia Sanchez, and Langston Hughes, and will incorporate these elements in their own original poetry.</p> <p>7. Gesture Drawing- In this lesson, students will explore connections between music and visual art. Students will create a series of line drawings influenced by listening to several different genres of music.</p>	<p>*use of adequate research in poem about a current social issue</p> <p>∅ Assess the students based on the following criteria:</p> <p>*active participation in the creation of a collaborative poem</p> <p>*identified examples of jazz characteristics in work by Sanchez and Hughes</p> <p>*demonstrated understanding through insightful and frequent participation in class discussions</p> <p>*wrote a free verse poem that incorporated three aspects of jazz music</p> <p>∅ Teacher will use the given Self-Assessment guide to evaluate students at the end of the collaborative unit that this lesson comes from.</p>	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.c - Students will explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.</p>	<ol style="list-style-type: none"> 1. Music and Math- Every day students will have an opening assignment of music math, in which they will solve a long math problem that is represented with musical notation instead of numbers 2. Science and Music- Students will experiment with pianos to generate various sound wave forms using different pitches and describe the use of overtones in the role of shaping. 3. Physics and Music- Students will demonstrate the physical properties of tone production in string, wind, percussion, and electronic instruments, and the human voice. 4. Program Music- Students will study the instrumental style of program music, where a written piece of literature or a piece of visual art has its story told through instrumental music. Students will try to interpret the story by listening to the music first, and then will read or look at the “program” that the music was based on. 	<p>⌘ Students will hand in their opening music math assignment every day and will be graded from 1-5 points.</p> <p>⌘ Students will be graded through an evaluation rubric on their participation and effort.</p> <p>⌘ Students will be graded through an evaluation rubric on their participation and effort.</p> <p>⌘ Students will be evaluated through the ending activity that will be held at the end of the lesson.</p>	<p>⌘ Lesson was given to teacher from student teaching mentor.</p> <p>⌘ www.ct.ed.gov</p> <p>⌘ www.ct.ed.gov</p> <p>⌘ This lesson was given to the teacher by a colleague.</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c – Continued	<p>5. Aida and its relevance to the world today- This lesson uses the opera <i>Aida</i> and the history of the Middle East and Africa to open discussions about the current crisis in the Middle East. It provides a connection between music (opera), history, and current issues. Additionally, there is a geography lesson on the Middle East and Africa, and a music lesson on operatic voices and the history of opera. Students will develop a definition of opera and operatic voices, students will identify and locate geographical features in North Africa, students will identify issues relating to the Middle East, students will relate the story of <i>Aida</i> to the issues in the Middle East, and students will listen for and identify various singing voices, as it relates to range, timbre, and an interpretation of an operatic role.</p>	<p>⌘ An assessment rubric will be used to evaluate students on their project and performance of a 2-5 min scene from <i>Aida</i>.</p>	<p>⌘ www.artsedge.com</p>
	<p>6. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two</p>	<p>⌘ Assess the students based on the following criteria:</p> <p>*identified examples of blues characteristics in works by Hughes and Young</p> <p>*demonstrated understanding through insightful and frequent participation in class discussions</p>	<p>⌘ www.artsedge.com</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c – Continued	<p>poems based on blues elements: Langston Hughes's "The Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>7. <i>Prairie Magic and Territory Folks-</i> Students will identify the key elements of the Broadway musical <i>Oklahoma</i> and compare it to the geographical and historical elements of the Mid-West in Frontier America</p>	<p>*wrote a poem that incorporated three aspects of blues music *use of adequate research in poem about a current social issue</p> <p>∅ Evaluate students' performance according to the following criteria:</p> <p>*level of serious and cooperative participation in research and collaborative assignments *level of discernment in contributions from research and to collaborative work *substantive contributions to class discussion and special projects *range and depth in analysis *organization, meaningful substance, rhetorical skill, and poise in formal oral presentation *alignment of written performance with writing process rubric *willingness to volunteer for special activities *general level of engagement in all activities and assignments</p>	<p>∅ www.artsedge.com</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.a- Students will classify music by genre/style and by historical period/culture through aural examples and explain the reasoning behind the classification.</p>	<p>1. Music from different eras- Students will research the key elements of the music of the Middle Ages, Renaissance, Baroque, and Classical eras. Once they are familiar with those key elements, they will listen to musical selections from each era and will make an educated guess as to which era the musical selection is from. Students will fill in a given worksheet to classify each musical selection.</p>	<p>∅ Students will be evaluated by their worksheets, which will be weighted as class work.</p>	<p>∅ www.ct.ed.gov</p>
	<p>2. The different genres of Jazz- Students will understand that jazz has genres within it and will identify the different genres of jazz such as the blues, swing, bebop, ragtime, Dixieland, etc. Students will then listen to musical selections from different genres of jazz and will classify the piece into one of the genres on a given worksheet.</p>	<p>∅ Students will be evaluated by their worksheets, which will be weighted as class work.</p>	<p>∅ www.ct.ed.gov</p>

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.a – Continued	<p>3. Name that Style- Students will define what a musical style is. Then, they will brainstorm and make a list of 10 musical styles that they can think of. A master list will be put on the board. The teacher will then play pieces of music from all different styles and students will match the piece with its correct style. A class discussion will follow to discuss why students thought each piece belonged in a certain style.</p> <p>4. Music from around the world- Students will be assigned a different country from around the world. Students must research the music from this country; define its key elements, and how music affects daily life. Students must also find musical examples from their country to bring in to share with the class. Students will prepare a presentation in which they will give clues about which country they are presenting and play the musical example and the other students will have to make an educated guess as to which country they are presenting.</p>	<p>⌘ Students will be assessed through participating in the class discussion.</p> <p>⌘ Students will be assessed through their presentation; accuracy of information, clarity of presenting the information, and appropriate musical examples.</p>	<p>⌘ www.lessonplanspage.com</p> <p>⌘ Lesson was developed by the teacher.</p>

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Content Standard 9. Students will understand music in relation to history and culture

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.b - Students will describe distinguishing characteristics of representative music genres and styles from variety of cultures.</p>	<ol style="list-style-type: none"> 1. Songs from Ghana and Zimbabwe- Students will identify several different musical styles from Ghana and Zimbabwe such as Game Songs, Story songs, and Recreational Songs. Students will learn and perform several examples of each. 2. Styles and cultures within our own- Students will study different regions of the United States and the music that comes from each such as spirituals from the south, Dixieland from New Orleans, Bluegrass from the Mid-West, Chicago Jazz, etc. Students will research the different cultures within the United States and give presentations on one area of the country. 3. Global Harmony- In this lesson, students listen to world music samples and try to identify the countries of origin. Then they work in small groups to design an online "world music café." For homework, they draw on their group's ideas to create sample home pages. 	<ul style="list-style-type: none"> ⌘ Students will be evaluated through an assessment rubric that will evaluate their participation and effort in performing the different African songs. ⌘ Students will be evaluated through their presentations on accuracy and clarity of information, appropriate musical examples, and effort. ⌘ Students will be evaluated through their effort on designing their home page for the world music café. 	<ul style="list-style-type: none"> ⌘ <i>Let Your Voice Be Heard</i> ⌘ Lesson was developed by the teacher. Students will use the internet and I-tunes to gather music and informational materials. ⌘ www.nytimes.com/learning/teachers/

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.c - Students will 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 exemplary.</p>	<ol style="list-style-type: none"> 1. Carmina Burana- Students will listen to excerpts from Orff’s Carmina Burana and identify why they believe this to be an extreme work for choir and orchestra. 2. Rhapsody in Blue- Students will listen to Gershwin’s Rhapsody in Blue and will identify the elements that make the work a concerto, and an exemplary work for jazz orchestra. 3. Madame Butterfly- Students will watch excerpts from the opera Madame Butterfly and will identify the elements that make this opera one that is exemplary. 	<p>∅ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought.</p> <p>∅ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought.</p> <p>∅ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought.</p>	<p>∅ Lesson was developed by the teacher. Recording of Carmina Burana by WCSU Concert Choir and Wind Ensemble.</p> <p>∅ Lesson was developed by the teacher. Recording was downloaded from I-tunes.</p> <p>∅ Lesson was developed by the teacher.</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d - Students will identify sources of American music genres, trace the evolution of those genres, and cite well known musicians associated with them.	1. Big Band- Students will be given a big band composition and will trace the evolution of that song through the various jazz styles. Students will create a poster that will web where the song began and how it evolved through jazz	⌘ Students will be assessed on their posters. They will be assessed on their accuracy of information, clarity and effort, and creativity of the poster.	⌘ www.ct.ed.gov
	2. Patrons of Europe and today's musicians- Student will study the musicians and composers of the pre-Baroque era Europe and come to find how musicians were servants for their patrons or the church. The students will compare and contrast these musicians with the musicians in American culture today. Students will complete a comparative essay on the two types of musicians.	⌘ Students will be assessed on their comparative essays. They will be evaluated on accuracy of information, a strong comparison, and proper essay format.	⌘ www.ct.ed.gov
	3. Stephen Foster- Students will trace the beginning of popular music in America with the music of Stephen Foster. They will identify his most well-known pieces and complete a worksheet on his career as a composer.	⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.	⌘ <i>American Popular Music</i> pgs. 1-2

Music Theory

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d – Continued	4. The roots of jazz- Students will trace the beginning of jazz back to the time of slavery when slaves would sing the blues out in the fields. Students will then trace the evolution of jazz and how it branched off into many different genres. Students will complete a worksheet on every genre of jazz.	⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.	⌘ <i>American Popular Music</i> The Blues pgs. 3-4 Ragtime pgs. 5-7 Dixieland Jazz pgs. 8-10 Chicago Jazz pgs. 11-12 Gershwin pgs. 13-15 Swing pgs. 16-17
	5. Musical Theater- Students will trace the roots of musical theater from European opera to Gershwin and Porter and beyond. They will identify the different genres of musical theater that have developed over the past and where musical theater is today. Students will complete reflective worksheets on the evolution of American Musical Theater.	⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.	⌘ <i>American Popular Music</i> pgs. 18-20
	6. Folk music- Students will define folk music and describe folk music in America. They will also trace the history of folk music to its roots and from where in the world it was influenced.	⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.	⌘ <i>American Popular Music</i> pgs. 21-23
	7. Country Western Music- Students will define country music and describe where country got its roots. Students will also identify its evolution in America and what place it holds in our culture today. Students will complete a worksheet	⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.	⌘ <i>American Popular Music</i> pgs. 24-25

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d - Continued	<p>on the history of country music.</p> <p>8. Rock and roll- Students will trace the evolution of rock and roll in America through Elvis, the Beatles, and other rock bands of the 60's and beyond. Students will complete worksheets on the history of rock and roll.</p>	<p>⌘ Students will be evaluated on the completed worksheets. The worksheets will be weighted as class work.</p>	<p>⌘ <i>American Popular Music</i> Elvis pgs. 33-34 Motown pgs. 35-36 The Beatles pgs. 37-39 The Sixties pgs. 43-44 Woodstock pgs. 45-46 Disco and Funk 47-48 Punk Music pgs. 52-53</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.e - Students will identify various uses of music in their daily experiences and describe characteristics that make music suitable for each use.	1. Soundtrack your life- Students will create their own soundtrack. They will break apart their day into their routine events and represent each event with a song that they think depicts that event the best. Students will use I-tunes to download the music for their soundtrack and will create their own cover for their soundtrack as well.	∅ Students will be graded on their completed soundtrack; their effort and creativity being the main components.	∅ Lesson was given to teacher from her student teaching mentor.
	2. Love Songs- Students will identify how the subject of love is expressed in music and that its three main messages are lost love, searching for love, and celebrating love. Students will listen to several musical examples and categorize each love song into one of the three categories and explain why.	∅ Students will compare their answers with other classmates in a classroom discussion.	∅ Music! <i>Its Role and Importance in Our Lives</i> Teacher's Edition- Pgs. 155-156. Listening resources downloaded from I-tunes.
	3. Religious Music- Students will listen to music from several different religions and compare and contrast the importance of music in each type of religious service.	∅ Students will record their reactions in their music journals where they will be graded on their effort, clarity, and well developed thought.	∅ Music! <i>It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 12

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.e - Continued	<p>4. The Music of Celebration- Students will listen to several musical examples and will identify what kind of celebration the piece of music is linked to.</p> <ul style="list-style-type: none"> - The Star-Spangled Banner- any type of patriotic holiday - Happy Birthday- a loved one's birthday - Auld Lang Syne- New Years Celebration - Pomp and Circumstance- Graduation ceremonies - Canon in D- Weddings <p>5. Condolences in Death- Students will share how they feel music can console a person when grieved by death. The students will express their reactions when the teacher plays the Ave Maria and Taps. Students will then study a New Orleans funeral parade and discuss how they feel about playing joyful music during a funeral march. Students will react in their music journals.</p>	<p>⌘ Students will receive credit for participating in the class discussion in which the class will identify what type of celebration a particular piece comes from.</p> <p>⌘ Students will react to the New Orleans funeral march in their music journals where they will be given credit for their effort, clarity, and well developed thoughts. Students will also receive credit for participating in class discussions.</p>	<p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 13</p> <p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 14</p>