

# LDOE Curriculum Guides

## Model Lesson Suggestions (Music Grades 5-8)

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## FIFTH GRADE VOCAL LESSONS

### Fifth Grade Lesson (HP 1)

**Title** Characteristics of the Music We Sing

**Time Frame** Rehearsal throughout semester and additional material 15 minutes a day for 3 days

**Overview** While rehearsing music for performance, students explore the distinguishing characteristics of styles across history and culture.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify distinguishing characteristics of musical styles representative of various historical periods and cultures.	M-HP-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Linking and Generating Knowledge, Citizenship

### Student Understandings

While preparing for a public performance, students classify the body of exemplary musical works to be performed by genre and style, and they present the characteristics which make it exemplary of that genre/style.

**Vocabulary:** sacred, secular, Latin, vernacular, opera, oratorio, characteristic

### Materials and Equipment

Blackline Master, "The Road to an Era"

RENAISSANCE: "Non Nobis, Domine" (unison and 2 part) by Byrd, William

BAROQUE: "For Unto Us A Child is Born" (2 part) by Handel, G. F. .

CLASSICAL: "Soft Music Enchanting" from *The Magic Flute* (SA) by Mozart, W.A.

ROMANTIC: "Marienwurchen" (unison) by Brahms, Johannes; "Sleep, Gently, Sleep" (Wiegenlied) (SA) by Brahms, J.

### Prior Knowledge

Students have rehearsed the four assigned pieces. They understand the vocabulary words.

### Sample Lesson

#### Day 1

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises for eight minutes.



They complete the worksheets using their music. Lead a guided discussion about the answers of the worksheets.

How do we know which pieces are sacred and which are secular? What are clues that led to the final decision?

Of the sacred pieces, which one is in Latin and which is in the vernacular?

If English is the vernacular of Handel's audience/performers, in what country do you think this piece was meant to be originally performed? (hint: the USA didn't exist as a country yet)

How do we know that the Mozart piece is from an opera?

What specific words or phrases in the music lead us to believe that the Brahms piece is more about nature than the other pieces?

Students store their worksheets and continue with the rehearsal/class schedule as posted.

### *Day 2*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to organize music folders, supplies, find seats, and check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) for eight minutes.

Students retrieve the worksheets from the previous day. Based on the information from their worksheets and the previous discussion, students make inferences to the following questions:

- 1) What type of music was more prevalent in the Renaissance and Baroque Eras? Sacred or Secular?
- 2) What type of music was more prevalent in the Romantic and Classical Eras? Sacred or Secular?
- 3) In which of the "sacred" music eras was Latin used? When did the "vernacular" begin to be used in sacred music?
- 4) In which era do you believe "opera" was most popular?
- 5) In which era do we begin hearing more references to nature and the supernatural?

Students record their answers on the back of their worksheets. Students continue with the rehearsal/class schedule as posted on the board.

### *Day 3*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises for eight minutes. They review the characteristics of each piece of music and how it represents its musical era before rehearsing each piece.

## Sample Assessments

### Formative

Students' understanding of vocabulary is assessed through completing the first worksheet with reinforcement during the guided discussion.

Name the Era: (Renaissance, Baroque, Classical, Romantic)

- 1) Most sacred music in this era was written in Latin.
- 2) Sacred music written in the vernacular became prevalent in this era.
- 3) Opera was a very popular form of secular music in this era.
- 4) Secular music mostly referred to nature and the supernatural in this era.

### Resources

Killian, J., Daniel, D.H., and Rann, L. (1999). *Essential elements for choir, teacher resource kit*. Milwaukee, WI: Hal Leonard Corporation.

Texas University Interscholastic League Prescribed Music List

The Louisiana Music Educators Association, [www.lmeamusic.org](http://www.lmeamusic.org)

Choral octavos

Brahms, J. & Goetze, M. (arr.). "Marienwurchen." (Unison). Boosey and Hawkes.

Brahms, J. & Harris (arr.). "Sleep, Gently, Sleep" (Wiegenlied). (SA). Jenson.

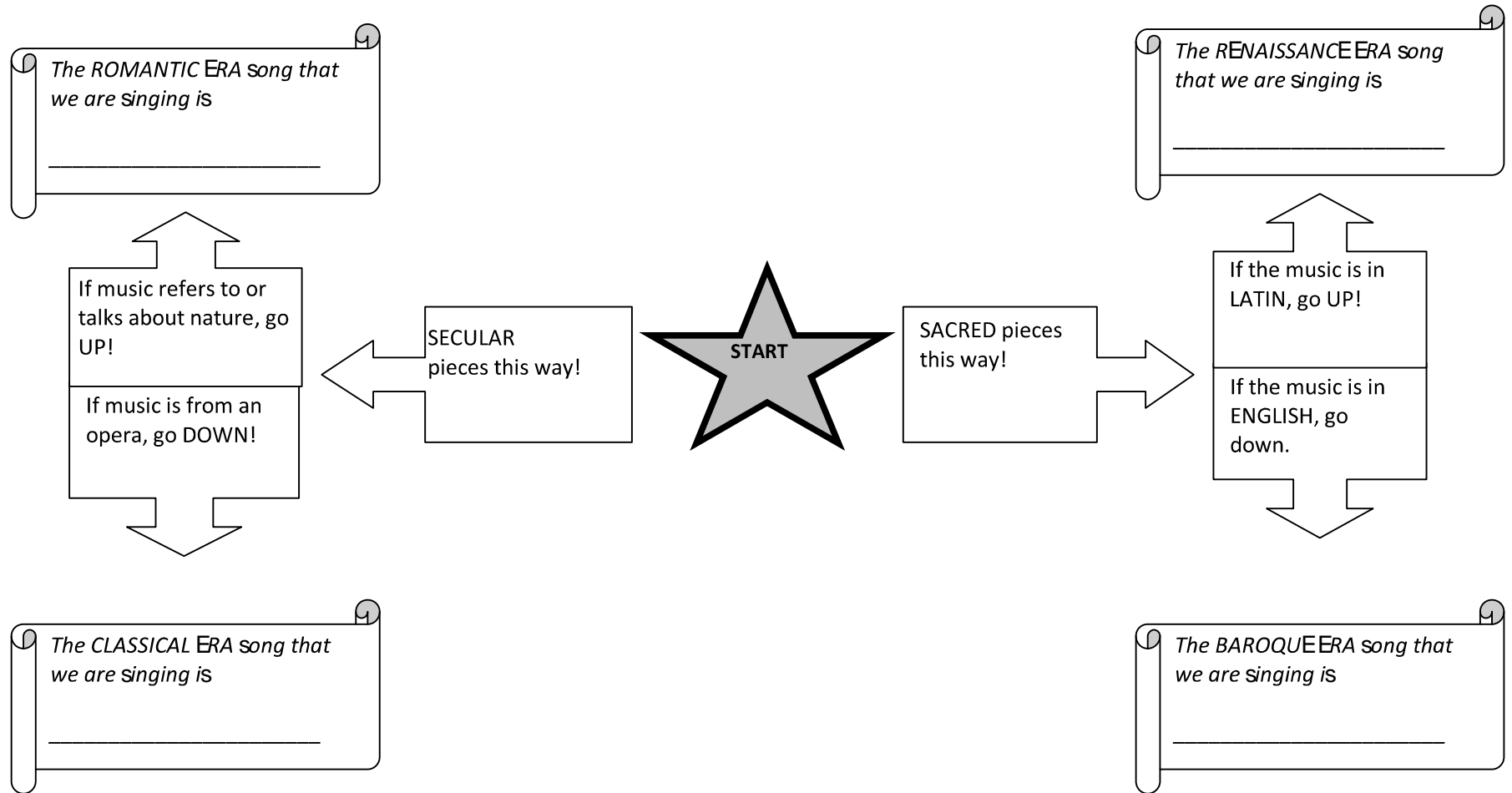
Byrd, W. & Wagner (arr.). "Non Nobis, Domine." (Unison and 2 part). Alfred Publishing.

Handel, G. F. & Stevens and Landes (arrs.). "For Unto Us a Child is Born." (2 part) SBW and Associates.

Mozart, W.A. & Wilson, H. R. (arr.). (1955). "Soft Music Enchanting" from *The Magic Flute* (SA). In *Choral musicianship series book 1*. Silver Burdett.

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class: \_\_\_\_\_

Where will the path of your song lead you? Of the following pieces: "Non Nobis Domine," "For Unto Us A Child is Born," "Soft Music Enchanting," and "Sleep, Gently, Sleep" (or "Marienwurmchem") start with "Non Nobis Domine" and answer the questions. When you get to the end of a path, write the name of the piece in the space provided. Repeat this for each musical selection



## Fifth Grade Lesson (CA 5)

**Title** What is Quality?

**Time Frame** Three sessions of 20 minutes each (not consecutive)

**Overview** While reviewing a performance, students employ vocabulary needed to apply criteria for evaluating the quality and effectiveness of music performances and compositions. Students employ the vocabulary to guide their personal listening and performing.

**Standards** Creative Expression, Critical Analysis

Arts Benchmarks	
Use appropriate criteria and expanded music vocabulary to evaluate the quality of music and performances.	M-CA-M5
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge

### Student Understandings

Students develop understandings enabling them to create performance adjudication forms employing such terms as tone, intonation, diction, technique, interpretation, attack and release, balance, blend, and musical effect. They also create a composition adjudication form employing such forms as unity and variety, balance, craftsmanship, imagination, expressive characteristics, and musical effect. Students develop descriptors for excellent, good, and needs improvement.

### Vocabulary

pitch, rhythm, balance, intonation, musical expression, diction, adjudication, adjudicator, stage presence, blend

### Materials and Equipment

Performance Evaluation Worksheets for 5<sup>th</sup> Grade Choir; paper and pencil; white board/chalk board; poster boards; or overhead projector; CD player; recording device; recording of the students performing at a concert or similar venue; concert Repertoire consisting of the following repertoire or something similar: "America the Beautiful" (2 part) by Ward, S. A., "Cripple Creek" (2 part) American Fiddle Tune by Crocker, E. Jenson, "Dreamer" (SSA) by Eilers, J., "The Drunken Sailor" (2 part) Sea Chantey by Crocker, E.; more suitable selections available on the Texas University Interscholastic League Prescribed Music List

### Prior Knowledge

Students have rehearsed and performed the selected music.  
Students have experience reading choral octavos.

### Sample Lesson

Session 1: Pre-Concert

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to retrieve music folders, supplies, find seats, and check objectives and/or rehearsal schedule on the board. Students participate in warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises.

Students respond to following in small groups, recording their answers on paper (8 minutes):

You have been asked to rewrite the adjudication form for your local choir festival. Which of the following criteria will you use to evaluate the performance of a choir? Choose those you consider to be the top six (note: some criteria are broad and include some of the more specific criteria).

intonation, tone quality, stage presence, music selection, diction, balance, blend, pitch accuracy, rhythmic accuracy, musical accuracy, musical expressiveness

Small groups share their answers with the whole group as a student records the class's responses on the board, overhead, or poster paper (repeated criteria is marked with a star for importance).

Once all groups have reported, students review the "starred" criteria. Of all criteria listed, guide the students to choose the six most important. Students elaborate on the meaning of the chosen criteria. The six criteria are posted. Continue with the rehearsal schedule as posted on the board with special attention given to the six criteria posted in the room.

Students perform selections in a concert setting and are recorded whether video or audio.

#### Session 2: Post-Concert

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises. Students receive the "Performance Evaluation Worksheets for 5<sup>th</sup> Grade Choir." They complete the boxes under "Musical Criteria" with the six criteria decided upon by the class in session 1. Students listen to or watch a recording of their performance. They complete the worksheet by rating the performance and writing a justification for the rating.

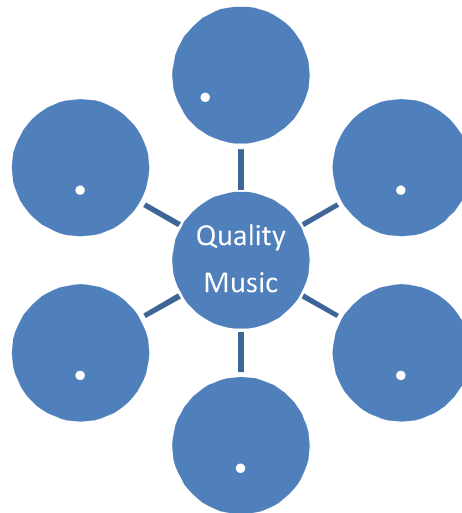
Once the rating and justifications are complete, students respond to the "Whole Group Improvement" and "Personal Improvement" sections. Lead a guided discussion as they share their worksheet responses with the whole class.

#### Session 3:

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Students interpret and perform sight singing (rhythm and pitch) exercises. They participate in a guided discussion in response to the following question:

What is the importance of music selection in an adjudicated performance?

Students complete the following *graphic organizers* identifying the characteristics of quality music appropriate for festival or formal concert performance in class or as a homework assignment:



Students continue with the rehearsal or class schedule as posted on the board.

### **Sample Assessments**

#### **Formative**

Session 2:

Did the performance criteria chosen by the class give a truly accurate assessment of the performance? What criteria, if any, would you remove? What criteria, if any, would you add? Why?

Session 3:

Students respond to the phrase, "Perform quality music for a quality performance."

### **Resources**

"America the Beautiful" (2 part) by Ward, S. A., arranged by Eilers, J., and Jenson Publications  
"Cripple Creek" (2 part) American Fiddle Tune, arranged by Crocker, E. and Jenson Publications  
"Dreamer" (SSA) by Eilers, J. and Jenson Publications  
"The Drunken Sailor" (2 part) Sea Chantey arranged by Crocker, E. and Jenson Publications

More suitable selections available on the Texas University Interscholastic League Prescribed Music List.

Today's Date: \_\_\_\_\_

## Performance Evaluation Worksheet - 5<sup>th</sup> Grade Choir

*Directions: Listen to a recording of one selection performed by your choir. Write the name of the selection and the date of the performance on the first line. Read the musical criterion listed in the box to the far left. Then, answer the questions based on what you hear in the recording.*

**Name of Recorded Selection:**

Date of Recording: \_\_\_\_\_

[illegible]

## Fifth Grade Lesson (CA 4)

**Title** Ornamentation

**Time Frame** 20 minutes

**Overview** Students explore how the principles and subject matter of other school content areas are interrelated with those of music.

**Standards** Creative Expression, Critical Analysis

Arts Benchmarks	
Describe relationships among music, other arts, and disciplines outside the arts.	M-CA-M4
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Students explore and explain how elements of other subject matter content relate to music and how music relates to learning these subjects.

**Vocabulary:** ornamentation, gable

### Materials and Equipment

computer with projector and Internet access, choral music: “A Little Mozart” or another selection that is written as theme and variation with use of ornamentation

### Prior Knowledge

Students have been working on “A Little Mozart” by Linda Spevacek or another selection that is written as theme and variation with use of ornamentation.

Students demonstrate a basic understanding of musical forms such as ABA, AABA, ABACA, canon, and theme and variations.

### Sample Lesson

Students enter the room quietly, retrieve their folders, and take their seats. After warming up, students sing through “A Little Mozart” by Linda Spevacek or another selection that is written as theme and variation with use of ornamentation. Students participate in a discussion including responses to the following questions:

- ☐ What is the form of this piece? (theme and variation)
- ☐ Where does each new variation begin?
- ☐ In what ways are the variations different from the original theme?

Through class discussion, students discover that a major difference between the theme and the variations is the addition of ornamentation. This knowledge is reinforced as students sing the first few measures of the theme and each variation, pointing out similarities and differences.



Students view projected images of a plain gable and several ornamented gables and respond to the question, “How are these pictures like our musical selection?”

- ☐ [Plain gable](#)
- ☐ [Slightly ornamented gable](#)
- ☐ [Ornamented gable](#)
- ☐ [Ornamented trimmed gable](#)

Through discussion, students discover that, just as the theme is altered through the use of ornamentation, the appearance of the architecture is altered by use of ornamentation. Note: additional examples might include cars, clothing, even faces ornamented with makeup, piercings, tattoos, and “grillz.”

Students continue their rehearsal of “A Little Mozart.”

### **Sample Assessments**

#### **Formative**

Observe and monitor student responses for understanding.

### **Resources**

The following websites contain images of gables.

<http://www.themathlab.com/geometry/section10/gables/gable.jpg>

<http://www.buyfypon.com/images/main-category/gable-vents-louvers.jpg>

[http://theplastermaster.net/images/Rear\\_Gable\\_Trimmed2.jpg](http://theplastermaster.net/images/Rear_Gable_Trimmed2.jpg)

<http://www.bricksandbrass.co.uk/images/gable/croy036.jpg>

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## FIFTH GRADE INSTRUMENTAL

### Fifth Grade Lesson (HP 2)

**Title** Music in Time and Place

**Time Frame** Two days, 30-40 minutes

**Overview** While preparing for organized music performance activities, students compare music performance standards across cultural contexts.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Compare and contrast the function of music within historical and cultural contexts, such as celebrations, ceremonies, and events;	M-HP-M2
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Resource Access and Utilization, Linking and Generating Knowledge

### Student Understandings

While preparing for a seasonal performance, students demonstrate knowledge of the roles music plays in cultural celebrations and recognize the differences and similarities among the cultures studied.

**Vocabulary:** rhythm, tempo, melody, harmony, culture

### Materials and Equipment

six “gallery walk” stations each equipped with the following: table, chair, notebook, pencil, portable CD player with headphones, six suggested recordings taken from the *Putumaya Presents: Christmas Around the World* and the *Putumaya: World Christmas* CDs, black line master “Christmas Music Around The World-Detective Checklist,” world map, boom box

### Prior Knowledge

Students understand the vocabulary words and have fundamental performance ability on their instruments.

### Sample Lesson

This lesson is used in conjunction with a holiday performance by an elementary or middle school band. At least one piece to be performed on the program comes from one of the target cultures in the lesson.

#### Day 1

Prior to the students’ entering the classroom, a “gallery walk” is conducted that consists of six stations around the room, each equipped with a table and chair, a portable CD player and headphones set up to listen to the suggested recordings, and a notebook and pencil. The title of the selection to be listened to is then printed on the first page of each notebook. Students complete the “Gallery Walk Summary” as they successively listen to each piece.

*Putumaya Presents: Christmas Around the World*

Station #1: "Here We Come A-Wassailing" - Steve Schuch & The Night Hero (Ireland)

Station #2: "Deck The Hall" - Cuba L.A. (Cuba)

Station #3: "Douce Nuit (Silent Night)" – Kali (France)

*Putumaya: World Christmas*

Station #4: "All I Want For Christmas" - Ini Kimoze (Jamaica)

Station #5: "We Three Kings" - Michael Doucet (Cajun/USA)

Station #6: "God Rest Ye Merry Gentlemen" - Banks Soundtech Steel Orchestra (Barbados)

Students enter the rehearsal set silently and set up in their daily rehearsal arrangement. Inform students that while preparing for the Christmas performance, the class explores the concept that music can be used to enhance holiday celebrations around the world and that styles vary in distinct ways from culture to culture. The contrasting styles can include rhythmic differences, tempo variations, harmonic and tonal differences, indigenous instrumentation. Students listen to recordings of Christmas music from around the world set up in a "gallery walk" throughout the room. Students are to listen critically to each selection and document one or two thoughts about the music in the journals which are placed at each station, building on the responses of previous students. Students reflect on the following queries in journaling their thoughts:

Does the melody sound the same or different than your own culture's traditional Christmas song? What is the tempo of the music? Does the music contain repeating rhythmic or melodic patterns? Does it have an interesting melody? Were the vocals in another language? What makes this melody singable or non-singable? What is the dominant instrument heard? Can you name any traditional instruments used? Are there unusual harmonies or melodies? Describe any specific harmonic or rhythmic qualities that may be indicative of specific cultures. Students are asked to be creative in their descriptions and document original thoughts. Students use this information to become "detectives," searching for "clues" about the music and then forming opinions as to the culture from which the music originates.

Beginning with the first student on the first row and proceeding around the room, all students listen to all recordings. Students place their instruments on the chairs as they visit Station #1, depart, and re-enter the band set with little or no disruption.

The remaining students engage in alternate "silent" activities (so as not to disrupt the gallery walk listeners) which enhance the preparation of their upcoming performance. These activities include air playing/sizzling while fingering or counting silently and penciling in key signatures, measure numbers, dynamic markings, and fingerings.

*Day 2*

Students enter the classroom quietly and set-up in their daily rehearsal arrangement without instruments. Distribute black line master "Detective Checklist" *opinionnaire* ([view literacy strategy descriptions](#)). Students use the *opinionnaire* to generate position statements relative to the recordings. Play the recording from station #1 for the class. Choose one student to read the corresponding journal entries aloud to the class. Direct students' attention to the black line master and instruct them that they are to be "detectives" and use the "clues" from the journal entries as well as their own thoughts and opinions to complete the chart, starting with the first recording. Students are encouraged to do their own work and form their own opinions. Repeat this entire procedure for each recording.

After completion of the “Detective Checklist,” guide a discussion in which the students reveal their opinions as to which culture each Christmas selection originates. Reveal the cultural identity of each piece and the country or region located on a map. Students participate in an informal, guided discussion relating contrasting styles of the different cultures. Differences as well as similarities are discussed. Use journal responses from the gallery walk and answers from the “Detective Checklist” as well as encourage verbal interaction to direct the discussion.

Extend the discussion to the music to be performed on the upcoming winter concert examining the function of the music as well as cultural styles and origins of specific compositions.

### **Sample Assessments**

#### **Formative**

Students complete reflective journal entries after each day of the lesson. Prior to students recording their entries, a five-minute period is spent in guided discussion identifying important facts, issues, and opinions.

### **Resources**

*Putumaya Presents: Christmas Around the World* CD

*Putumaya: World Christmas* CD

## Gallery Walk Summary

Name \_\_\_\_\_

Date \_\_\_\_\_

Fill in answers below using a brief statement.

Musical Selection	Identify the culture from which the music originates	Are the vocals in a language other than English?	What is the most prominent instrument heard?	Does the music have strong rhythms? (percussion)	Is the selection similar to your own culture's music?	Does the melody sound familiar to your ear?
Here We Come A Wassailing						
Deck The Hall						
Douce Nuit (Silent Night)						
All I Want For Christmas						
We Three Kings						
God Rest Ye Merry Gentlemen						

## CHRISTMAS MUSIC AROUND THE WORLD: DETECTIVE CHECK-LIST

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

<b>Musical Selection</b>	Are the lyrics in a foreign language? Identify the language.	Can you name any of the prominent instruments?	What traditional instruments used can you name?	Are there clues in the harmonies? Explain.	Are there clues in the rhythms? Explain.	What culture do you believe this recording originates from?
Here We Come A Wassailing						
Deck the Halls						
Douce Nuit (Silent Night)						
All I Want For Christmas						
We Three Kings						
God Rest Ye Merry Gentlemen						

## Fifth Grade Lesson (AP 2)

<b>Title</b>	The Beauty of Music
<b>Time Frame</b>	40 minutes for three days
<b>Overview</b>	Through performance in organized musical activities, students recognize and demonstrate that the concept of beauty differs by culture. The class performs six folk songs, listens to arrangements of folk songs, and listens to authentic recordings of folk songs—all of which are contrasting cultural styles.

**Standards** Creative Expression, Aesthetic Perception

Arts Benchmarks	
Recognize that concepts of beauty differ by culture and that taste varies from person to person.	M-AP-M2
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge

### Student Understandings

Students explore the musical styles of various cultures and perform the elements of music consistent with the concept of beauty associated with those cultures. They exhibit appreciation and respect for the music of other cultures. Students study folk songs from different cultures around the world. By exploring various folk songs, the class experiences the idea that the concept of beauty in music differs from culture to culture.

**Vocabulary:** culture, elements and characteristics of music, (e.g., tempo, dynamics, melody, style, meter, emotional quality), instrumentation

### Materials and Equipment

band instruments; *Accent on Achievement*, Book 1; resource CDs from *Teaching Music through Performance in Beginning Band* (TMTP) Volume 1 and TMTP, Volume 1-4; *World of Music*, 5<sup>th</sup> grade resource CDs; world map; CD player; music journal; pencil

### Prior Knowledge

Students are familiar with lesson vocabulary and possess fundamental performance ability on their musical instrument.

### Sample Lesson

#### Day 1

Prior to students' entering the classroom, the following information is written on the board:

#### MUSICAL ELEMENTS AND CHARACTERISTICS

- |                              |                                 |
|------------------------------|---------------------------------|
| 1. tempo - fast/slow         | 4. style - singing/dancing      |
| 2. dynamics - strong/soft    | 5. meter - duple / triple       |
| 3. melody - smooth/ rhythmic | 6. emotional quality- sad/happy |

Upon entering the classroom, students are instructed to assemble their instruments and have their *Accent on Achievement*, Book 1 on the music stand. For the next three days, students study folk songs from different cultures around the world. By exploring various folk songs, the class experiences the concept that beauty in music differs from culture to culture. Today, the class performs six folk songs from their band method book which are of contrasting cultural styles.

Initiate daily band warm-up procedures and then have students turn to page 13 in their *Accent on Achievement*, Book 1. Introduce the Czech folk song entitled “Stodola Pumpa.” A student volunteer identifies the country or region from which this folk song originates. (This information is found at the top right corner of each example.) The country or region of origin is located on a world map. Students silently read the information on the board, “Musical Elements and Characteristics,” while it is read aloud. They are encouraged to listen critically as they perform the exercise, informally making decisions as to which elements and characteristics written on the board are applicable to “Stodola Pumpa” (e.g., Is the tempo fast or slow? Are the dynamics *piano* or *forte*?). After the class performs the *etude*, repeat this entire procedure for each of the following songs from the book:

“Mexican Jumping Beans,” page 14—Mexican folk song

“Carnival of Venice,” page 16—Italian folk song

“Jasmine Flower,” page 19—Chinese folk song

“Minka, Minka,” page 18—Ukrainian folk song

“La Bamba,” page 20—Mexican folk song

Select several small groups of students. Assign each group one song and allow a five-minute *discussion/brainstorming* ([view literacy strategy descriptions](#)) period to be completed while they remain in their seats. If necessary, more than one group can be assigned the same song. Groups discuss the basic musical concepts of their song, prompted by the pairs of elements and characteristics written on the board. Challenge each group to achieve a consensus on their answers.

After the *discussion/brainstorming* period, groups identify a spokesperson who reports the group’s findings to the class. The day’s lesson concludes with volunteers from the class designating their favorite of the six songs, elaborating on which of the characteristics and elements influenced his/her decision.



### Day 2

Prior to students' entering the classroom, the following information is written on the board:

1. "African Folk Trilogy," Anne McGinty, continent of Africa
2. "Hungarian Folk Round," Garofalo/Whaley, Hungary
3. "Korean Folk Rhapsody," James Curnow, Korea
4. "Americana Folk Suite," Barry Kopetz, United States
5. "Two Hebrew Folk Songs," Norman Ward, Israel
6. "Russian Folk Fantasy," James Curnow, Russia

#### MUSICAL ELEMENTS AND CHARACTERISTICS

- |                              |                                |
|------------------------------|--------------------------------|
| 1. tempo - fast/slow         | 4. style - singing/dancing     |
| 2. dynamics - strong/soft    | 5. meter - duple / triple      |
| 3. melody - smooth/ rhythmic | 6. emotional quality sad/happy |

Upon entering the classroom, students are seated and take out their music journals/learning logs and a pencil. Students copy the information on the first band arrangement only, "African Folk Trilogy," into their journals. The country or region of origin for this example is located on a world map and then the example is played on a CD player. After "African Folk Trilogy" is played, students individually *brainstorm* their specific personal reactions to the music in their journals. They document the images and feelings evoked by the music by writing about the musical elements and characteristics which are listed on the board and previously discussed. They are encouraged to divulge whether they consider the sample to be "beautiful," briefly explaining why or why not. Repeat this procedure for the remaining five songs.

### Day 3

Prior to students' entering the classroom, the following information is written on the board.

1. "Zuni Sunrise," Zuni Native American folk song
2. "Banuwa," Liberian folk song
3. "Laredo," Mexican folk song
4. "Crescent Moon," Chinese folk song

#### MUSICAL ELEMENTS AND CHARACTERISTICS

- |                              |                                |
|------------------------------|--------------------------------|
| 1. tempo - fast/slow         | 4. style - singing/dancing     |
| 2. dynamics - strong/soft    | 5. meter - duple / triple      |
| 3. melody - smooth/ rhythmic | 6. emotional quality sad/happy |

Upon entering the classroom, students are seated and take out their music journals/learning logs and a pencil. Students copy the information on the first authentic folk song only, "Zuni Sunrise," the Zuni Indian folk song. The country or region of origin for this example is located on a world map and then the example is played on a CD player. After "Zuni Sunrise," the Zuni Indian folk song is played and students individually *brainstorm* personal reactions to the music in their journal. Students document the images and feelings evoked by the music by writing about the musical elements and characteristics which are listed on the board and previously discussed. Students are encouraged to divulge whether they consider the sample to be "beautiful," briefly explaining why or why not. Repeat this procedure for the remaining four songs.

At the conclusion of the journaling exercise, the class participates in a guided discussion, sharing and elaborating on the thoughts and opinions documented both in their journals and through group discussions on the first day. Their discussion is guided by the following questions: What specific musical concepts are found in the folk songs that may be characteristic of diverse cultures? Why do you consider these characteristics to be beautiful or not? How do the concepts differ from folksong to folksong? How is the music different from the music that you like? Why do you think that the people of another culture would find our music beautiful? Explain why.

Further discussion may be prompted by the following questions: How are the band arrangements studied different from the authentic folk songs arrangements? What unique instrumentation do you hear in the authentic versions?

After the guided discussion, students document in their journals their acquired knowledge of different cultural styles of music. Students recognize musical elements unique to particular areas of the world and make connections between the information they learned in performing and listening to folk songs and the characteristic nature of the music of varying cultures. Students demonstrate their understanding of the idea that the concept of beauty differs by culture and that tastes vary from person to person.

### **Sample Assessments**

#### **Formative**

Students are assessed through their individual and group brainstorming activities as well as the instructor-guided discussion. Students' understandings are assessed through his/her music journal entries at the conclusion of the lesson.

### **Resources**

*Accent on Achievement*, Book 1, John O'Reilly and Mark Williams

*Teaching Music through Performance in Beginning Band, Volume 1*

"African Folk Trilogy," Anne McGinty, Grade 1

"Hungarian Folk Round," Robert Garofalo/Garwood Whaley, Grade 1

*Teaching Music through Performance in Band, Volume 1, 2, 4*

"Korean Folk Rhapsody," James Curnow, Grade 2

"Americana Folk Suite," Barry Kopetz, Grade 3

"Two Hebrew Folk Songs," Norman Ward, Grade 2

"Russian Folk Fantasy," James Curnow, Grade 2

*World of Music*, Resource CD's, Grade 5

"Zuni Sunrise," Zuni Indian folk song, CD 1

"Banuwa," Liberian folk song, CD 2

"Laredo," Mexican folk song, CD 2

"Crescent Moon," Chinese folk song, CD 2

## SIXTH GRADE VOCAL LESSONS

### Sixth Grade Lesson (HP 1)

**Title** Characteristics of the Music We Sing!

**Time Frame** Rehearsal throughout semester and additional lesson material 15 minutes a day for 3 days.

**Overview** While rehearsing music for performance, students explore the distinguishing characteristics of styles across history and culture.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify distinguishing characteristics of musical styles representative of various historical periods and cultures.	M-HP-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Linking and Generating Knowledge, Citizenship

### Student Understandings

While preparing for a public performance, students classify the body of exemplary musical works to be performed by genre and style, and they present the characteristics which make it exemplary of that genre/style.

### Vocabulary

sacred, secular, Latin, vernacular, opera, oratorio

### Materials and Equipment

Blackline Master, "The Road to an Era."

RENAISSANCE: "Non Nobis, Domine" (unison and 2 part) by Wm. Byrd,

BAROQUE: "For Unto Us A Child is Born" (2 part) by G. F. Handel

CLASSICAL: "Soft Music Enchanting" from *The Magic Flute* (SA) by W.A. Mozart

ROMANTIC: "Marienwurchen" (unison) and "Sleep, Gently, Sleep" (Wiegenlied) (SA) by J. Brahms

### Prior Knowledge

Students have rehearsed the four assigned pieces. They understand the vocabulary words.

### Sample Lesson

#### Day 1

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to retrieve music folders, supplies, find seats, and check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises for eight minutes.

Students complete the worksheets using their music.

Lead a guided discussion about the answers on the worksheets.

1. How do we know which pieces are sacred and which are secular? What are clues that led to the final decision?
2. Of the sacred pieces, which is in Latin and which is in the vernacular?
3. If English is the vernacular of Handel's audience/performers, in what country do you think this piece was meant to be originally performed? (hint: The USA didn't exist as a country yet.)
4. How do we know that the Mozart piece is from an opera?
5. What specific words or phrases in the music led you to believe that the Brahms piece is more about nature than the other pieces?

Students store their worksheets and continue with the rehearsal/class schedule as posted on the board.

### *Day 2*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. They interpret and perform sight singing (rhythm and pitch) exercises for eight minutes.

Students retrieve the worksheets from the previous day. Based on the information from their worksheets and the previous discussion, students make inferences in the following questions:

1. What type of music was more prevalent in the Renaissance and Baroque Eras? Sacred or Secular?
2. What type of music was more prevalent in the Romantic and Classical Eras? Sacred or Secular?
3. In which of the "sacred" music eras was Latin used? When did the "vernacular" begin to be used in sacred music?
4. In which era do you believe "opera" was most popular?
5. In which era do we begin hearing more references to nature and the supernatural?

Students record their answers on the backs of their worksheets. Students continue with the rehearsal/class schedule as posted on the board.

### *Day 3*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises for eight minutes.

Students review the characteristics of each piece of music and how it is representative of its musical era before rehearsing each piece.

## Sample Assessments

### Formative

Student's understanding of vocabulary is assessed with the first worksheet with reinforcement during the guided discussion.

Multiple Choice/Matching:

Name the Era: (Renaissance, Baroque, Classical, Romantic)

1. Most sacred music in this era was written in Latin.
2. Sacred music written in the vernacular became prevalent in this era.
3. Opera was a very popular form of secular music in this era.
4. Secular music mostly referred to nature and the supernatural in this era.

### Resources

Killian, J., Daniel, D.H., & Rann, L. (1999). *Essential elements for choir, Teacher resource kit*. Milwaukee, WI: Hal Leonard.

Texas University Interscholastic League Prescribed Music List

The Louisiana Music Educators Association, [www.lmeamusic.org](http://www.lmeamusic.org)

#### RENAISSANCE:

"Non Nobis, Domine" (unison and 2 part) by Byrd, William and arranged by Wagner, published by Alfred Publishing (UIL PML Level 1)

#### BAROQUE:

"For Unto Us A Child is Born" (2 part) by Handel, G. F. and arranged by Stevens and Landes, published by SBW and Associates, Inc.

#### CLASSICAL:

"Soft Music Enchanting" from *The Magic Flute* (SA) by Mozart, W.A. and arranged by H. R. Wilson, *Choral Musicianship Series Book 1*, published by Silver Burdett, 1955.

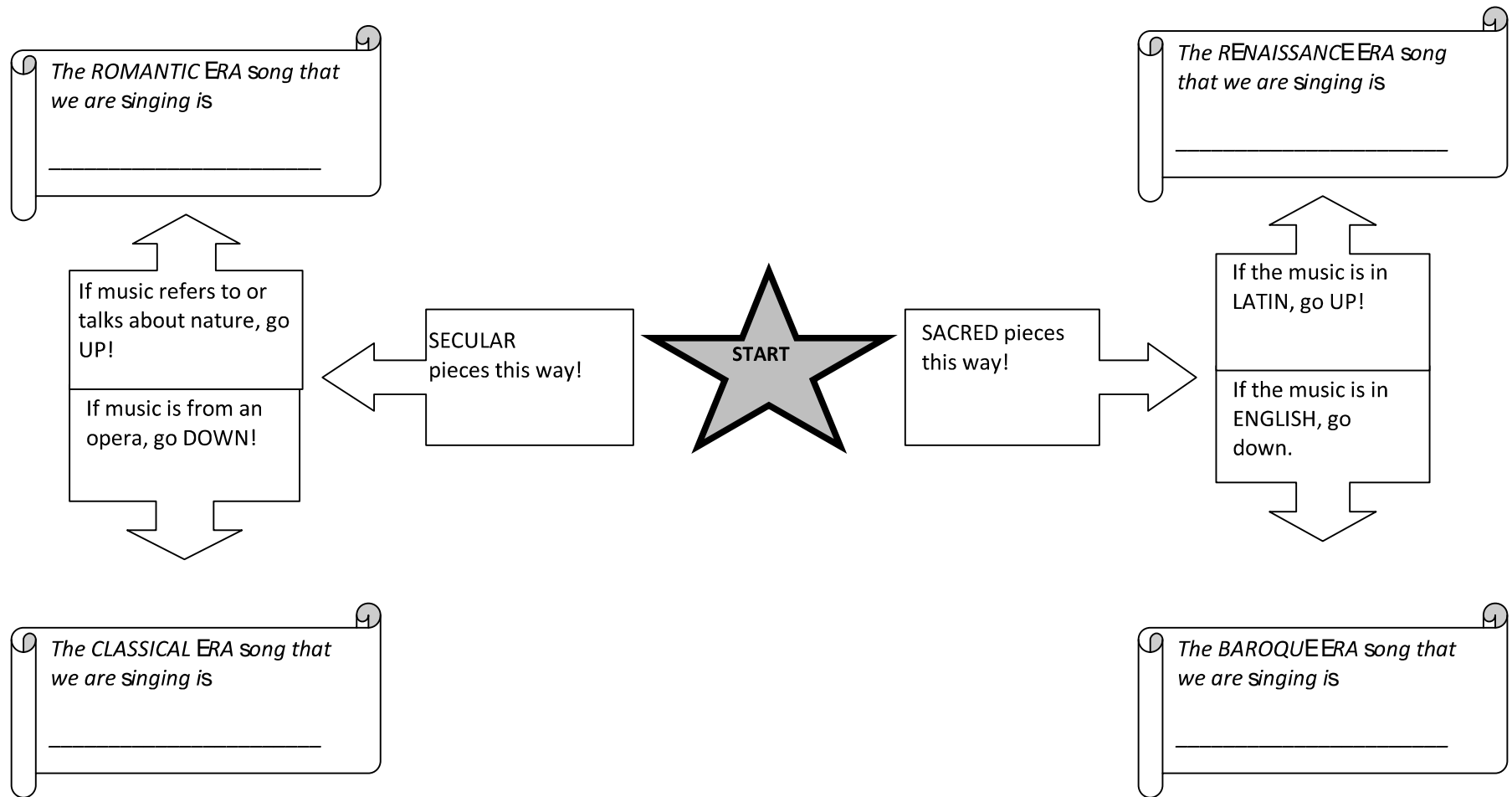
#### ROMANTIC:

"Marienwurchen" (unison) by Brahms, Johannes and arranged by Goetze, published by Boosey and Hawkes (UIL PML Level 1)

"Sleep, Gently, Sleep" (Wiegenlied) (SA) by Brahms, J. and arranged by Harris, published by Jenson Publications (UIL PML Level 1)

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class: \_\_\_\_\_

Where will the path of your song lead you? Of the following pieces: "Non Nobis Domine," "For Unto Us A Child is Born," "Soft Music Enchanting," and "Sleep, Gently, Sleep" (or "Marienwurmchem") start with "Non Nobis Domine." and answer the questions. When you get to the end of a path, write the name of the piece in the space provided. Repeat this for each musical selection



## Sixth Grade Lesson (CA 5)

**Title** What is Quality?

**Time Frame** Three sessions of 20 minutes each (not consecutive)

**Overview** While reviewing a performance, students employ vocabulary needed to apply criteria for evaluating the quality and effectiveness of music performances and compositions. They use the vocabulary to guide their listening and performing.

**Standards** Creative Expression, Critical Analysis

Arts Benchmarks	
Use appropriate criteria and expanded music vocabulary to evaluate the quality of music and performances.	M-CA-M5
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge

### Student Understandings

Students develop understanding enabling them to create performance adjudication forms employing such terms as tone, intonation, diction, technique, interpretation, attack and release, balance, blend, and musical effect. They create a composition adjudication form employing such forms as unity and variety, balance, craftsmanship, imagination, expressive characteristics, and musical effect. Students develop descriptors for excellent, good, and needs improvement.

**Vocabulary:** pitch, rhythm, balance, intonation, musical expression, diction, adjudication, adjudicator, stage presence, blend

### Materials and Equipment

Performance Evaluation Worksheet for 6<sup>th</sup> Grade Choir, paper and pencil white board/chalk board, poster boards, or overhead projector, recording of the students performing at a concert or similar venue; concert repertoire consisting of the following or something similar: "America the Beautiful" (2 part) by S. A. Ward, "Cripple Creek" (2 part) American Fiddle Tune, by E. Crocker, "Dreamer" (SSA) by J. Eilers, "The Drunken Sailor" (2 part) Sea Chantey by E. Crocker; additional suitable selections available on the Texas University Interscholastic League Prescribed Music List

### Prior Knowledge

Students have rehearsed and performed the selected music. Students have experience reading choral octavos.

## Sample Lesson

### Session 1: Pre-Concert

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises. Students respond to the following in small groups recording their answers on paper (8 minutes):

You have been asked to rewrite the adjudication form for your local choir festival. Which of the following criteria will you use to evaluate the performance of a choir? Choose those you think are the top six. (Note: some criteria are broad and include some of the more specific criteria.)

intonation, tone quality, stage presence, music selection, diction, balance, blend, pitch accuracy, rhythmic accuracy, musical accuracy, musical expressiveness

Small groups share their answers with the whole group as a teacher or student records the class's responses on the board, overhead, or poster paper (repeated criteria is marked with a star for importance). Once all groups have reported back, students review the "starred" criteria. Of all criteria listed, students choose the six most important. Students elaborate on the meaning of the chosen criteria. The six criteria are posted for the entire class to see. Continue with the rehearsal schedule as posted on the board with special attention given to the six criteria posted in the room.

(Students perform selections in a concert setting and are recorded whether video or audio.)

### Session 2: Post-Concert

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Students interpret and perform sight singing (rhythm and pitch) exercises.

Students each receive the "Performance Evaluation Worksheet for 6<sup>th</sup> Grade Choir." Students complete the boxes under "Musical Criteria" with the six criteria decided upon by the class in Session 1.

Students listen to or watch a recording of their performance. Students complete the worksheets by rating the performance and writing a justification for the rating. Once the rating and justifications are complete, students respond to the "Whole Group Improvement" and "Personal Improvement" sections. Lead a guided discussion as they share their worksheet responses with the whole class.

### Session 3:

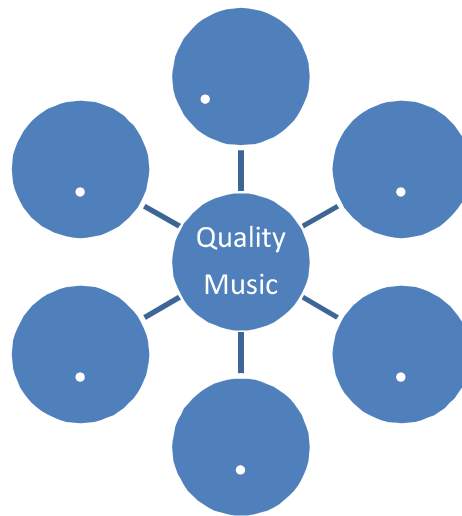
Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Students interpret and perform sight singing (rhythm and pitch) exercises.

Lead a guided discussion in response to the following question:

What is the importance of music selection in an adjudicated performance?



Students complete the following *graphic organizer* ([view literacy strategy descriptions](#)) identifying the characteristics of quality music appropriate for festival or formal concert performance in class or as a homework assignment:



Students continue with the rehearsal or class schedule as posted on the board.

### Sample Assessments

#### Formative

##### Session 2

In their learning logs, students construct responses to the following prompts:

How well did the performance criteria chosen by the class give a truly accurate assessment of the performance?

What criteria, if any, would you remove? What criteria, if any, would you add? Why?

##### Session 3

In class notebooks or portfolios, students respond to the phrase, "Perform quality music for a quality performance."

### Resources

"America the Beautiful" (2 part) by S. A. Ward, arranged by Joyce Eilers, and by Jenson Publications.

"Cripple Creek" (2 part) American Fiddle Tune, arranged by Emily Crocker and by Jenson Publications.

"Dreamer" (SSA) by Joyce Eilers and by Jenson Publications.

"The Drunken Sailor" (2 part) Sea Chantey arranged by Emily Crocker and by Jenson Publications.

Texas University Interscholastic League Prescribed Music List

Name: \_\_\_\_\_ Today's  
Date: \_\_\_\_\_

**Performance Evaluation Worksheet - 6<sup>th</sup> Grade Choir**

*Directions: Listen to a recording of one selection performed by your choir. Write the name of the selection and the date of the performance on the first line. Read the musical criterion listed in the box to the far left. Then, answer the questions based on what you hear in the recording.*

**Name of Recorded Selection:** \_\_\_\_\_

**Date of Recording:** \_\_\_\_\_

<b><u>Musical Criteria</u></b>	<b><u>Rating</u></b> <i>How well did the performance exhibit this criterion? (perfect, great, good, poor, not at all)</i>	<b><u>Justification</u></b> <i>What example, in the music, justifies your previous (rating) answer?</i>	<b><u>Whole Group Improvement</u></b> <i>If you were the director, what would you do to improve the performance of this musical criterion in the future?</i>	<b><u>Personal Improvement</u></b> <i>As a singer, what could you do on your own to improve the performance of this criterion in the future?</i>

## SIXTH GRADE INSTRUMENTAL LESSONS

### Sixth Grade Lesson (Level 2) (AP 4)

**Title** Creating Music Using Small Ensembles (Level 2)  
**Time Frame** 60 minutes  
**Overview** Students create and perform music using traditional musical instruments, folk instruments, and electronic technology.

**Standards** Creative Expression, Aesthetic Perception

Arts Benchmarks	
Demonstrate awareness of various traditional and technological options pertaining to creative processes in music.	M-AP-M4
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Students experience and understand the numerous options for creating and performing music. They use traditional instruments, including keyboards, to experience the creative process. When available, they use computer programs (e.g., *Finale*) to create and arrange music.

### Vocabulary

time signature, key signature, measure, clef, whole/half/quarter/eighth notes and rests, flat, sharp, natural, *crescendo*, *decrescendo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, *lento*, *andante*, *allegro*, *marcato*, *Staccato*, *espressivo*, *cantabile*, intonation, and *dolce*

### Materials and Equipment

solo and ensemble music (*Duets for All*, *Trios for All*, *Chamber Music*), computer, music writing software, tuner, instrumental method book (e.g., *Foundations of Superior Performance*)

### Prior Knowledge

Students use vocabulary words correctly. Students produce an excellent tone on their instruments. They possess basic knowledge of the computer keyboard. Students can determine whether their pitch is high or low to the tuner's pitch.

### Sample Lesson

Students demonstrate respectful and responsible citizenship by placing books and other materials outside the band set. Students prepare for the lesson by organizing their music with the "rehearsal order of music" posted on the board. When instructed, students assemble instruments. Students wait to play their instruments until instructed.

Students play an established warm-up routine such as a series of scales—Bb, Eb, and F concert, in quarter notes, one octave. Using F concert scale one octave, students play three whole notes slurred on F concert, quarter note = 80. Students *crescendo* from *piano* to *forte* on the first six beats and

*decreScendo* from *forte* to *piano* on the last six beats, using the proper posture and tone. Students perform aesthetically using intensity as a substitute for volume in the following way: *piano* - gentle conversation, as speaking to a baby in the middle of the night; *mezzo piano* - two people in a normal conversation; *mezzo forte* - trying to get someone's attention across the room, without yelling; *forte* - when you are annoyed at someone but are intense, not yelling. As students play their instruments, tone, embouchure and posture is monitored. Students repeat on one of the following scales: Bb, Eb, Ab, D, or C concert pitch. The warm-up process lasts ten to twelve minutes

Students are given two duets and two trios from *Duets for All*, *Trios for All*, or similar. Selections are limited to the keys that the students played during the warm-up. Divide the class into halves, the A part and the B part. The class plays one of the duets selected as the whole class. Students play a duet with the person sitting next to him/her—one playing the A part and one playing the B part. They determine which part they will play. Students are given five minutes to practice and discuss, adding dynamics to their ensemble in a cooperative learning style. This lasts eleven to fifteen minutes.

One duet from each section plays the ensemble as written, one group at a time. Through guided discussion, students who are not playing describe in their notebooks similarities in the music between a large ensemble (whole class) and a small ensemble (duet or trio). Students compare and contrast performances made from one group to another, using the vocabulary words in a *word grid* ([view literacy strategy descriptions](#)). This lasts eleven to fifteen minutes

Using the vocabulary words and in a guided discussion, students compose a four- to six-measure duet, for their instrument on staff paper provided. Select two students to use the computer to write their duets, using *Sibelius*, *Finale*, or similar. Allow eight to eleven minutes.

When completed, the students at the computer play on their instruments the two duets they have written for the class, using dynamics, tempo, and expression in their music. Students at the computer alternate each time the lesson is taught. This lesson is taught regularly until all students have an opportunity to use the computer.

## Sample Assessments

### Formative

Students construct responses to the following questions through guided discussion in their *learning log*:

How did the music differ when the whole class played and the two students played? How did adding dynamics to the music make it sound different? How did you feel when you played in a duet? How did playing as a whole class make you feel? When writing a duet, how did the elements of music help you? What do you think about the duet you wrote? How did the other duets written compare to your duet?

### Summative

Students keep a *learning log* to compare evaluations from one piece to another. With the principle that the elements of music exist whether the music is a solo, small ensemble, or full band or orchestra, students who are successful in a small group playing are more likely to be successful in a large group. As students write duets, they become more aware of the musical elements that comprise musical effect. Stressing experimentation with expression and dynamic markings makes students more aware of the markings “above and below” the notes.

## Resources

Wong, H. K. (1991). *The first days of school*. Sunnyvale, CA: Author.  
Stoutamire, B. & Henderson, K. *Duets for all*. Alfred Publishing.  
Stoutamire, B. & Henderson, K. *Trios for all*. Alfred Publishing.

Tempo and expression marks may be found at the following website:  
<http://library.thinkquest.org/15413/theory/expression.htm>

## Sixth Grade Lesson (HP 6)

**Title** The Universal Language

**Time Frame** 45 minutes

**Overview** While preparing a public performance consisting of music from the Americas and Western Europe, students identify and discuss universal themes, summaries of which may be used in program notes and announcements.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify and discuss ways in which universal themes are revealed and developed in the music of diverse cultures and time periods.	M-HP-M6
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Improvise or compose and perform written music.	M-CE-M3

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

While performing music of various historical periods and cultures, students demonstrate that music communicates universal human needs such as celebration, joy, mourning, and inspiration. Students recognize that particular music forms are influenced by the time and place where the music is developed. They describe the functions music serves, roles of musicians, and the conditions under which specific music is usually performed.

**Vocabulary:** major scale, minor scale, largo, finale

### Materials and Equipment

recordings of Dvorak's *New World Symphony* and Copland's "Old American Songs" and "Simple Gifts"

### Prior Knowledge

Students recognize spirituals and hymns such as "Amazing Grace."  
They are able to recognize major and minor scales.

### Sample Lesson

Upon entering the classroom silently, students will focus on the word "composer" posted on the board or projected onto the wall. Students will be asked to speculate on the meaning of the word and to list descriptors developed from students' input. This introduces the idea that composers use music as a means to communicate ideas, emotions, and feelings. The description is determined by many decisions the composer makes:

1. Will the piece be in a major or minor key?
2. Will the piece be fast or slow?
3. Will the piece use melodies that are familiar or novel?
4. Will the piece be strong or quiet?

Students focus their listening on the final movement of Dvorak's *New World Symphony*, asking them to listen for how Dvorak chose to answer the four questions above. Students are to suggest the "New World" that Dvorak was describing. Tell students that the piece was written in 1892 while Dvorak was visiting the United States and living in a Bohemian community in Iowa. (He was born in Bohemia which is now the Czech Republic.) Students then play the theme from the finale of Dvorak's *New World Symphony* (arranged by Andrew Balent).

Students are asked whether Dvorak decided to use familiar melodies in his new piece. They are led to focus on using familiar tunes as a way to describe the United States. The discussion is then led to how he influenced other composers to try the same method. Students listen to a recording of Aaron Copland's "Simple Gifts" or "Old American Songs" as another example of incorporating familiar melodies.

Students select a theme (joy, happiness, wonder, sensitivity, peace, etc.) that they would like to describe musically. They then give a title for the description and answer the four questions above. Each student announces the name of the new piece and plays or sings the student-improvised melody for fellow students.

### **Sample Assessments**

#### **Formative**

Ask students to select the new piece performed that best fits the title given the composition. In their class notebooks, students will describe the aspects of the melody that made the music descriptive. The descriptions and reflections become a part of the class notebook or portfolio.

### **Resources**

*Accent on Composers*, Althouse and O'Reilly, Alfred.

*Essential Elements, Book 2* – theme from *New World Symphony*.

*New World Symphony Themes*. Arranged by Balent, A. Carl Fischer Publisher.

## SEVENTH GRADE VOCAL LESSONS

### Seventh Grade Lesson (AP 6)

**Title** Performers and Audience

**Time Frame** Two 20-minute sessions

**Overview** Students develop an understanding of the complex interaction of the performers and audience, and how the specific requirements change for various performance venues and settings. Organized musical activities reflect knowledge of this interaction.

**Standards** Creative Expression and Aesthetic Perception

Arts Benchmarks	
Demonstrate and discuss behavior appropriate for various musical environments.	M-AP-M6
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Citizenship

### Student Understandings

Students understand the behaviors necessary to enhance the quality and effectiveness of their own performances and develop specific criteria appropriate for developing that behavior in themselves and their audiences. They understand performer and audience behavior required by both excellent performance and respectful citizenship. Sensitivity to performance context is developed through examining such occasions as parades, athletic events, solemn (worship) venue, dance, or concert settings.

**Vocabulary:** movement, intermission, podium

### Materials and Equipment

teacher-made programs, handout - *The Ten Rules of Concert Etiquette (For Adults)*, handout - *The Ten Rules of Concert Etiquette (For Students)*, overhead projector with blank slide and marker

### Prior Knowledge

Students demonstrate a basic understanding of concert etiquette from the perspective of audience and performer.



## Sample Lesson

### Day 1

Students enter the room and take their seats silently. Once all are seated, students participate in a discussion including responses to the following:

- ☐ We have a concert scheduled for (date). What is the difference between singing our music in class and singing in a concert?
- ☐ Why does an audience attend a concert?

Discussion emphasizes the fact that the audience and performer are both essential elements of the concert. The ensemble is made of individuals who depend upon each other while the ensemble and audience depend upon each other to make a concert. Each individual is important to the whole and deserves respect.

At the teacher's direction, students discuss concert etiquette from the perspective of the performer as well as the audience. Topics should include:

- ☐ Entering and leaving the stage or risers
- ☐ Podium
- ☐ Composure (where to look, how to stand, what to do with hands, etc.)
- ☐ Acknowledgment of applause
- ☐ Appropriate times to enter and leave auditorium
- ☐ Talking
- ☐ Applause, standing
- ☐ Differences between behavior at a choral concert and at other types of concerts

Copies of *The Ten Rules of Concert Etiquette (For Adults)* (MENC, 2007) are distributed to students. This handout is available at <http://www.menc.org/resources/view/rules-for-concert-etiquette>. Students briefly discuss the rules. They take the handouts home to discuss with adults in their homes. They compile a checklist of appropriate behaviors for the audience and performers. The checklist is recorded in two columns on an overhead projector. Suggested items are:

#### Audience

1. Entered the room quietly
2. Entered the room at the right time
3. Applauded at the right time
4. Did not talk during the performance
5. Remained seated throughout the performance
6. Dressed appropriately for the event
7. Showed respect for the performers

#### Performers

1. Entered and left the stage or risers appropriately
2. Appropriately acknowledged the audience
3. Focused attention on the director
4. Used silence effectively during the performance
5. Dressed appropriately for the event
6. Showed respect for the audience

### Day 2

Using music that students have been preparing for performance, students present a mini-concert for members of another ensemble from the same school (a choir from a different level, band, or orchestra). If another ensemble is not available, the class can be split into two small choirs. The students in turn listen to a mini-concert presented by the other ensemble. Each student has the opportunity to be a

performer and a member of the audience. As many aspects as possible of a formal concert are utilized, including:

- ☐ Programs are distributed
- ☐ Lights give signal to enter the auditorium
- ☐ Audience enters auditorium
- ☐ Performers enter the stage area from offstage
- ☐ Multi-movement piece
- ☐ Intermission

After the mini-concert, the checklist created in *Day 1* of this lesson is displayed on the overhead projector. Students conduct a peer/self-evaluation of their behavior using the checklist as a guide.

### **Sample Assessments**

#### **Formative**

Students and teacher monitor student responses to class discussion for understanding. They monitor student behavior during the mini-concert. A T-chart of + and – is constructed on overhead or board and entered in student notebooks.

#### **Summative**

Students conduct a peer/self-evaluation of their concert behaviors. These become a chart describing **supportive** audience and performer behaviors for classroom posting.

### **Resources**

MENC. (2007). MENC presents... Rules for concert etiquette. Retrieved February 6, 2009, from <http://www.menc.org/resources/view/rules-for-concert-etiquette>

## Seventh Grade Lesson (AP 4)

**Title** Creating Music

**Time Frame** Two 45 minute lessons

**Overview** Students create and perform music using voice and electronic technology.

**Standards** Creative Expression and Aesthetic Perception

Arts Benchmarks	
Demonstrate awareness of various traditional and technological options pertaining to creative processes in music.	M-AP-M4
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4

**Foundation Skills** Communication, Problem Solving, Linking and Generating Knowledge

### Student Understandings

Students experience and understand the numerous options for creating and performing music. They use traditional instruments, including keyboards, to experience the creative process. When available, they learn to use electronic (computer) programs to create and arrange music.

**Vocabulary:** anacrusis or pick-up note, pentatonic scale, *ostinato*

### Materials and Equipment

keyboard or piano, dry-erase board with staff, computer equipped with projector, microphone, piano-style keyboard (optional), and Cakewalk Music Creator software or similar software such as a Mac with Garage Band software

### Prior Knowledge

Students are able to use a standard system for rhythmic syllables such as “ta ta ti ti ta” or “one two three and four.” Students are able to use a standard system for naming scale tones such as *solfege* or numbers. Students have experience singing and creating *ostinati*.

### Sample Lesson

Students enter the room in an orderly fashion and are seated. Students find the following rhyme displayed on the board:

“I went down to the pizza shack.  
I picked up my pizza and I came right back.  
Mama opened the box and said ‘something’s wrong.  
Half of this pizza is already gone.”

(Enough space should be left between the lines to add notation.)

Students warm up using a pentatonic scale.

Students respond to the question, “What are some things we would need to do to set this rhyme to music?” As students use *brainstorming* to identify elements of setting the rhyme to music, list the elements on the board. Through class discussion, the elements are arranged into a *process guide* ([view literacy strategy descriptions](#)) containing the following steps:

1. create a rhythm to fit the words
2. set rhythm to syllables such as “ta ta ti ti ta” or “one two three and four”
3. notate the rhythm
4. create a melody to fit the words and rhythms
5. set melody to solfege syllables or numbers
6. notate the melody
7. perform the music

Students are asked to think of a rhythm that fits the first line of the rhyme. After students visualize this for about a minute, volunteers say the verse in rhythm. As a group, the class decides on the rhythm it likes best. Lead them to use syllables such as “ta ta ti ti ta” or “one two three and four.” Students dictate the rhythmic notation for the line. Write the notation on the board above the words. Students speak the line in unison and check the notation for accuracy. Using the same method as for line one, students notate the rhythms for lines two through four individually. Once all lines are notated, students speak the entire rhyme in rhythm, checking for accuracy and making changes as needed.

Students sing a [pentatonic](#) scale beginning on “C” (C, D, E, G, A). Students are asked to think of a melody that fits the words and rhythm of the first line, only using the notes of the pentatonic scale. After students have one to two minutes, volunteers sing their melodies. Students check the melodies to ensure that they (a) fit the rhythm and words, and (b) only use the notes in the “C” pentatonic scale. As a group, the class decides on the melody it likes best.

A new file is open in Cakewalk Music Creator with two audio tracks and two MIDI tracks. The MIDI tracks are set to staff view. The projector is turned on for the students to see.

Students dictate the melody using *solfege* syllables, numbers, or note names. Students translate the syllables into note names, if needed. Enter the notes into the first MIDI track in Cakewalk Music Creator using a piano-style keyboard or mouse. Students sing the first line and check the notation for accuracy. Students listen to the MIDI track and further check for accuracy as well as desirable instrument, dynamic, and tempo settings. Using the same method as line one, students notate the pitches for lines two through four individually. Once all lines are notated, students listen to the entire melody played on the computer, checking for accuracy and making changes as needed.

With “record” turned on for the first audio track in Cakewalk, students sing the entire composition into the microphone along with the MIDI track.

Students review the steps used in the *process guide* and listen to the finished product.

Students respond to the question, “How would the process be similar or different if we wanted to add harmony to our composition by adding an *ostinato*?” Through class discussion, students discover that the process is the same, except that step 1 can be omitted if no pre-selected text exists, and that an additional step, add text, can be added before the final step if text is desired. Students are given one or two minutes to create a one or two-measure *ostinato*, still using the notes from the “C” pentatonic scale. Volunteers sing their *ostinati* and the class decides which are used. In the same manner as before, notation for the *ostinato* is entered into the second MIDI track and the *ostinato* is sung into the second audio track.

Students review the steps used in the *process guide* and listen to the finished product.

### Sample Assessments

#### Formative

Students and teacher monitor accuracy throughout the process.

#### Summative

Students and teacher check final notation and performance for accuracy using the criteria developed in the process guide.

### Resources

Cakewalk Music Creator Web page including help forums:

Twelve Tone Systems. (2008). *Cakewalk Music Creator 4*. Retrieved March 25, 2008, from

<http://www.cakewalk.com/products/MusicCreator/default.asp>

Sample of a pentatonic scale is at the following link:

<http://www.louisianaschools.net/lde/saa/2883.html>

Pentatonic scale



## Seventh Grade Lesson (HP 6)

**Title** The Universal Language

**Time Frame** 4 days, 30-45 minutes each day (includes rehearsal)

**Overview** While preparing a public performance consisting of music from the Americas, Western Europe, and South Africa, students identify and discuss universal themes, summaries of which are used in program notes and announcements.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify and discuss ways in which universal themes are revealed and developed in the music of diverse cultures and time periods.	M-HP-M6
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

While performing music of various historical periods and cultures, students demonstrate that music communicates universal human needs such as celebration, joy, mourning, and inspiration. They are able to describe the functions music serves, roles of musicians, and the conditions under which specific music is usually performed.

**Vocabulary:** culture, folk song

### Materials and Equipment

performance repertoire, consisting of folk songs, from various cultures; suggestions are as follows:

- “All Through the Night” (unison) Welsh folk song by Althouse, Jay
- “All Through the Night” (2 part, SSA, or SAB) Welsh folk song by Schram, Ruth
- “Siyahamba” (unison) South African folk song by Albrecht, Sally K.
- “Siyahamba” (2 part or SAB) South African folk song by Moore, Donald
- “The Water is Wide” (unison) America folk song by Althouse, Jay
- “The Water is Wide” (SSA or SAB) American folk song by Hayes, Mark
- “Ma Bella Bimba” (unison) and (2 part and SAB) Italian folk song by Moore, Donald
- “De Colores” (unison) and (2 part/SSA or SAB) Mexican folk song by Poorman, Sonja
- 

### Prior Knowledge

Students have rehearsed the concert repertoire. Students understand the vocabulary words.

## Sample Lesson

### Day 1

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises.

On a piece of paper or in a notebook, students respond to the following (answers should NOT include music that is being rehearsed in class):

What do you think was the first song you ever heard as a baby? Did someone sing it to you?

Name one song that expresses celebration or joy. It can be sacred or secular. How old were you when you first heard it? Where did you hear it?

Have you ever heard a sad song about love? Where did you hear it? On the radio, CD, etc.?

What is it about?

What is your favorite dance song? Why?

Do you know any songs about the glory of nature (or the environment)? Is it a popular song or a folk song?

Students continue with the rehearsal/class schedule as posted on the board.

### Day 2

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. They sight sing (rhythm and pitch) selected exercises.

Students complete a *SQPL* (student questions for purposeful learning) ([view literacy strategy descriptions](#)) using the following thought-provoking statement which is written on the board:

“EVERY culture around the world composes music for the same reasons.”

Students turn to a partner and think of two good questions in response to this statement. As students respond, the questions are posted on the board. Repeated questions are marked to signify that it is an important question.

Students rehearse “All Through the Night” paying extra attention to the lyrics. Then, lead a guided discussion about the origins of the following five choral pieces, starting with “All Through the Night.” Students should listen for answers to their questions during the discussion. As content is discovered, the students discuss with their partners which questions could be answered, then volunteer to share their answers. Students record their answers in their notebooks for later study.

What is this song about?

Why do you think it was written?

What is its original intended purpose (lullaby, Christmas lullaby)?

What lullabies do you know or have heard?

Do you think other cultures have lullabies?

Students rehearse “Siyahamba” paying close attention to the English translation and the upbeat rhythms.

What is this song about?

Why do you think it was written?

What is its original intended purpose (rejoicing, worship, joy, celebration)?  
What songs do you know or have heard that are similar in meaning and purpose to this song?  
Do you think other cultures have songs of this nature?  
What similarities or differences might they have (different religions, faiths, different expressions of celebrations)?

The SQPL statement and response questions stay on the board for the discussion to be continued at the next class meeting. Students continue with the rehearsal/class schedule as posted on the board.

### *Day 3*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises.

Students review the SQPL statement on the board and the questions they developed.

Students rehearse “The Water is Wide,” paying extra attention to the lyrics and the tempo. Then, lead a guided discussion about the origins of “The Water is Wide.” Students listen for answers to their questions during the discussion. As content is discovered, the students discuss with their partners which questions could be answered, then volunteer to share their answers. Students record their answers in their notebooks for later study.

What is this song about?  
Why do you think it was written?  
What is its original intended purpose (love, disappointment in love, etc.)?  
What songs do you know or have heard that are similar in meaning and purpose to this song?  
Do you think other cultures have songs of this nature? Is “love” a universal theme?

Students rehearse “Ma Bella Bimba.” Students should pay extra attention to the meaning of the words and how the rhythms and melody complement the meaning of the words.

What is this song about?  
Why do you think it was written?  
What is its original intended purpose (dance, celebration of dance, honor of a girl, etc.)? What songs do you know or have heard that are similar in meaning and purpose to this song?  
Do you think other cultures have songs of this nature? What similarities or differences might they have?

Students rehearse “De Colores.” Students should pay extra attention to the meaning of the words.

What is this song about?  
Why do you think it was written?  
What is its original intended purpose (rejoicing, worship, joy, celebration, praise of nature)?  
What songs do you know or have heard that are similar in meaning and purpose to this song?  
Do you think other cultures have songs of this nature?  
What similarities or differences might they have?



#### *Day 4*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to retrieve music folders and supplies, find seats, and check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training.

Lead sight singing (rhythm and pitch) exercises.

In groups, students research and prepare a presentation of each concert selection that answers the following questions:

In what country did this song originate?

What is its original language?

Who wrote or first published the song?

When is it determined that the song was written?

What other information did you find about this song that might interest an audience?

#### **Sample Assessments**

##### **Formative**

Students construct short answer responses to the following questions and participate in oral assessment before placing in class notebooks or portfolios:

Do different cultures have similar themes in their music?

What are some of the themes that are common in music of different cultures?

Why are these themes common?

What are some other themes that might inspire composers to write? Can you think of any examples of music that relate to those themes?

Is our SQPL statement completely true, mostly true, or untrue?

## Resources

Althouse, J. (1999). *Ready to Sing folksongs*. Alfred Publishers.

Additional information for this lesson may be found at the following links.

<http://www.contemplator.com/folk.html>

<http://www.contemplator.com/folkmid.html>

<http://www.scouting.org.za/songs/southafrican.html>

<http://en.wikipedia.org/wiki/siyahamba>

[http://en.wikipedia.org/wiki/De\\_Colores](http://en.wikipedia.org/wiki/De_Colores)

Performance repertoire, consisting of folk songs from various cultures, such as:

“All Through the Night” (unison) from *Ready to Sing Folk Songs*, Welsh folk song arranged by Althouse, Jay and by Alfred Publishing.

“All Through the Night” (2 part, SSA, or SAB) Welsh folk song arranged by Schram, Ruth Elaine and by Alfred Publishing.

“Siyahamba” (unison) from *Ready to Sing Folk Songs*, South African folk song arranged by Albrecht, Sally K. and by Alfred Publishing.

“Siyahamba” (2 part or SAB) South African folk song arranged by Moore, Donald and by Alfred Publishers.

“The Water is Wide” (unison) from *Ready to Sing Folk Songs*, America folk song arranged by Althouse, Jay and by Alfred Publishing.

“The Water is Wide” (SSA or SAB) American folk song arranged by Hayes, Mark and by Alfred Publishers (SAB version UIL PML Level 2)

“Ma Bella Bimba” (unison) from *Ready to Sing Folk Songs*, Italian folk song arranged by Moore, Donald and by Alfred Publishing.

“Ma Bella Bimba” (2 part and SAB) Italian folk song arranged by Moore, Donald and by Alfred Publishing.

“De Colores” (unison) from *Ready to Sing Folk Songs*, Mexican folk song arranged by Poorman, Sonja and by Alfred Publishing.

“De Colores” (2 part/SSA or SAB) Mexican folk song arranged by Poorman, Sonja and by Alfred Publishing.

## Seventh Grade Lesson (AP 1)

**Title** Music Quality

**Time Frame** 30-60 minutes a day for two days (no less than one week apart)

**Overview** Students develop criteria to describe the quality of musical compositions and apply the criteria to live and recorded performances, including their own.

**Standards** Creative Expression and Aesthetic Perception

Arts Benchmarks	
Understand and apply expanded music vocabulary to describe aesthetic qualities of musical compositions.	M-AP-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2

**Foundation Skills** Communication, Problem Solving

### Student Understandings

In order to understand the concept, students develop the vocabulary of aesthetics to judge the quality and effectiveness of a music composition. Students apply criteria appropriate to the style of the music and offer suggestions for improvement.

**Vocabulary:** rhythm, meter, beat, strong beat, texture (thick/thin) articulation, timbre, range, tempo, moderate

### Materials and Equipment

choral pieces to be performed in a concert/festival setting, such as: “All Through the Night” (SAB, grade 1) by J. Eilers, “Didn’t My Lord Deliver Daniel” (SAB, grade 1) by R. Emerson, “Jesu, Joy of Man’s Desiring” (SA, grade 1) by J.S. Bach, “Something Told the Wild Geese” (SA, grade 1) by S. Porterfield; recording of the selection performed by the students in a concert setting; computer or music/video player to play the recording for the entire class; Blackline master – performance evaluation worksheet for 7<sup>th</sup> grade choir; poster boards and markers

### Prior Knowledge

Students understand the vocabulary words. They participate in the rehearsal and performance of the selected pieces.

### Sample Lesson

#### PRE-PERFORMANCE DAY

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises accurately and artistically.

Students are given the assigned octavo for the first time. Students respond in small groups to the following questions:

In what ways does a composer write expression into a piece of music?

What feelings should the performance of this selection evoke in an audience?  
What knowledge enables you to predict how the audience will respond to a piece of music before you, as a performer, ever hear it?  
What skills do professional musicians who have studied music use to predict an audience's reaction to a piece of music by reading and studying it and NOT hearing it performed?

Students receive copies of “Predicting the Performance for 7<sup>th</sup> Grade Choir” blackline master. In small groups, the students answer the pre-performance questions using their music as a guide. The small groups report back to the class and teacher. Students participate in an eight-minute guided discussion about their predictions. Students save their work or return to the teacher for redistribution later.

Students continue with the class/rehearsal schedule as posted on the board.

#### POST-PERFORMANCE DAY

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and/or rehearsal schedule on the board. Students participate in warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. Students sight sing (rhythm and pitch) exercises accurately and artistically.

Students respond to the following questions in small groups:

How well do you remember our predictions for the performance of this song?  
What feelings should the performance of this selection evoke in an audience?  
What knowledge enables you to predict how the audience will respond to a piece of music before you, as a performer, ever hear it?

Students receive their original blackline masters.

Students listen to a recording of their performance of the assigned piece in a concert setting. Listening emphasis is placed on the criteria listed on the master. Students are given eight minutes to begin writing after the recording is complete. Students should write what they remember first and skip sections for which they do not have an answer yet. The recording is played again and the students are given another eight minutes to complete the worksheets. Additional listening time may be needed.

Lead a guided discussion about the selection heard and the criteria addressed.

#### Sample Assessments

##### Formative

Students interpret expanded music vocabulary in the sheet music being rehearsed through responding to questions on the worksheets.

Students apply expanded music vocabulary when performing the music. A short reflection is placed in their *learning logs* ([view literacy strategy descriptions](#)) and discussed. Students use the music vocabulary describing aesthetic qualities when responding to post-performance questions.

## Resources

The *Louisiana Music Educators' Association Handbook* is posted on this website and includes criteria and a grading rubric for choirs participating in the LMEA Large Ensemble festivals. [www.lmeamusic.org](http://www.lmeamusic.org)

The Texas UIL Prescribed Music List is recognized as an accepted source of quality choral music by the *Louisiana Music Educators Association*. [www.uil.utexas.edu/music/pml.html](http://www.uil.utexas.edu/music/pml.html)

Choral pieces to be performed in a concert/festival setting, such as:

“All Through the Night” (SAB, grade 1) arranged by J. Eilers by Jensen

“Didn’t My Lord Deliver Daniel” (SAB, grade 1) arranged by R. Emerson by Jensen

“Jesu, Joy of Man’s Desiring” (SA, grade 1) by J.S. Bach, arranged by P. Liebergen by Carl Fisher.

“Something Told the Wild Geese” (SA, grade 1) arranged by S. Porterfield by Heritage Music Press.

Student Name: \_\_\_\_\_

**Part I directions:** Before hearing, singing, or performing the music of the assigned choral piece, study the sheet music (octavo) carefully. Using the music as a guide, predict the answer to the “Pre-Performance Question.” Do not write in the Part II section.

**Part II directions:** After ample rehearsal, listen to a recording of our group singing the assigned choral piece. Read and answer the “Post-Performance Question.” Once completed, respond to the questions at the bottom of the page.

Category	PART I: PRE-PERFORMANCE		PART II: POST PERFORMANCE	
	Pre-Performance Question	Prediction	Post-Performance Question	Actual Outcome
Tempo	Will this piece be performed at a fast, moderate, or slow tempo?		Was this piece performed at a fast, moderate, or slow tempo?	
Rhythm	How many beats per measure are there throughout the piece?		How many beats per measure do you feel when listening to the piece?	
Time Signature	Are there any meter changes?		Does it feel or sound like there are any meter changes? If so, where?	
Meter	Which is the “strong” beat throughout the piece? (beat 1,2,3,etc)		Which beat feels like the strongest beat in each measure?	
Texture	Would you describe the composition of this piece as thick or thin?		Did this piece sound thick or thin in the performance?	
Articulation	Will this song be performed “detached” or “smooth & connected”?		Was this song performed “detached” or “smooth & connected”?	
Timbre	Is the range of this piece generally high, medium, or low?		Did the range of this piece sound generally high, medium, or low?	

#### PART II, CONTINUED

1) Which predictions “came true”?

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2) Which predictions did not? Why? Was your prediction incorrect or was there something lacking in the performance?

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## SEVENTH GRADE INSTRUMENTAL LESSONS

### Seventh Grade Lesson (AP 6)

**Title** Performers and Audience

**Time Frame** 30 minutes

**Overview** Students develop an understanding of the complex interaction between the performers and audience and how the specific requirements change for various performance venues and settings. Organized musical activities reflect the knowledge of this interaction.

**Standards** Creative Expression, Aesthetic Perception

Arts Benchmarks	
Demonstrate and discuss behavior appropriate for various musical environments.	M-AP-M6
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Students understand the behaviors necessary to enhance the quality and effectiveness of their own performances and develop specific criteria appropriate for developing that behavior in themselves and their audiences. They understand performer and audience behavior required for both excellent performance and respectful citizenship. Sensitivity to performance context is developed through examining such things as parades, athletic events, solemn or worship venues, dance performances, or concert settings.

### Vocabulary

applause, theater, concert program, repertoire, soloist, intermission

### Materials and Equipment

[MENC "Concert Etiquette Page,"](#) printed concert programs for students, and a classroom rearranged into theater seating (in rows and aisles)

### Prior Knowledge

Students are familiar with citizenship vocabulary, performer's vocabulary, and audience vocabulary.

### Sample Lesson

Offer a solo performance for the class. Select five or six students to serve as ushers and asks them to "seat" fellow students as concert guests and to distribute programs. Perform a recital of three or four short pieces and include both appropriate and inappropriate behavior in the performance. Following the performance, divide the class into small groups. They prepare questions about whether proper etiquette was demonstrated by the audience and the performer. Students respond to the question, "How does performance behavior contribute to the enjoyment and value of the performance?" Select a group to be the *know-it-alls* ([view literacy strategy descriptions](#)) from the local newspaper who are

writing a review of the performance. Other groups ask questions of the *know-it-alls*, who confer with each other before responding.

Students are encouraged to ask both factual and opinion questions about the performance.

An extension of the lesson would involve a second performance by a guest or the students. Explain that the setting for the performance is a public location (church, synagogue, live TV or radio performance, etc.). The audience is encouraged to exhibit both proper and improper behaviors. The same process of group questions regarding proper etiquette of the performer and audience is undertaken. This time the *know-it-alls* are cast as relatives or parents of the performer(s).

These two scenarios might be replayed with students who are preparing for solo and ensemble festivals rather than the teacher or another adult.

### **Sample Assessments**

#### **Formative**

Using the "MENC Etiquette Rules," distribute a review check-sheet for students to complete regarding desired characteristics of performer and audience behavior. Indicate that a performer sheet will be used for student performances during the year. These sheets are maintained in a portfolio for review during the year by the student and teacher.

### **Resources**

This site provides standard accepted practices of music educators regarding concert etiquette, as well as sample guidelines:

<http://www.menc.org/resources/view/rules-for-concert-etiquette>



## Seventh Grade Lesson (HP 4)

**Title** Musicians' Careers in Local and World Cultures

**Time Frame** 60 minutes

**Overview** Through examination of exemplary compositional and performance elements, students explore careers of musicians by comparing these across various cultures.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Describe careers for musicians and compare the roles of musicians in various cultures.	M-HP-M4
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Through examination of musical elements, instruments, technology, and media, students examine the roles and conditions under which musicians perform in various cultures. Students examine at least three roles (e.g., military musician, jazz musician, composer) musicians play in at least three distinct cultures. Similarities and differences in cultures/roles are developed.

**Vocabulary:** copyright, censorship, scenario

### Materials and Equipment

computer with projector or other means of displaying brochure in PDF, handouts: *Scenarios* (blackline master) and handouts: *Careers in Music*

### Prior Knowledge

Students are familiar with some musical styles from non-Western traditions. They are familiar with some cultures other than their own having listened to one of the following "[Kaa Fo](#)" (Ghana Cradle Song), "[Bata Drums: for Egungun](#)," "[Royal Drums of the Abatusi](#)," or similar and "[Dippermouth Blues](#)," "[New Orleans Function](#)," "[Sugar Foot Stomp](#)," or similar.

### Sample Lesson

Students enter the room silently and find page one of the brochure *Careers in Music* (MENC, 2001) displayed on a projector. Once all students are seated, students respond orally to the question, "Have you ever thought about a career in music?"

Using the brochure as a guide, students discuss careers in music in the areas of worship, education, and the recording industry. Special attention is paid to attributes and qualifications of those in these careers. After careers have been discussed, students respond to the statement and questions: "One of our selections is based on a Ghanaian carol. What do you know about the culture of Ghana? Can you think of any ways these careers might be different for someone living in Ghana or another part of the world?"

Students participate in a discussion of cultural issues that impact one's opportunities to participate in a career in music. The following points are included in the discussion:

- Cultural views on ownership of music
  - Many cultures, including some American Indian and African cultures, have views of ownership of music that are vastly different from those of Western European traditions.
- Method of delivery
  - The way music is “consumed” can vary from culture to culture (live, recorded, street performance, concert, worship, etc.).
- Recognition and enforcement of copyright
  - Some governments and cultures do not enforce or respect copyright. Examples can include foreign governments as well as many within our own borders. This can impact the profits of the copyright holder.
- Government or religious leaders’ control, societal norms
  - Censorship
  - Ownership of media outlets
  - Gender, racial, or other bias

With the class divided into four groups, each group focuses on one scenario. Students compare selected occupations in music in the United States with the same occupations in the society described in the handout (*Activity 1 blackline master*). Students use the handout to record their responses, and the brochure *Careers in Music* (MENC, 2001) as a guide, and are encouraged to consider the qualifications, training, *etc.*, in their selections.

A representative of each group shares the group’s scenario and responses with the class for discussion. Students compile a summative report of their findings, opinions, and preferences. This should be approximately seven minutes each.

As students continue to prepare “Dixieland Ramble” arranged by Eric Osterling, they are encouraged to reflect on the culture from which the music came.

## Sample Assessments

### Formative

Students respond and contribute to class discussion to develop understanding. Students respond to *Scenarios* handouts for inclusion in class folder and/or portfolio.

## Resources

Careers in Music PDF can be found at:

MENC. (2001). *Careers in music*. Retrieved January 3, 2008, from <http://www.menc.org/careers/>

Additional information on careers in music can be found at:

MENC. (2007). *Dictionary of music careers*. Retrieved February 6, 2009, from <http://www.menc.org/careers/view/career-center-career-glossary>

MENC. (2007). *Careers in music: Start your career on the right note!* Retrieved January 3, 2008, from <http://www.menc.org/careers/>

PDF located at <http://www.menc.org/careers/>

Handouts: *Scenarios* (blackline master) and handouts: *Careers in Music* located at <http://www.menc.org/careers/>

The following websites contain information and sound files of the music mentioned in this lesson.

[http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1\\_t3](http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1_t3)

[http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1\\_t5](http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1_t5)

[http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1\\_t23](http://www.neajazzintheschools.org/listen/listenpop.php?tk=cd1_t23)

<http://www.redhotjazz.com/kingocjb.html>

<http://www.smithsonianjazz.org/class/armstrong/kit/kit.asp>

## Seventh Grade Lesson (CA 2)

**Title** Music Events and Elements

**Time Frame** One Day, 45- 60-minute period

**Overview** While studying sight reading procedures, students describe musical events in terms of *meter, tempo, rhythm, pitch, melody, harmony, dynamics, articulation, and expression*.

**Standards** Creative Expression, Critical Analysis

Arts Benchmarks	
Identify and describe music events (e.g., entry of an instrument, meter change, return of refrain) while listening to a work.	M-CA-M2
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2

**Foundation Skills** Communication, Linking and Generating Knowledge

### Student Understandings

While studying sight reading procedures, students understand and apply elements and events in music. They explore and discuss meter, tempo, rhythm, melody, pitch, dynamics, articulation, and expression and develop appropriate vocabulary.

**Vocabulary:** meter, tempo, rhythm, melody, harmony, pitch, dynamics, articulation and expression, repeat, coda, fermata

### Materials and Equipment

black line master "Sightreading Room Procedures," music selection which is at an appropriate level, musical terms dictionary, tape recorder

### Prior Knowledge

Students have fundamental knowledge of the vocabulary words and possess intermediate playing ability on their instruments.

### Sample Lesson

Prior to students' entering the classroom, the band room is set for the incoming class. The selected sight reading piece is placed face down on the students' stands.

Students enter the classroom silently, are seated in the daily band set, and are immediately instructed not to look at the music which was placed on their music stands. After announcements and roll call, one black line master, "Sightreading Room Procedures," is distributed to each student. They read silently while the teacher reads aloud. Students are dismissed by rows to retrieve their instruments.

Following daily warm-up procedures, students are instructed to place their instruments in rest position (in their laps) and then turn over the music on their stands and silently study it. They identify musical elements of the piece. Students are allowed to describe the elements with minimal input, but if necessary, can be prompted with the following questions: What is the meter? What is the tempo and probable style of the piece? Are there any tempo changes? What words are used to describe the tempo

or tempo changes and what do they mean? What is the key signature? Are there accidentals? What types of note values are utilized in the piece? Are there any unusual or repeating rhythms? What articulations are utilized in the piece? Are there any repeating articulations? What are the dynamics? Are there any dynamic fluctuations? What are the words used to describe dynamic changes and what do they mean? What is the “road map” of the piece? Are there repeats? First and second endings? A coda skip? Which section of the band appears to have the melody? Harmony? Bass line? Does the melody stay the same throughout the piece or does it change in some way? How does the piece end? Is there a fermata at the end of the piece?

A music dictionary is available in the event that it is necessary for students to look up specific terms from the music.

After the discussion, students place their instruments in fingering position in preparation for a “sing and fing.” While fingering their instruments, the class “sings-through” the piece using the “doo” or “tah” syllable, depending on the style of the piece. Students sing pitch and rhythms as accurately as possible and count rests where appropriate. The percussion uses the sound their instruments make to designate rhythms such as “tap” for the snares, “boom” for the bass drum, and “crash” for cymbals. Students attempt to include as many of the musical elements as were discussed. Count off, and the band begins singing. A variation of the “sing and fing” is a “sing and sizzle” where students sizzle rhythms while fingerings (saying “tssst” through the teeth while maintaining a firm abdomen). At the conclusion of the sing-through, the students put instruments in playing position and perform the piece to the best of their ability. The sight reading performance is recorded so the students may listen to a playback, assess their performance, and discuss how many of the musical elements were accurately attempted and/or achieved. Following the discussion, a professional recording of the piece is played for the class. (Recordings of standard band repertoire are available on the *Teaching Music through Performance* recordings.) The class further discusses the differences between their performance and the professional recording. What musical elements can be heard on the professional recording that were omitted on the students’ recording?

### **Sample Assessments**

#### **Formative**

Progress is assessed through guided discussion, “sing and fing,” performance, and recording. Students construct verbal comparisons of student performance and professional recording.

### **Resources**

Miles, R. and Dvorak, T. (Eds.). (2001). *Teaching music through performance in beginning band*. Chicago, IL: GIA.

Two online resources for finding grade appropriate music are <http://www.uil.utexas.edu> and [www.lmeamusic.org/Prescribed%20Music%20List.htm](http://www.lmeamusic.org/Prescribed%20Music%20List.htm).

## SIGHT READING ROOM PROCEDURES

Enter the room quietly, in an orderly and professional manner. File into your row and sit in your assigned seat. If there isn't a chair for you to sit in, **stand** next to your place and wait for a chair to be provided for you. Adjust your music stand so that you can clearly see the director.

**There is no talking or noise of any kind. Nothing should interrupt the disciplined setting. Appropriate posture is essential, and attentiveness to the judge is of the utmost importance. A positive first impression is essential.**

When the judge instructs you to do so, turn your music over and check to be sure you have the correct part. If your part is wrong, raise your hand, and the monitors will get the correct part for you.

We will be given eight minutes to learn the music together. We can sing, sizzle, or count during the eight minute period, but **no one is allowed to play on their instruments at any time!**

**It is imperative to stay focused during this time period!**

The following procedure will be used in learning the music:

1. The first instruction will be to put your finger on your key signature. Quietly finger the corresponding scale. If there are any key changes, you will be asked to put your finger on the change and then finger the new scale.
2. The "roadmap" of the piece will be discussed. Pay close attention to any repeats, 1<sup>st</sup> and 2<sup>nd</sup> endings and *D.S.* or *D.C.*, and *coda* skips. **Know where you are going in the music!**
3. Dynamics will be addressed. **Watch for dynamic changes!**
4. Accidentals will be pointed out, and unusual fingerings will be discussed.
5. Difficult rhythms and articulations, meter/tempo changes, and fermatas will be discussed, and you may be asked to finger and sing portions of the music.
6. You will given 30 seconds to discuss with your stand partner **anything unusual** in the music. **Use this time wisely!**
7. At this point, if there is anything in the music you do not understand, raise your hand and your question will be addressed. Please ask **intelligent** questions only.
8. **"Fing and sing"** Using the "Tah" or "Doo" syllable, depending on the style of the music, "finger and sing" through the piece. We will do as many "sing-throughs" as time allows.  
**This is the point that every person needs to be extremely focused!**
9. At the end of the instructional period, we will play a scale or a short warm-up.
10. During the performance: Play confidently with a good sound at all times. Watch for cues and tempo changes. Listen within your section and across the band. Try to include as many musical elements as possible. If you become lost, watch for an extra-large downbeat which indicates rehearsal letters or numbers. **There are to be no reactions to anything unusual which may occur during the performance!**
11. At the conclusion of the performance, continue to impress the judge with your professional behavior as he or she rates the performance. When dismissed, file out of the room quietly, being sure to take any equipment you brought into the room: binders, mouthpiece covers, stools, instrument stands, percussion equipment. Sight reading music is left on the stand.

## Seventh Grade Lesson (AP 3) 32

**Title** Music: Feeling and Thinking

**Time Frame** Two twenty-minute lessons

**Overview** While preparing for a public performance, students develop an awareness of the emotional and intellectual contexts as defined by the performance venue and the arrangements of musical elements. They become aware that the interaction of tempo, mode, rhythm, tone color, and texture are used to create sound that impacts performers and audiences emotionally and intellectually.

**Standards** Creative Expression, Aesthetic Perception

Arts Benchmarks	
Describe the emotional and intellectual impact of music in various contexts.	M-AP-M3
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Resource Access and Utilization, Citizenship

### Student Understandings

Students explore through the performance of music compositions the influence they have on emotional and intellectual perceptions. Music that reflects such emotional states as joy, solace, celebration, and inspiration is performed. Music appropriate for such intellectual processes as reflection, meditation, and intense focus is explored.

**Vocabulary:** lyrics, dynamics, patriotism, melody, icon, texture, repertoire

### Materials and Equipment

copies of lyrics for “America the Beautiful” by Katherine Lee Bates  
copies of the music for “America the Beautiful”

### Sample Lesson

The lesson is introduced by writing the name “Katherine Lee Bates” on the board and asking if any student recognizes the name. The title “America the Beautiful” is written under the lyricist’s name and inquire if any student can recite this poem. If there is a volunteer, the student offers a recitation; if not, copies of the poem identifying the author are distributed, which the class reads silently. The class is divided in half, with one group reading the verses and another reading the refrain.

The poem first appeared in print on July 4, 1895, when Katherine Lee Bates was 34 years old. Students are asked to imagine that they have an opportunity to ask Ms. Bates questions about writing the poem. They construct and post a list of the questions (*Questioning the Author*) ([view literacy strategy descriptions](#)). Students are directed to think about types of questions and then move to specific questions. Students are then assigned to find the answers through Internet resources or by using books. After the search, the answers are shared with the entire class.

Students are informed that the poem was later set to several different tunes. The most popular tune, which became an *icon* in the patriotic repertoire, was originally a hymn written by Samuel A. Ward.

Direct students to play or sing the Ward melody. Ask students to consider the emotional effect of the piece's being played by different types of instruments; if possible, this is demonstrated by students playing various instruments. Ask students to discuss the differing emotional impact of a solo instrument playing the piece compared to a variety of instruments. With a variety of instruments, observe that the piece takes on musical *texture* and ask students to consider the layers of texture provided by the instruments and how that matches the lyric content of the piece.

Select an arrangement of the piece for students to learn and perform. Students are asked to write "program notes" for the piece based on what they have learned about Katherine Lee Bates, Samuel Ward and the music itself. Choose program notes written by a student to be used for a patriotic program offered to other students or parents at the school.

An extension of this lesson would involve selecting several pieces for research and performance on a program about patriotic music or about America, with students writing program notes for all repertoires.

### **Sample Assessments**

#### **Formative**

Students construct summaries of search results.

Students construct program notes for the public performance program.

### **Resources**

Younger, B. (2002). *Purple mountain majesties: The story of Katharine Lee Bates and America the beautiful*.



## EIGHTH GRADE VOCAL LESSONS

### Eighth Grade Lesson (HP 1)

**Title** History and Geography of Music

**Time Frame** Rehearsal throughout semester, lesson material 15 minutes/day for 7 days.

**Overview** While rehearsing music for performance, students explore the distinguishing characteristics of styles across history and culture.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify distinguishing characteristics of musical styles representative of various historical periods and cultures.	M-HP-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Linking and Generating Knowledge, Citizenship

### Student Understandings

While preparing for a public performance, students classify the body of exemplary musical works to be performed by genre and style, and present the characteristics which make it exemplary of that genre/style.

**Vocabulary:** a cappella, cadence, monophony, homophony, polyphony, oratorio, sacred, secular, terraced dynamics, vernacular text

### Materials and Equipment

Blackline Master, "Exploring Characteristics of Musical Eras," Blackline Master, "Typical Characteristics of the Renaissance, Baroque, Classical and Romantic Musical Eras," poster boards, markers, stars/stickers or some reward system, tape or bulletin board to post boards; a concert program consisting of at least one choral piece from each of the following composers representing a historical musical era: William Byrd: Renaissance, George Frederic Handel: Baroque, Wolfgang Amadeus Mozart: Classical  
Johannes Brahms: Romantic

(Some suggestions listed below for programming include the Texas University Interscholastic League Prescribed Music List grade level with "1" being the easiest.)

#### RENAISSANCE:

- "Non Nobis, Domine" (SAB) by Byrd, William and published by Oxford University Press
- "Non Nobis, Domine" (SSA) by Byrd, William and edited by Bartle, by Hinshaw Music Press (UIL PML Level 2)
- "Non Nobis, Domine" (unison and 2 part) by Byrd, William and arranged by Wagner, by Alfred Publishing (UIL PML Level 1)

#### BAROQUE:

- "Declare His Honor" (SAB) by G. F. Handel
- "For Unto Us A Child is Born" (2 part) by G. F. Handel

- “Praise the Lord” (SAB) by G. F. Handel

#### CLASSICAL:

- “Alleluia” (canon for up to 3 parts) by W. A. Mozart
- “Dona Nobis Pacem” from Mass in C (“Missa Solemnis”) (SAB or SATB) by W. A. Mozart
- “Friends, Forget the Cares” (canon for up to 4 parts) by W. A. Mozart.
- “Regina Angelorum” (SA) by W. A. Mozart
- “Soft Music Enchanting from The Magic Flute” (SA) by W. A. Mozart

#### ROMANTIC:

- “In Stiller Nacht” (SAT) by Johannes Brahms
- “Marienwurchen” (unison) by Johannes Brahms
- “Sleep, Gently, Sleep” (Wiegenlied) (SA) by Johannes Brahms.

### Prior Knowledge

Students have rehearsed the four assigned pieces at some level.

Students understand the vocabulary words.

### Sample Lesson

#### Day 1 (Introductory Worksheet – Individual)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to arrange music folders and supplies, find seats, and check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises accurately and artistically for eight minutes.

Students examine the worksheets, “Exploring Characteristics of Musical Eras.” Independently, students analyze their music to complete the *word grids* ([view literacy strategy descriptions](#)) found on the worksheet for approximately 10 minutes. Students are to do the best they can and not worry about wrong answers. Students store their worksheets for the next rehearsal.

Students continue with the class/rehearsal schedule as posted on the board.

#### Day 2 (Small group collaboration)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to arrange music folders and supplies, find seats, and check objectives and/or rehearsal schedule on the board.

Students participate in warm-ups that promote excellent tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises accurately and artistically for eight minutes.

In small groups, students compare their independent answers from the worksheets completed previously. Students compile a list of what each group collaboratively agrees to be characteristics of the music they are singing. Students write the lists on a poster board and post it in the room (approximately 20 minutes).

Students continue with the rehearsal of the four assigned pieces.

#### Day 3 (Review William Byrd piece)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to organize music materials and supplies, find seats, and

check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. They sight sing (rhythm and pitch) exercises accurately and artistically for eight minutes.

Lead a guided discussion about the William Byrd piece using the poster boards from the previous day as a guide. (A competition may be held here in which the poster board with the most correct answers wins a prize of the teacher's choice. A representative of each group can mark correct answers with a star or sticker as the discussion progresses.)

In what language is it?

Does the text refer to nature? Is it a sacred or secular song? How do you know?

Is the piece a cappella or accompanied? How do you know?

Is this piece from a greater work as a mass, oratorio, or opera?

What sort of dynamic pattern do we use when we rehearse this song?

Was the pattern terraced, subtle, or of varied dynamic contrasts?

Are the phrases balanced?

Is this piece monophonic, polyphonic, or homophonic? Give examples in the music that lead you to this conclusion.

Would you say this piece has a "driving rhythm"?

Does this piece have obvious cadences or endings? Could you tell when the piece should end if you didn't have the written music?

Students continue with the rehearsal of the William Byrd piece.

#### *Day 4 (Review Georg Frederic Handel piece)*

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to gather music folders and supplies, find seats, and focus on objectives and/or rehearsal schedule. Lead warm-ups that promote excellent tone quality, breathing, diction, blend, and ear-training for eight minutes. They sight sing (rhythm and pitch) exercises accurately and artistically for eight minutes.

Students rehearse the G. F. Handel piece for about 5 minutes.

Lead a guided discussion about the George Frederic Handel piece using the poster boards from the previous day as a guide. (A competition may be held here in which the poster board with the most correct answers wins a prize of the teacher's choice. A representative of each group can mark correct answers with a star or sticker as the discussion progresses.)

In what language is it?

Does the text refer to nature? Is it a sacred or secular song? How do you know?

Is the piece a cappella or accompanied? How do you know?

Is this piece part of a greater work as a mass, oratorio, or opera?

What dynamic pattern do we use when we rehearse this song? Is it terraced, subtle, or varied dynamic contrasts?

Are the phrases balanced?

Is this piece monophonic, polyphonic or homophonic? Give examples in the music that led you to this decision.

Does this piece have a "driving rhythm"?

Does this piece have obvious cadences or endings? Could you tell when the piece should end if you didn't have the written music?

Students continue rehearsing the Handel piece.

#### Day 5 (Review Wolfgang Amadeus Mozart piece)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures relative to music folders, supplies, and seating. They focus on objectives and rehearsal schedule as posted. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. Lead sight singing (rhythm and pitch) exercises accurately and artistically for eight minutes.

Students rehearse the W.A. Mozart piece for about five minutes.

Lead a guided discussion about the W.A. Mozart piece using the poster boards from the previous day as a guide. (A competition may be held here in which the poster board with the most correct answers wins a prize of the teacher's choice. A representative of each group can mark correct answers with a star or sticker as the discussion progresses.)

In what language is it?

Does the text refer to nature? Is it a sacred or secular song? How do you know?

Is the piece a cappella or accompanied? How do you know?

Is this piece part of a greater work as a mass, oratorio, or opera?

What dynamic pattern do we use when we rehearse this song? Is it terraced, subtle, or varied dynamic contrasts?

Are the phrases balanced?

Is this piece monophonic, polyphonic, or homophonic? Give examples in the music that led you to this decision.

Does this piece have a "driving rhythm"?

Does this piece have obvious cadences or endings? Could you tell when the piece should end if you didn't have the written music?

Students continue with the rehearsal of the Mozart piece.

#### Day 6 (Review Johannes Brahms piece)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. They interpret and perform sight singing (rhythm and pitch) exercises for eight minutes.

Students rehearse the Johannes Brahms piece for about five minutes.

Lead a guided discussion about the Johannes Brahms piece using the poster boards from the previous day as a guide. (A competition may be held here where the poster board with the most correct answers wins a prize of the teacher's choice. A representative of each group can mark correct answers with a star or sticker as the discussion progresses.)

In what language is it?

Does the text refer to nature? Is it a sacred or secular song? How do you know?

Is the piece a cappella or accompanied? How do you know?

Is this piece part of a greater work as a mass, oratorio, or opera?

What dynamic pattern do we use when we rehearse this song? Is it terraced, subtle, or varied dynamic contrasts?

Are the phrases balanced?

Is this piece monophonic, polyphonic, or homophonic? Give examples in the music that led you to this decision.

Does this piece have a "driving rhythm"?

Does this piece have obvious cadences or endings? Could you tell when the piece should end if you didn't have the written music?

Students continue with the rehearsal of the Brahms piece.

Day 7 (Compare class results to fact)

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training for eight minutes. They interpret and perform sight singing (rhythm and pitch) exercises for eight minutes.

Students review the worksheet, "Typical Characteristics of the Renaissance, Baroque, Classical, and Romantic Musical Eras." Students compare their posters with the worksheets and answer the following questions in small groups:

Based on this worksheet and the conclusions from the poster boards, which composer do you think goes with each era?

Which composer is from the Renaissance Era? (Byrd)

Which composer is from the Baroque Era? (Handel)

Which composer is from the Classical Era? (Mozart)

Which composer is from the Romantic Era? (Brahms)

The small groups report back to the class and the students participate in a guided discussion.

Students continue with the rehearsal/class schedule as posted on the board.

## Sample Assessments

### Formative

Student vocabulary is assessed using the word grid on the blackline master.

Student vocabulary and ability to apply musical terms is assessed while compiling the poster boards in small groups and during the guided discussions on Days 3-6.

### Summative

Students construct written responses to compare and to contrast their results to a factual worksheet to determine the accuracy of their results.

## Resources

Killian, J., Daniel, D.H., and Rann, L. (1999). *Essential elements for choir*. Milwaukee: Hal Leonard.

Culp, C.E., Eisman, L., Hoffman, M.E. (1991). *World of music grade 8* Morristown: Silver Burdett and Ginn.

Beethoven, J., Bohn, D., Campbell, P.S., et al. (2002) *Silver Burdett music connection grade 8* Glenview: Scott Foresman.

The Louisiana Music Educators Association, [www.lmeamusic.org](http://www.lmeamusic.org).

Texas University Interscholastic League Prescribed Music List.

RENAISSANCE:

- “Non Nobis, Domine” (SAB) by Wm. Byrd and by Oxford University Press
- “Non Nobis, Domine” (SSA) by Wm. Byrd and edited by Bartle, by Hinshaw Music Press (UIL PML Level 2)
- “Non Nobis, Domine” (unison and 2 part) by Wm. Byrd and arranged by Wagner, by Alfred Publishing (UIL PML Level 1)

#### BAROQUE:

- “Declare His Honor” (SAB) by Handel, G.F. and arranged by Peek, by Concordia Press (UIL PML Level 3)
- “For Unto Us a Child is Born” (2 part) by Handel, G. F. and arranged by Stevens and Landes, by SBW and Associates.
- “Praise the Lord” (SAB) by Handel, G.F. and arranged by Hopson, by Shawnee Press

#### CLASSICAL:

- “Alleluia” (canon for up to 3 parts) by Mozart, W.A. and arranged by Liebergen, *Classic Canons*, by Alfred Music Publishing, 1992.
- “Dona Nobis Pacem” from Mass in C (“Missa Solemnis”) (SAB or SATB) by Mozart, W.A. and arranged by Liebergen, by Alfred Publishers.
- “Friends, Forget the Cares” (canon for up to 4 parts) by Mozart, W.A., *The King’s Singers Book of Rounds, Canons, and Partsongs*, by Hal Leonard Corp, 2002.
- “Regina Angelorum” (SA) by Mozart, W.A., and arranged by Bennett, by Hal Leonard Corp. (UIL PML Level 2)
- “Soft Music Enchanting from The Magic Flute” (SA) by Mozart, W.A. and arranged by Harry Robert Wilson, *Choral Musicianship Series Book 1*, by Silver Burdett Company, 1955

#### ROMANTIC

- “In Stiller Nacht” (SAT) by J. Brahms and arranged by Weck, by Somerset Press
- “Marienwurchen” (unison) by J. Brahms and arranged by Goetze, by Boosey and Hawkes (UIL PML Level 1)
- “Sleep, Gently, Sleep” (Wiegenlied) (SA) by J. Brahms and arranged by Harris, by Jenson Publications (UIL PML Level 1)

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

“Exploring Characteristics of Musical Eras” Class: \_\_\_\_\_

*Review the descriptions listed below carefully. Using your music, mark the characteristics that best apply to the pieces which you are rehearsing. Write an ‘X’ in the box under the composer of the piece. More than one composer may be marked for each description. If you cannot find the answer printed on your music, think about how your group rehearses the music. If you still cannot determine the answer, then make an educated guess. A glossary is provided at the bottom of the page for the words in italics.*

Descriptions	William Byrd	G. F. Handel	W.A. Mozart	J. Brahms
Originally sung with Latin text				
Originally sung in vernacular text				
A sacred song				
A secular song				
Text about or includes reference to nature				
A cappella				
Accompanied				
From a mass				
From an oratorio				
From an opera				
Song, written alone				
Terraced dynamics				
Subtle dynamics				
Varied dynamic contrasts				
Phrases not of equal length				
Balanced phrases (phrases are the same length)				
Polyphonic				
Homophonic				
Driving rhythm				
Obvious cadences				

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_  
Typical Characteristics of the  
Renaissance, Baroque, Classical, and Romantic Musical Eras Class: \_\_\_\_\_

Each musical era has characteristics that are typical of that era, but not necessarily UNIQUE to that era. Many times, composers of an era look to the past and “reinvent” styles that have fallen out of popularity. Below are some characteristics of music from the Renaissance, Baroque, Classical, and Romantic Eras. Can you identify any of these characteristics in the music that you are performing?

**Renaissance (1450-1600):**

- A cappella music is prevalent.
- Sacred music forms include the Latin mass and the motet
- Sacred vocal music may be written in the language that the people speak (vernacular) instead of exclusively in Latin.
- Monophony and polyphony
- Secular vocal music includes the English madrigal, Italian *villancico*, and French *chanson*.<sup>1</sup>

**Baroque (1600-1750):**

- Voice and instruments combined were common.
- A cappella music was less common.
- Common sacred vocal forms were cantata and oratorio.
- Common secular forms were opera and cantata.
- Terraced dynamics became the preferred style.
- Continuously moving rhythms were common. Accompaniments often contain repeated eighth notes.
- More polyphony

**Classical (1750-1820):**

- Balanced phrases
- Obvious cadences
- Tuneful, singable melodies
- Dynamic contrasts became more subtle, not as sudden as in Baroque.
- Secular music was more prevalent than sacred.
- More homophony

**Romantic (1820-1900):**

- Use of widely varying dynamics
- Many expressive changes (dynamics, tempo, number of players or parts)
- Solo voice and piano works are popular.
- Rhythmic diversity, many slight changes in tempo
- Texts indicate an interest in nature, the bizarre, and the supernatural.

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<sup>1</sup> Adapted from Killian, J., Daniel, D. H., & Rann, L. (1999).



## Eighth Grade Lesson (HP 6)

**Title** The Universal Language

**Time Frame** 6 days, 30-45 minutes each day (includes rehearsal)

**Overview** While preparing a public performance consisting of music from the Americas, Western Europe, and South Africa, students identify and discuss universal themes, summaries of which are used in program notes and announcements.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify and discuss ways in which universal themes are revealed and developed in the music of diverse cultures and time periods.	M-HP-M6
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

While performing music of various historical periods and cultures, students demonstrate that music communicates universal human needs such as celebration, joy, mourning, and inspiration. They are able to describe the functions music serves, roles of musicians, and the conditions under which specific music is usually performed.

**Vocabulary:** culture, folk song

### Materials and Equipment

performance repertoire consisting of folk songs from various cultures; suggestions are as follows: "All Through the Night" (2 part, SSA, or SAB) by Schram, R. E.; "Siyahamba" (2 part or SAB) by Moore, D.; "The Water is Wide" (SSA or SAB) by Hayes, M.; "Ma Bella Bimba" (2 part and SAB) by Moore, D.; "De Colores" (2 part/SSA or SAB) by Poorman, S.

### Prior Knowledge

Students have rehearsed the concert repertoire and understand the vocabulary words.

### Sample Lesson

#### Day 1

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to organize music folders and supplies, find seats, and focus on objectives and rehearsal schedule on the board. They participate in warm-ups that promote excellent tone quality, breathing, diction, blend, and ear-training. Students sight sing (rhythm and pitch) exercises accurately and artistically.

On a piece of paper or in a notebook, students respond to the following (answers should NOT include music that is being rehearsed in class).

1. What do you think was the first song you ever heard as a baby? Did someone sing it to you?
2. Name one song that expresses celebration or joy. It can be sacred or secular. How old were you when you first heard it? Where did you hear it?
3. Have you ever heard a sad song about love? Where did you hear it? On the radio, CD, etc.? What is it about?
4. What is your favorite dance song? Why?
5. Do you know any songs about the glory of nature (or the environment)? Is it a popular song or a folk song?

Students continue with the rehearsal/class schedule as posted on the board.

### *Day 2*

Students repeat the induction routine. Lead warm-ups that promote excellent effective tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) exercises accurately and artistically.

Students complete a SQPL (student questions for purposeful learning) ([view literacy strategy descriptions](#)) using the following question-provoking statement which is written on the board:

“EVERY culture around the world composes music for the same reasons.”

Students select a partner and create two good questions in response to this statement. As students respond, the questions are posted on the board. Repeated questions are marked to signify that they are important questions.

Students rehearse “All Through the Night” paying extra attention to the lyrics. Then, lead a guided discussion about the origins of the five choral pieces, starting with “All Through the Night.” They listen for answers to their questions during the discussion. As content is discovered, the students identify with their partners which questions could be answered, then volunteer to share their answers. Students record their answers in their notebooks for later study.

What is this song about?

Why do you think it was written?

What is its original intended purpose? (lullaby, Christmas lullaby)

What lullabies do you know or have heard?

Do you think other cultures have lullabies?

Students rehearse “Siyahamba” paying close attention to the English translation and the upbeat rhythms.

What is this song about?

Why do you think it was written?

What is its original intended purpose (rejoicing, worship, joy, celebration)?

What songs do you know or have heard that are similar in meaning and purpose as this song?

Do you think other cultures have songs of this nature?

What similarities or differences might they have (different religions, faiths, different expressions of celebrations)?

The SQPL statement and response questions stay on the board for the discussion to be continued at the next class meeting.

Students continue with the rehearsal/class schedule as posted on the board.

### Day 2

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to organize music folders, supplies, find seats, and check objectives and/or rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. They sight sing (rhythm and pitch) exercises accurately and artistically.

Students review the *SQPL* statement on the board and the questions they developed.

Students rehearse “The Water is Wide” paying extra attention to the lyrics and the tempo. Then, lead a guided discussion about the origins of “The Water is Wide.” They listen for answers to their questions during the discussion. As content is discovered, they discuss with their partners which questions could be answered, then volunteer to share their answers. Students record their answers in notebooks for later study.

What is this song about?

Why do you think it was written?

What is its original intended purpose? (love, disappointment in love, etc.).

What songs do you know or have heard that are similar in meaning and purpose to this song?

Do you think other cultures have songs of this nature? Is “love” a universal theme?

Students rehearse “Ma Bella Bimba.” Students focus attention on the meaning of the words and how the rhythms and melody complement the meaning of the words.

What is this song about?

Why do you think it was written?

What is its original intended purpose (dance, celebration of dance, honor of a girl, etc)? What songs do you know or have heard that are similar in meaning and purpose to this song?

Do you think other cultures have songs of this nature?

What similarities or differences might they have?

Students rehearse “De Colores.” Students should pay extra attention to the meaning of the words.

What is this song about?

Why do you think it was written?

What is its original intended purpose (joy, worship, celebration, praise of nature)?

What songs do you know or have heard that are similar in meaning and purpose to this song?

Do you think other cultures have songs of this nature?

What similarities or differences might they have?

### Day 3

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures to get music folders, supplies, find seats, and check objectives and rehearsal schedule on the board. Lead warm-ups that promote good tone quality, breathing, diction, blend, and ear-training. They interpret and perform sight singing (rhythm and pitch) exercises.

In groups, students research and prepare a presentation on each concert selection that answers the following questions:

1. In what country did this song originate?
2. What is its original language?

3. Is it known who wrote or first published the song?
4. When is it determined that the song was written?
5. What other information did you find about this song that might interest an audience?

### Sample Assessments

#### Formative

Students construct written responses to the following prompts:

Do different cultures have similar themes in their music?

What are some of the themes that are common to music of different cultures?

Why are these themes common?

What are other themes that may inspire composers to write? What examples of music relate to those themes?

Is our SQPL statement completely true, mostly true, or untrue? Explain.

#### Summative

Students create introductions to each song to present at the performance. Each introduction includes the theme and how it relates to all cultures in addition to the research. These are compiled into completed program notes for inclusion in the music portfolio.

### Resources

Althouse, J. (1999). *Ready to Sing folkSongs*. Alfred Publishers.

Information to support this lesson may be found at the following websites.

<http://www.contemplator.com/folk.htm>

<http://www.contemplator.com/folkmid.htm>

<http://www.scouting.org.za/songs/southafrican.html>

<http://en.wikipedia.org/wiki/siyahamba>

[http://en.wikipedia.org/wiki/De\\_Colores](http://en.wikipedia.org/wiki/De_Colores)

## Eighth Grade Lesson (AP 1) 39

**Title** Music Quality

**Time Frame** 30-60 minutes a day for two days (no less than one week apart)

**Overview** Students develop criteria to describe the quality of musical compositions and apply the criteria to live and recorded performances, including their own.

**Standards** Creative Expression and Aesthetic Perception

Arts Benchmarks	
Understand and apply expanded music vocabulary to describe aesthetic qualities of musical compositions.	M-AP-M1
Interpret notational symbols and vocabulary that convey precise musical meanings.	M-CE-M2

**Foundation Skills** Communication, Problem Solving

### Student Understandings

In order to understand the concept of aesthetics, students develop the vocabulary of aesthetics to judge the quality and effectiveness of a music composition. Students apply criteria appropriate to the style of the music and offer suggestions for improvement.

**Vocabulary:** rhythm, meter (duple, triple, quadruple), form (verse and chorus, call and response, round, canon, ABA), texture (monophonic, homophonic, polyphonic, counterpoint)

### Materials and Equipment

recording device; recording of the selection performed by the students in a concert setting; computer or music/video player to play the recording for the entire class; blackline master – performance evaluation worksheet for 8<sup>th</sup> grade choir; poster boards and markers; choral piece to be performed in a concert/festival setting (suggested pieces):

“All Through the Night” (SAB, grade 1) by J. Eilers

“Didn’t My Lord Deliver Daniel” (SAB, grade 1) by R. Emerson

“A Red, Red Rose” (SAB, grade 2) by Burton

“O Vos Omnes” (SAB, grade 2) by J. Estes

“Jesu, Joy of Man’s Desiring” (SA, grade 1) by J.S. Bach

“Something Told the Wild Geese” (SA, grade 1) by S. Porterfield

“Non Nobis Domine” (SSA, grade 2) by Wm. Byrd

“Get on Board” (SSA, grade 2) by Rentz

### Prior Knowledge

Students understand the vocabulary words. They participate in the rehearsal and performance of the selected piece.

## **Sample Lesson**

### **PRE-PERFORMANCE DAY**

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures relative to music folders, supplies, seating, and checking objectives and/or rehearsal schedule on the board. Students participate in warm-ups that promote excellent tone quality, breathing, diction, blend, and ear-training. Students sight sing (rhythm and pitch) exercises accurately and artistically.

Students examine the assigned octavo for the first time. Students respond in small groups to the following questions:

1. In what ways does a composer write expression into a piece of music?
2. What feelings should the performance of this selection evoke in an audience?
3. What knowledge enables you to predict how the audience will respond to a piece of music before you, as a performer, ever hear it?
4. What skills do professional musicians who have studied music use to predict an audience's reaction to a piece of music by reading and studying it and NOT hearing it performed?

Students receive “Predicting the Performance for 8<sup>th</sup> Grade Choir” blackline masters. In small groups, the students answer the pre-performance questions using their music as a guide. The small groups report to the class. Students participate in a nine minute guided discussion about their predictions. Students save their work or return to the teacher for redistribution.

Students continue with the class/rehearsal schedule as posted on the board.

### **POST-PERFORMANCE DAY**

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures relative to music folders, supplies, finding seats, and checking objectives and/or rehearsal schedules. Lead warm-ups to develop excellent tone quality, breathing, diction, blend, and ear-training. Lead sight singing (rhythm and pitch) related exercises accurately and artistically.

Students respond to the following questions in small groups:

1. How well do you remember our predictions for the performance of this song?
2. What feelings should the performance of this selection evoke in an audience?
3. What knowledge enables you to predict how the audience will respond to a piece of music before you, as a performer, ever hear it?

Students receive their original black-line masters.

Students listen to a recording of their performance of the assigned piece in a concert setting. Listening emphasis is placed on the criteria printed on the master. They are given approximately ten minutes to write after the recording is heard. Students write what they remember first, and skip sections for which they do not yet have an answer. The recording is played again, and the students are given another nine minutes to complete the worksheet. Additional listening time may be needed.

Lead a guided discussion about the selection heard and the criteria addressed.

## Sample Assessments

### Formative

Students interpret expanded music vocabulary in the sheet music being rehearsed through responding to questions on the worksheets.

Students apply expanded music vocabulary when performing the music. A short reflection is placed in their *learning logs* ([view literacy strategy descriptions](#)) and discussed.

Students use the music vocabulary when responding to post-performance questions.

### Resources

The Louisiana Music Educators' Association handbook is posted on this website and includes criteria and a grading rubric for choirs participating in the LMEA Large Ensemble festivals. [www.lmeamusic.org](http://www.lmeamusic.org)

The Texas UIL Prescribed Music List is recognized as an accepted source of quality choral music by the Louisiana Music Educators Association. [www.uil.utexas.edu/music/pml.html](http://www.uil.utexas.edu/music/pml.html)

Choral piece to be performed in a concert/festival setting (suggested pieces):

- "All Through the Night" (SAB, grade 1) arranged by J. Eilers by Jensen.
- "Didn't My Lord Deliver Daniel" (SAB, grade 1) arranged by R. Emerson by Jensen.
- "A Red, Red Rose" (SAB, grade 2) by Burton and by Neil J. Kjos Music.
- "O Vos Omnes" (SAB, grade 2) by J. Estes, and by Shawnee Press.
- "Jesu, Joy of Man's Desiring" (SA, grade 1) by J.S. Bach, arranged by P. Liebergen by Carl Fisher.
- "Something Told the Wild Geese" (SA, grade 1) arranged by S. Porterfield by Heritage Music Press.
- "Non Nobis, Domine" (SSA, grade 2) by W. Byrd, arranged by Bartle by Hinshaw Music Press.
- "Get on Board" (SSA, grade 2) arranged by Rentz by Heritage Music Press.

Student Name: \_\_\_\_\_

Name of Choral Selection: \_\_\_\_\_

*Fold on the dotted line*

	<b>Part 1 Directions:</b> Before ever hearing, singing, or performing your assigned piece, study the sheet music (octavo) carefully. In the PART I –PRE-PERFORMANCE column, circle the best answer to each question.	<b>Part 2 Directions:</b> After you have rehearsed and performed the assigned piece in a concert setting, listen to a recording. Circle the best answer to each question in the PART II – POST-PERFORMANCE column based on what you hear.
	<b>PART I – PRE-PERFORMANCE</b>	<b>PART II – POST-PERFORMANCE</b>
R H Y T H M	In what type of meter is this piece written? a. duple b. triple c. quadruple d. other _____	What type meter is felt when hearing this piece? e. duple f. triple g. quadruple h. other _____
F O R M	In what form is this piece composed? a. verse and chorus (refrain) b. call and response c. round d. canon e. ABA f. other _____	What form is evident when listening to this piece? a. verse and chorus (refrain) b. call and response c. round d. canon e. ABA f. other _____
T E X T U R E	What is the texture of this piece? a. monophonic b. homophonic c. polyphonic d. counterpoint e. other _____	What texture is heard when listening to this piece? a. monophonic b. homophonic c. polyphonic d. counterpoint e. other _____

**PART II CONTINUED,**

1) Which predictions “came true”?

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2) Which predictions did not come true? Why? Was your prediction incorrect or was there something lacking in the performance? Explain.

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## Eighth Grade Lesson (AP 3) 46

**Title** Music: Feeling and Thinking

**Time Frame** 30-60 Minutes

**Overview** While preparing for a public performance, students develop awareness of the emotional and intellectual contexts as defined by performance venue and arrangements of musical elements. They become aware that the interaction of tempo, mode, rhythm, tone color and texture are used to create sound that impacts performers and audiences emotionally and intellectually.

**Standards** Creative Expression and Aesthetic Perception

Arts Benchmarks	
Describe the emotional and intellectual impact of music in various contexts.	M-AP-M3
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Students explore, through performance of music compositions, the influence they have on emotional and intellectual perceptions. Music that reflects such emotional states as joy, celebration, and inspiration are performed. Music appropriate for such intellectual processes such as reflection, meditation, and intense focus are explored.

**Vocabulary:** blend, posture, diction, musical expression

### Materials and Equipment

"The Star-Spangled Banner" (The National Anthem) (versions for public use available at [www.thenationalanthemproject.org/aboutthesong.html](http://www.thenationalanthemproject.org/aboutthesong.html)); *The Code for the National Anthem of the United States of America*, adopted by the National Anthem Committee, April 2 1942 (<https://www.menc.org/guides/patriotic/reprise.pdf>); blackline master, Opinionative for Grade 8, "What are your opinions about the US National Anthem?"

### Prior Knowledge

Students can perform musical elements, *e.g.*, rhythm, melody, harmony. They know appropriate venues where the United States' National Anthem is sung. They demonstrate respect necessary to perform a national anthem. They understand the vocabulary words.  
Students exhibit proper singing posture.

### Sample Lesson

Upon entering the classroom, students are greeted at the door. Students demonstrate good citizenship by following established classroom procedures relative to music folders, supplies, being seated, and focusing on objectives and/or rehearsal schedules. Students participate in warm-ups to develop excellent tone quality, breathing, diction, blend, and ear-training. Students sight sing (rhythm and pitch) exercises accurately and artistically.

In preparation for the performance of "The Star-Spangled Banner," students, in small groups, respond to the following scenarios:

The choir is singing “The Star-Spangled Banner” at a school-wide Veterans’ Day assembly in a nice auditorium. The choir is well-rehearsed and is using good dynamics, blend, diction, and posture. What impact might the performance of this piece have on the following audience members?

- a) A US Veteran
- b) An immigrant who recently became a US citizen
- c) A sixth grader who is not in choir
- d) A grandparent of a choir student
- e) The school principal (who taught U.S. history)

Students share their answers from their small group with the rest of the class. The students then respond in small groups to the next scenario.

Under what circumstances might audience members’ reactions differ from that discussed earlier?

Lead a guided discussion about the importance of accurately executing musical elements to best inspire a varied audience.

Students rehearse “The Star-Spangled Banner” applying excellent diction and posture, keeping in mind the previously discussed reactions of their various prospective audiences.  
Students continue with the class/rehearsal schedule as posted on the board.

As an extension, repeat the lesson using the Canadian national anthem, “O Canada,” and Great Britain’s, “God Save the Queen.”

### **Sample Assessments**

#### **Formative**

Students construct written responses to the following prompts:

Where else might you hear the US National Anthem sung?

Why is the US National Anthem performed at these venues? If it is performed “because it’s supposed to be,” why do you think it is proper protocol to do so?

What is the purpose of the US National Anthem?

What emotions does the US National Anthem elicit?

#### **Summative**

Students complete an *opinionnaire* - Blackline Master.

## Resources

“The Star-Spangled Banner” (The National Anthem) (versions for public use available at [www.thenationalanthemproject.org/aboutthesong.html](http://www.thenationalanthemproject.org/aboutthesong.html)); *The Code for the National Anthem of the United States of America*, adopted by the National Anthem Committee, April 2 1942 ([www.menc.org/guides/patriotic/reprise.pdf](http://www.menc.org/guides/patriotic/reprise.pdf))

Below are resources to patriotic music of the United States and other countries.

[www.menc.org/guides/patriotic/reprise.pdf](http://www.menc.org/guides/patriotic/reprise.pdf)  
[www.thenationalanthemproject.org](http://www.thenationalanthemproject.org)  
[http://www.navyband.navy.mil/anthems/national\\_anthems.htm](http://www.navyband.navy.mil/anthems/national_anthems.htm)  
<http://www.navyband.navy.mil/anthems/ANTHEMS/United%20States.mp3>  
<http://www.navyband.navy.mil/anthems/ANTHEMS/Canada.mp3>  
<http://www.navyband.navy.mil/anthems/ANTHEMS/United%20Kingdom.mp3>  
<http://www.whitehouse.gov/national-anthem/paris-full.html>  
<http://www.assemblee-nationale.fr/12/evenements/rouget-de-lisle/marseillaise-video.asp>  
<http://www.nationmaster.com/encyclopedia/List-of-national-anthems>  
<http://www.lengua.com/hymnen.htm>  
<http://www.anc.org.za/audio/iafrika.wav> Nkosi Sikelel'i Afrika South Africa's National Anthem  
<http://www.whitehouse.gov/national-anthem/berlin-full.html>  
<http://www.national-anthems.net/>  
<http://www.nationalanthems.info/>  
[http://www.marineband.usmc.mil/audio\\_resources/index.htm](http://www.marineband.usmc.mil/audio_resources/index.htm)

### What are your opinions about the U.S. National Anthem?

**Directions:** After each statement, write SA (strongly agree), A (agree), D (disagree) or SD (strongly disagree). Then in the space provided, briefly state the reasons for your opinions.

1. The more expressive the performance, the more intense the impact on the audience. Your reasons:	
2. The US National Anthem deserves no more reverence in a performance than any other song. Your reasons:	
3. A country's national anthem would have more impact if re-written every few years to keep it updated. Your reasons:	
4. The US National Anthem has the same impact on all people, no matter their nationality. Your reasons:	
5. Americans, in general, take more pride in their national anthem than other countries. Your reasons:	
6. The US National Anthem should be performed at every event that takes place in the USA. Your reasons:	

## Eighth Grade Lesson (CA 4)

**Title** Sound Pictures

**Time Frame** 20 minutes

**Overview** Students explore how the principles and subject matter of other school content areas are interrelated with those of music.

**Standards** Creative Expression, Critical Analysis

Arts Benchmarks	
Describe relationships among music, other arts, and disciplines outside the arts.	M-CA-M4
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Linking and Generating Knowledge, Citizenship

### Student Understandings

Students explore and explain how elements of other subject matter content relate to music and how music relates to learning these subjects.

### Materials and Equipment

Computer with projector and Internet access; choral music: "Sleigh Ride" by L. Anderson

### Prior Knowledge

Students have rehearsed "Sleigh Ride"

## Sample Lesson

Students enter the room silently, pick up their folders and take their seats. After warming up, students begin rehearsal of “Sleigh Ride” by Leroy Anderson, arranged by Andy Beck. At an appropriate stopping place, students listen to the Boston Pops’ recording of “Sleigh Ride” or a similar instrumental recording of the work. Students participate in a discussion including responses to the following questions:

- ☐ What mood or picture do you think the composer conveys?
- ☐ How does the composer do this?

The discussion includes the steady tempo and clip-clop that reminds the listener of horses’ hooves, the musical sound effects made by the percussion and brass instruments, as well as the lyrics to the vocal version. Students’ attention is drawn to the lyrics “it’ll nearly be like a picture print by Currier and Ives.” Students view a projected image of [American Homestead Winter](#) by Currier and Ives. Through class discussion, students compare this image to their own mental images of the song.

Students resume their rehearsal of “Sleigh Ride.”

## Sample Assessments

### Formative

Students construct a written response identifying musical elements and linking them to artistic elements in the Currier and Ives print.

## Resources

Information on and additional artwork by Currier and Ives can be found at: Currier & Ives Online Gallery. (2008). Retrieved March 27, 2008, from <http://currierandives.net/> and <http://currierandives.net/AmericanHomesteadWinter/>.

“Sleigh Ride” by Leroy Anderson, arranged by Andy Beck

## EIGHTH GRADE INSTRUMENTAL LESSONS

### Eighth Grade Lesson (HP 6)

<b>Title</b>	The Universal Language
<b>Time Frame</b>	Two 60-minute classes
<b>Overview</b>	While preparing a public performance consisting of music from the Americas and Western Europe, students identify and discuss universal themes, summaries of which may be used in program notes and announcements.

**Standards** Creative Expression, Historical and Cultural Perspective

Arts Benchmarks	
Identify and discuss ways in which universal themes are revealed and developed in the music of diverse cultures and time periods.	M-HP-M6
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Improvise or compose and perform written music.	M-CE-M3

**Foundation Skills** Communication, Resources Access and Utilization, Linking and Generating Knowledge

#### Student Understandings

While performing music of various historical periods and cultures, students demonstrate that music communicates universal human needs such as celebration, joy, mourning, and inspiration. Students recognize that particular music forms are influenced by the time and place where the music is developed. They describe the functions music serves, roles of musicians, and the conditions under which specific music is usually performed.

**Vocabulary:** debut, premiere, Romantic period of music, orchestration, instrumentation, suite, *joie de vivre*

#### Prior Knowledge

Orchestra or band students have either attended a professional live orchestra or opera performance or have seen a performance on television.

#### Sample Lesson

Students are directed to the posted term: “French Composers.” Students name any French composers of whom they are aware (The teacher may add to the list): Georges Bizet, Claude Debussy, and Camille Saint-Saens. Add the words “joy and *joie de vivre*” on the board, indicating the composers listed expressed the theme of joy in their music.

Divide the class into small groups (3 or 4 students). Each group considers answers to the following questions:

1. Do Louisiana residents have any special connection to French music? Why would this connection exist?
2. Are there areas in Louisiana currently connected to French culture? Where are these areas located? Do any of them have French names?

3. Where do most people hear live music in Louisiana now? Where would music have been heard in Louisiana before recorded music was available?
4. For what types of performances do musicians compose joyful music now or in earlier centuries?

After sharing the information and suppositions of the group, write the name “Ernest Guiraud” underneath the names of the French composers on the board and tell the students that Mr. Guiraud was born in Louisiana and was the teacher of the French composers on the list. Groups of students are assigned research topics to investigate using the Internet. Presentations are made to the class using a brief interview format, imagining an interview with personalities from a much earlier time period. The research topics follow:

Ernest Guiraud: His life in Louisiana and in France  
 Classical Music and Musicians of The Vieux Carre  
 A Guide to Live Music in New Orleans (before 1900)

The interviews are performed before the class.

Students are introduced to Debussy’s *Petite Suite*. Riterate that Debussy was one of the students of Ernest Guiraud in Paris and that Debussy’s music is still widely performed by orchestras today. Mention that this music expresses *joie de vivre* (joy of life). The students are asked to identify forms of joy expressed in each movement of the suite. After hearing the piece again, students also comment on the color and spirit of each movement of the piece. The discussion includes student lists of characteristics of joy (energetic, uplifting, lively, etc.) and recognition of which of these characteristics are expressed in each movement. Students may be reminded that this piece was heard in both France and Louisiana and continues to express the theme of joy to an array of audiences today.

Students learn to play 60 seconds of this piece and make a recording of the performance. Students share a copy of the recording, accompanied by a note, with a friend or family member as an act of celebration for a birthday or other joyful occasion.

An extension of the lesson is to expand the French program to include other of Guiraud’s French students such as Dukas, Bizet, or Saint Saens.

### **Sample Assessments**

#### **Formative**

Students construct a written response describing their concepts of *joie de vivre*. From the listening lessons, students will identify music elements that communicate this universal theme.

### **Resources**

Debussy/Winterbottom, *Petite Suite*, Boosey and Hawkes.

*Accent on Composers*, Althouse & O’Reilly, Alfred.

Information and images for this lesson may be found at the following websites:

[www.lpomusic.com](http://www.lpomusic.com) – click to the education page and download *A New Orleanian in Paris, Ernest Guiraud, Friends, and Students*

[www.hnoc.org](http://www.hnoc.org) – site for extensive information and photographs about the French Quarter.

Music appropriate for middle-level students may be found at the following website:

[www.lmeamusic.org/Prescribed%20Music%20List.htm](http://www.lmeamusic.org/Prescribed%20Music%20List.htm)



## Eighth Grade Lesson (CA 2)

<b>Title</b>	Music Events and Elements
<b>Time Frame</b>	One Day, 45- 60-minute period
<b>Overview</b>	While studying sight reading procedures, students describe musical events in terms of <i>meter, tempo, rhythm, pitch, melody, harmony, dynamics, articulation, and expression</i> .

**Standards** Creative Expression, Critical Analysis

<b>Arts Benchmarks</b>	
Identify and describe music events (e.g., entry of an instrument, meter change, return of refrain) while listening to a work.	M-CA-M2
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Perform in organized musical activities including singing, playing, and movement.	M-CE-M5

**Foundation Skills** Communication, Resource Access and Utilization, Linking and Generating Knowledge

### Student Understandings

While studying sight reading procedures, students understand and apply elements and events in music. They explore and discuss meter, tempo, rhythm, melody, pitch, dynamics, and articulation and expression and develop appropriate vocabulary.

**Vocabulary:** meter, tempo, rhythm, melody, harmony, pitch, dynamics, articulation and expression, repeat, coda, fermata

### Materials and Equipment

black line master #1, "Sightreading Room Procedures," music selection which is at an appropriate level, musical terms dictionary, tape recorder

### Prior Knowledge

Students have fundamental knowledge of the vocabulary words and possess intermediate playing ability on their instruments.

### Sample Lesson

Prior to students' entering the classroom, the band room is set for the incoming class. The selected sight reading piece is placed face down on the students' stands.

Students enter the classroom quietly, are seated in the daily band set, and are immediately instructed not to look at the music which was placed on their music stands. After announcements and roll call, one black line master, "Sightreading Room Procedures," is distributed to each student. They read silently while the teacher reads aloud. Students are dismissed by rows to retrieve their instruments.

Following daily warm-up procedures, students are instructed to place their instruments in rest position (in their laps) and then turn over the music on the stands and silently study it. They identify musical

elements of the piece. Students are allowed to describe the elements with minimal input, but if necessary, can be prompted with the following questions: What is the meter? What is the tempo and probable style of the piece? Are there any tempo changes? What words are used to describe the tempo or tempo changes and what do they mean? What is the key signature? Are there accidentals? What types of note values are utilized in the piece? Are there any unusual or repeating rhythms? What articulations are utilized in the piece? Are there any repeating articulations? What are the dynamics? Are there any dynamic fluctuations? What are the words used to describe dynamic changes and what do they mean? What is the “road map” of the piece? Are there repeats? First and second endings? A coda skip? Which section of the band appears to have the melody? Harmony? Bass line? Does the melody stay the same throughout the piece or does it change in some way? How does the piece end? Is there a fermata at the end of the piece?

A music dictionary is available in the event that it is necessary for students to look up specific terms from the music.

After the discussion, students place their instruments in fingering position in preparation for a “sing and fing.” While fingering their instruments, the class “sings-through” the piece using the “doo” or “tah” syllable, depending on the style of the piece. Students sing pitch and rhythms as accurately as possible and count rests where appropriate. The percussion uses the sound their instruments make to designate rhythms such as “tap” for the snares, “boom” for the bass drum, and “crash” for cymbals. Students attempt to include as many of the musical elements as were discussed as they can find. Count off, and the band begins singing. A variation of the “sing and fing” is a “sing and sizzle” where students sizzle rhythms while fingerings (saying “tssst” through the teeth while maintaining a firm abdomen). At the conclusion of the sing-through, the students put instruments in playing position and perform the piece to the best of their ability. The sight reading performance is recorded so the students may listen to a playback, assess their performance, and discuss how many of the musical elements were accurately attempted and/or achieved. Following the discussion, a professional recording of the piece is played for the class. (Recordings of standard band repertoire are available on the *Teaching Music through Performance* recordings.) The class further discusses the differences between their performance and the professional recording. What musical elements can be heard on the professional recording that were omitted on the students’ recording?

### **Sample Assessments**

#### **Formative**

Progress is assessed through guided discussion, “sing and fing,” performance, and recording. Students construct written comparisons of the student performance and the professional recording. They participate in developing a checklist based upon the “Sight Reading Room Procedures.”

### **Resources**

Miles, R. and Dvorak, T. (Eds.). (2001). *Teaching music through performance in beginning band*. Chicago, IL: GIA.

Two online resources for finding grade appropriate music are <http://www.uil.utexas.edu> and [www.lmeamusic.org/Prescribed%20Music%20List.htm](http://www.lmeamusic.org/Prescribed%20Music%20List.htm).

## SIGHT READING ROOM PROCEDURES

Enter the room quietly, in an orderly and professional manner. File into your row and sit in your assigned seat. If there isn't a chair for you to sit in, **stand** next to your place and wait for a chair to be provided for you. Adjust your music stand so that you can clearly see the director.

**There is no talking or noise of any kind. Nothing should interrupt the disciplined setting. Appropriate posture is essential, and attentiveness to the judge is of the utmost importance. A positive first impression is essential.**

When the judge instructs you to do so, turn your music over and check to be sure you have the correct part. If your part is wrong, raise your hand, and the monitors will get the correct part for you.

We will be given eight minutes to learn the music together. We can sing, sizzle, or count during the eight minute period, but **no one is allowed to play on their instruments at any time!**

**It is imperative to stay focused during this time period!**

The following procedure will be used in learning the music:

1. The first instruction will be to put your finger on your key signature. Quietly finger the corresponding scale. If there are any key changes, you will be asked to put your finger on the change and then finger the new scale.
2. The "roadmap" of the piece will be discussed. Pay close attention to any repeats, 1<sup>st</sup> and 2<sup>nd</sup> endings and *D.S.* or *D.C.*, and *coda* skips. **Know where you are going in the music!**
3. Dynamics will be addressed. **Watch for dynamic changes!**
4. Accidentals will be pointed out, and unusual fingerings will be discussed.
5. Difficult rhythms and articulations, meter/tempo changes, and fermatas will be discussed, and you may be asked to finger and sing portions of the music.
6. You will given 30 seconds to discuss with your stand partner **anything unusual** in the music. **Use this time wisely!**
7. At this point, if there is anything in the music you do not understand, raise your hand and your question will be addressed. Please ask **intelligent** questions only.
8. **"Fing and sing"** Using the "Tah" or "Doo" syllable, depending on the style of the music, "finger and sing" through the piece. We will do as many "sing-throughs" as time allows.  
**This is the point that every person needs to be extremely focused!**
9. At the end of the instructional period, we will play a scale or a short warm-up.
10. During the performance: Play confidently with a good sound at all times. Watch for cues and tempo changes. Listen within your section and across the band. Try to include as many musical elements as possible. Should you become lost, watch for an extra-large downbeat which indicates rehearsal letters or numbers. **There are to be no reactions to anything unusual which may occur during the performance!**
11. At the conclusion of the performance, continue to impress the judge with your professional behavior as he or she rates the performance. When dismissed, file out of the room quietly, being sure to take any equipment you brought into the room: binders, mouthpiece covers, stools, instrument stands, percussion equipment. Sight reading music should be left on the stand.

## Eighth Grade Lesson (AP 5)

**Title** Music: Sound and Silence

**Time Frame** 5 days, 40- 60-minute periods

**Overview** Students examine the proposition that music is “sound painted on a canvas of silence.” They examine notational symbols and vocabulary that precisely convey the patterns of the sound and silence interaction.

**Standards** Creative Expression, Aesthetic Perception

Arts Benchmarks	
Discuss the question “What is music?” and express intuitive reactions and personal responses to various works.	M-AP-M5
Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, both individually and in ensembles.	M-CE-M1
Recognize and demonstrate elements of music, using voice, musical instruments, electronic technology, or other available media.	M-CE-M4

**Foundation Skills** Communication, Resource Access and Utilization

### Student Understandings

Students understand that each of the arts consists of characteristic materials and their arrangement in characteristic patterns (art - visual stimuli, dance - movement, theatre - human interaction, music - sound/silence). Students understand how they react and respond to the patterns of sound and silence which they perform or to which they listen. They compose, notate, and perform examples of various music passages.

**Vocabulary:** staff, bar line, double bar line, measure, clef sign, time signature, ledger line, quarter note, quarter rest, half note, half rest, dotted half note, whole note, whole rest, eighth note, middle C

### Materials and Equipment

pencils, manuscript paper, “Notational Symbol Review,” “Composition Rubric,” over-head projector

### Prior Knowledge

Students are familiar with lesson vocabulary (review of vocabulary words is part of the lesson). Students should be able to count simple rhythms and rests in 4/4 time and be able to properly place treble clef, time signature, and music notes and rests on a staff.

### Sample Lesson

#### Day 1

Upon entering the classroom, students are seated and instructed to assemble their instruments. Students place instruments in rest position and listen silently. The concept that each of the arts consists of characteristic elements and their arrangement in characteristic patterns (art: visual stimuli; dance: movement; theatre: human interaction; music: sound/silence) is introduced. Music is an interaction between sound and silence and is typically a series of pitches and silences arranged in rhythms (characteristic patterns). For the next two days, students compose a sixteen-measure melody using

their fundamental knowledge of notational skills. In preparation for this task, choose several simple melodies from their method book. Melodies which contain both notes and rests, (e.g., “Hot Cross Buns,” “Mary Had a Little Lamb,” “Oats, Peas, Beans,” “The Mulberry Bush,” “Skip to My Lou”) should be chosen for review. Initiate daily band warm-up procedures, and then as a class, perform each melody two times through. Instruct students that they will be composing simple melodies similar to those played in class. Students will not need their instruments on days 2, 3, and 4.

#### *Day 2*

As students are seated, a transparency of the “Notational Review” is displayed on an overhead projector. Review the information with the class in preparation for their compositions. Assign students into quartets. They will compose a simple sixteen-measure melody. (Number of students per group as well as number of measures in the composition can be adjusted according to class size.) Compositions are limited by meter, key (tonality), and range. Students’ melodies become a musical *story chain* ([view literacy strategy descriptions](#)), with each member of the group’s creating four measures of music, and then passing the composing task on to the next student in the group. Display a transparency of the “Composition Rubric” on the overhead. Students must follow these guidelines in composing their melody. Using manuscript paper, students begin. As they compose, monitor their work and provide direction and guidance as needed.

#### *Day 3*

Students enter the classroom, proceed to their groups, and continue the composition process. Continue to provide assistance to the students as they work. At the end of the class period, collect the finished compositions.

#### *Day 4*

Students are seated in their groups. Distribute 1 copy of the “Composition Rubric” to each group. Each group is given another group’s composition and instructed to rate the composition using the rubric. A score of 15 is the highest rating a composition can receive. A composition receiving a total score of less than 10 OR a “1” or a “0” in any category is given back to the original group for improvements.

#### *Day 5*

As students enter the class room, they are instructed to have their music journals and pencils on their stand. One representative from each group is chosen to perform his or her group’s composition. After each composition is performed, the class participates in a guided discussion prompted by the following questions: How was the melody arranged so that one measure logically led into another? What pattern was created by the rhythms? How did the use of notes and rests create unity and variety? How did the melody use unison, stepwise, and skip patterns? What about the composition made it easy or difficult to perform? At the conclusion of the discussion period, students write a descriptive paragraph in their journals, detailing their understanding of “What is music?” They apply the knowledge acquired through composing their own melodies to formulate their paragraph.

## **Sample Assessments**

### **Formative**

Students are assessed through the “Composition Rubric” and through participation in a guided discussion with verbal feedback.

### **Summative**

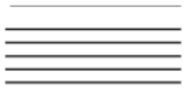
Students construct responses detailing their comprehension of the question, “What Is music?”

## **Resources**

*Accent on Achievement*, John O’Reilly and Mark Williams

*Essential Elements 2000*, Tom C. Rhodes, Donald Bierschenk, Tim Lautzenheiser

# Notational Symbols Review



Staff: 5 lines and 4 spaces used for writing music.



Treble clef: Also called G clef. Designates that the second line of the staff is the note G



Time signature: Tells us how many beats are in a measure and what kind of note gets one beat. In 4/4 time, there are 4 beats in a measure and a quarter note gets one beat.



Bar Line: Divides the staff into measures



Measure: The distance between two bar lines. Music notes are written on the staff within the measures.



Double bar line: The end of a section of music.



Quarter note: receives 1 beat



Eighth note: receives 1/2 beat



Half note: receives 2 beats



Dotted half note: receives 3 beats



Quarter rest: receives 1 beat of silence



Half rest: sits above the 3rd line and receives 2 beats of silence in 4/4 time



Whole Rest: sits below the 4<sup>th</sup> line and receives 4 beats of silence in 4/4 time

# Compositional Rubric

CATEGORY	0 - Redo	1	2	3	RATING
Music Score	Music Score is illegible and many of the required musical score elements are missing.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music Score is very neat and all required elements are included: Song Title, Composer Name, Clef sign, 4/4 Time Signature, and double bar-line at the end of the composition.	
Music Notation	Notes are written in a sloppy and illegible manner. Bar-line placement is not correct.	Notes are written somewhat clearly, and bar-line placement is often incorrect.	Most notes are written clearly, using the proper bar-line placement.	All notes are written neatly, using proper bar-line placement.	
Meter and Rhythm	Under half of the measures have the correct # of beats.	70% of the measures have the correct # of beats. Rhythms are very basic and do not expand beyond quarter notes.	85% of the measures have the correct # of beats and use a variety of notes & rests, including whole, half, quarter, and eighth.	All measures have the correct # of beats and use a variety of notes & rests, including whole, half, quarter, and eighth.	
Interval Boundaries	Composition does not begin or end on middle C and does not stay within designated intervals.	Composition ends on middle C and does not stay within the interval of middle C to C2.	Composition begins on middle C and stays within the interval of middle C to C2.	Composition begins and ends on middle C and stays within the interval of middle C to C2.	
Overall Performance	The composition was not complete and very difficult to read. Under half of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was creative, clean/easy to read, and included all required elements.	

GROUP \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_