

Commencement – General Education



Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Standard 1: Creating, Performing, and Participating

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Performance Indicator 1a

Compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)

Instructional Idea	References/Resources
<p>Students compose an eight measure <i>chance</i> piece. (General Music)</p> <ul style="list-style-type: none">• Teacher plays examples of chance music and explains why it is chance music.• Teacher shows pictures of Jackson Pollock’s art and compares the process and product to chance music.• Students create a written key associating the numbers on a 12-sided die with the 12 pitches of the chromatic scale and another corresponding to 12 basic rhythmic notation symbols (e.g., quarter, half, eighth, etc.).• After completing the two keys, students take turns rolling the die to establish the initial rhythmic figure. If the figure that comes up is a sounded one, student rolls the die to establish the initial pitch.• Students continue rolling until their eight measure chance piece is completed.• Additionally, this process could be further explored by creating a four measure B section to be followed by the A section already written (ABA), or the original A section may be manipulated (inversion, retrograde, augmentation, etc.).• Students should enter composition into a notation software program.• Students suggest other ways to compose chance music: graph of a city skyline (<i>x</i> axis = time, <i>y</i> axis = pitch); dart games; 12 tone row; computer-generated random number sequence—with pitch and rhythm assigned by a numeric value. <p>Suggested Assessment: Teacher may evaluate correctness of student compositional process, accuracy of notation, and neatness of notation/use of technology.</p> <p>Note: Also addresses Standards 1b and 1e.</p>	<p>Notation software, such as Sibelius, Overture, etc.</p> <p>www.braingo.media.mid.edu, Brain Opera music generator</p> <p>www.vc3.com/~mccollek/rm/ctaqalearoric.html</p> <p><i>Learning Music with Practica Musica</i>, Jeffrey Evans</p> <p><i>Suite by Chance: A Film by Elliot Caplan</i>, John Cage and Merce Cunningham</p> <p><i>Scratch Music</i>, Cornelius Cardow</p> <p><i>Materials and Techniques of 20th Century Music</i>, Stefan Kostku</p> <p><i>New Directions In Music</i>, David Cope</p> <p><i>Silence</i>, John Cage</p> <p><i>Experimental Music: Cage and Beyond</i>, Michael Nyman</p>

Additional Instructional Ideas

- ♪ Compose a basic melody.
- ♪ Compose a short duet for instrument and for electronic keyboard.
- ♪ Create a programmatic composition to accompany a video.
- ♪ Compose an eight measure quartet based upon a rhythmic ostinato.
- ♪ Compose a basic four measure rhythmic composition in 4/4 time.

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Performance Indicator 1b

Sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction.

Instructional Idea	References/Resources
<p>Students adjust pitch when performing in an ensemble. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none">• Teacher assists students with the knowledge needed to appropriately adjust pitch.• Teacher makes sure that all instruments are accurately tuned.• Teacher selects a chord from a piece of music being played.• Students play the chord in tune:<ul style="list-style-type: none">– Students with the lowest instruments play the root and add instruments one by one.– Students adjust the pitch up or down (out of tune and then into the desired pitch) to fit the chord.– Students remain on the root but alter the other pitches to fit various chords (I, IV, V), still concentrating on accurate pitch.– Students return to the piece being played and perform a few measures, adjusting pitch to the entire ensemble.• Teacher informs students of the importance of constantly adjusting pitch in an ensemble setting. <p>Suggested Assessment: Teacher leads students in listening for acoustical beats among individual performers, sections, and ensembles.</p> <p>Note: Also addresses Standards 1c and 3a.</p>	<p><i>Improving Intonation in Band and Orchestra Performance</i>, Robert Garofalo</p> <p>NYSSMA solo evaluation sheets</p> <p>NYSSMA Manual</p>

Additional Instructional Ideas

- ♪ Perform, using proper tone quality, technique, dynamics, correct rhythm, and proper expressive devices.
- ♪ Perform a level-appropriate solo.

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Performance Indicator 1c

Use common symbols (notation) to perform music on recreational instruments.

Instructional Idea

Students perform brief sight-reading examples.
(Band, Chorus, Orchestra, General Music)

- Teacher provides students with basic approaches to sight-reading.
- Students look at key signatures, accidentals, rhythm, clef changes (if applicable), and notes (transformation of solfège syllables, if applicable).
- Teacher demonstrates a suggested order of steps for the sight-reading process, including: what to look for; fingerings or humming the excerpt with accurate pitches (fingerings and/or solfège syllables) and rhythmic values (air bow); and playing or singing the excerpt.
- Teacher assists the students in reading several excerpts.
- Students “practice” sight-reading.
- Students sight-read during lessons and/or daily ensemble rehearsals for a short period of time.

Suggested Assessment:

Teacher-generated rubric addresses pitch, rhythm, dynamics, tempo, and articulation accuracy.

Note: Also addresses Standards 1a and 2a.

References/Resources

Sing at Sight, Samuel Applebee

High School (Grade 9) Arts Assessments: Test Sample Draft, New York State Education Department

Orchestral Bowings and Routines, Elizabeth Green

The Art of Bowing Practice, Robert Gerle

Additional Instructional Ideas

- ♪ Perform a composition, paying particular attention to the execution of notated symbols.

Standard 1: Creating, Performing, and Participating

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Performance Indicator 1c

Use common symbols (notation) to perform music on recreational instruments.

Instructional Idea	References/Resources
<p>Students improvise a melody to a blues progression in 4/4 time. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"> • Students sing (solfège) and play the roots to any basic 12 bar blues progressions, I⁷-IV⁷-I⁷-I⁷-IV⁷-IV⁷-I⁷-I⁷-V⁷-IV⁷-I⁷-I⁷(V⁷). They start with whole notes and convert to quarter notes. • Teacher provides a chordal accompaniment if possible, played on keyboard, Band-In-Box, Aebersold CD, sequencer, etc. • Students perform the blues scale (I-flat3-4-flat5-5-flat7-I). • Using call-and-response format, class plays back one measure motifs. They initially identify the starting note and use only two notes, and then gradually incorporate additional notes from the blues scale. Recorded accompaniment can be used, or group can be split to provide “roots only” background. • Suggested expansions include using arpeggiated quarters in roots-only accompaniment, using multiple measure call-and-response format, using student callers, providing opportunities for 12 measure solos, learning well-known blues melodies and mixolydian scales. <p>Suggested Assessment: Teacher assesses solo improvisations, using established criteria. Students carry out informal peer assessment or discussion of improvisations, including analysis and explanation of solo performance (use of the blues scale, Dorian mode, arpeggios,. creative use of space, etc.).</p>	<p><i>How to Play Jazz and Improvise</i>, Jamey Aebersold</p> <p><i>Nothin’ but the Blues</i>, Jamey Aebersold</p> <p><i>Major and Minor</i>, Jamey Aebersold</p> <p>NYSSMA Manual improvisation requirements</p> <p><i>Rockin’ Out with Blues Fiddle</i>, Julie Lyonn Lieberman</p> <p><i>Improvising Violin</i>, Julie Lyonn Lieberman</p> <p><i>Jazz Philharmonic</i>, Randy Sabien and Bob Phillips</p> <p><i>Jazz Improvisation Made Easy</i>, Vol. 1, John Blake</p>
<h3>Additional Instructional Ideas</h3>	

Standard 1: Creating, Performing, and Participating

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Performance Indicator 1d

Identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions.

Instructional Idea	References/Resources
<p>Students exhibit proper stage decorum in performance settings. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none">• Students practice making entrances and exits. They attend to posture, instrument placement, and the actions of the conductor on stage during rehearsal and performances.• Teacher demonstrates proper stage etiquette through personal involvement or by showing videotaped or live performances of bands, choruses, or orchestras.• Students and teacher establish criteria for proper stage decorum (students have their music in order, maintain appropriate posture, pay attention to conductor, do not chew gum or talk).• Rehearsal of stage decorum takes place during performance preparation. Specific skills should be added as rehearsals progress.• Teacher videotapes a rehearsal so the students may view their progress. Sections may then practice together and individuals may receive personal assistance.• Students and teacher prepare a questionnaire regarding stage decorum to be inserted into the concert program, filled out by the audience, and collected at the end of the concert. <p>Assessment: Utilizing the videotape of the final performance and the audience questionnaire, the instructor and students assess stage performance.</p>	<p>Videotapes of professional chorus, band, and orchestra performances</p> <p>PBS performances of concerts by bands, choruses, and orchestras</p> <p>Live performances by professional ensembles</p> <p>Applause Music Careers: www.cnvi.com/applause</p> <p>Introduction to Music Careers: www.soloperformer.com/careers</p> <p>Music Career resources: www.mbsolutions.com</p> <p>www.nyphilkids.org/careers</p>

Additional Instructional Ideas

- ♪ Identify and understand the roles of production personnel.
- ♪ Actively engage in the production process.
- ♪ Attend a professional performance and identify the various production roles.

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Performance Indicator 1e

Explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

Instructional Idea	References/Resources
<p>Students research, electronically or in person, a music recording or publishing specialist.</p> <p style="text-align: right;">(General Music)</p> <ul style="list-style-type: none">• Teacher identifies a local record label. The Internet could be an accessible alternative.• Teacher contacts the record company for a site visit or school presentation. A local radio station could serve as an adequate alternative.• Students and teacher brainstorm questions to be asked, exploring specific topics related to the job of the artist and repertoire person or production specialist. Videoconferencing or teleconferencing are options if people are unavailable.• Arrangements are made to meet the artist and to take a behind-the-scenes tour of the concert stage/arena, dressing rooms, and lighting booths. <p>Suggested Assessment: Students describe in writing (outline or essay form) insights gained from their experience. Students may role-play their experience and produce a one-minute video and recording. Outline (or essay), video, or recordings evaluated on the basis of a teacher-generated rubric that addresses the detailed responsibilities of the production roles.</p> <p>Alternate assessment: Students use vocal communication devices for the writing portion.</p>	<p>www.cnvi.com/applause/musiccareers</p> <p>www.soloperformer.com/careers/musiccareers</p> <p>www.mbsolutions.com/musiccareers</p> <p>www.nyphilkids.org/musiccareers</p> <p><i>Exploring Careers in Music</i>, Judith Feder</p> <p><i>Career Opportunities in the Music Industry</i>, Shelly Field</p>

Additional Instructional Ideas

- ♪ Interview a music production specialist.
- ♪ Intern with a music production specialist.
- ♪ Serve as a music production specialist.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– General Education

Performance Indicator 2a

Use traditional, electronic, and nontraditional media for composing, arranging, and performing music.

Instructional Idea	References/Resources
<p>Students arrange a quartet. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none">• Teacher supplies several chorales that are written for instruments/voices other than what the students perform (e.g., vocal students could choose a brass chorale).• Teacher sets up a manuscript template as a quartet with appropriate number of measures per line to assist the students in organization.• If the chorale is written for transposing instruments, the teacher identifies those on the score.• Students:<ul style="list-style-type: none">– Choose chorale.– Write in key and time signatures.– Identify what part will be performed by what instrument or voice.– Write parts, being aware of clef, octave, and transposition.– Add articulations, dynamics, etc.– Enter arrangement on a notation program. Perform, play back, listen, check, and correct.• Student chorale may be used as part of daily warm-ups.• Students conduct their arrangements. <p>Suggested Assessment: Teacher uses rubric addressing accurate use of key and time signatures, notation, and articulation and dynamics. Rubrics should also address performance and conducting technique.</p> <p>Note: Also addresses Standards 1a, 1b, and 1c.</p>	<p><i>J.S. Bach – 371 Harmonized Chorales and 69 Chorale Melodies</i>, ed. by Albert Riemenschneider</p> <p><i>The Shorter New Oxford Book of Carols</i>, Hugh Reyte, Andrew Parrot</p> <p><i>101 Chorales Harmonized by Johann Sebastian Bach</i>, Walter Buszin</p> <p>www.vc3.com/~mccollek/rmcfq/aleatoric.html Creating Chance Music</p> <p>J.S. Bach, <i>Works for Keyboard and Four-Part Chorales</i>, Theodore Presser Co.</p>

Additional Instructional Ideas

- ♪ Compose or arrange an eight measure piece, utilizing notation software.
- ♪ Create and perform sound compositions on a computer.
- ♪ Perform brief melodic compositions on an instrument.
- ♪ Utilize electronic accompaniment software.

Standard 2: Knowing and Using Arts Materials and Resources

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Performance Indicator 2b

Describe and compare the various services provided by community organizations that promote music performance and listening.

Instructional Idea	References/Resources
<p>Students engage in a partnership with a community music group. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none">• Teacher selects a performing group from the community and invites them to the school.• Students listen to the group perform and write a review of the performance.• Students perform at the group's site in exchange.• A master class, public performance, or sectional rehearsal is conducted involving both students and community members performing separately and together.• Students create publicity for a combined concert, utilizing graphic and/or word processing software and/or audio/video services.• An ongoing relationship is maintained between the school and community group. <p>Suggested Assessment: Teacher evaluates student reviews, publicity materials, repertoire lists, and performance critiques, utilizing teacher-generated rubrics.</p> <p>Note: Also addresses Standards 1b, 2a, 2e, 3a, 3b, and 3d.</p>	<p>Internet, public radio/television, newspaper, community calendar, public library</p>

Additional Instructional Ideas

- ♪ Attend performances by community music organizations.
- ♪ Participate in community music groups.
- ♪ Research, list, and compare music performing organizations.

Standard 2: Knowing and Using Arts Materials and Resources

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Performance Indicator 2c

Use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians.

Instructional Idea

Students give a speech about a composer or composition utilizing print and electronic media.

(Band, Chorus, Orchestra, General Music)

- Teacher sets guidelines for length of speech, topic (music or musician), degree of formality, key points to be included. (Speech should not be limited to these key points.) A template for a summary is distributed to the entire class.
- Students may select from the composers and pieces that are being rehearsed, or from a given list, their favorite composer or work. This may be an individual or a group activity.
- Using the Internet, libraries, record jackets, or other sources, students thoroughly research a composer or composition.
- Students adopt the persona of the composer and engage in a conversation or interview with other classmates. They describe background, major works, styles, training, etc. Props and recordings may be utilized.
- Students turn in their written speech and summary. Teacher provides an empty timeline sheet on which students write important dates of pieces and composers (to be added to their listening list).

Suggested Assessment:

Rubric and/or checklist of teacher-set criteria (composer, compositions, era, style, historical/cultural connections, number and variety of resources, presentation, etc.) are used in assessment.

Note: Also addresses Standards 3b, 3f, and 4c.

References/Resources

<http://library.thinkquest.org/22673composers>

<http://w3.rz-berlin.mpg.de/cmp/classmus.html/composer>

Additional Instructional Ideas

- ♪ Research a musician or musical period, utilizing print and electronic media.
- ♪ Create a calendar of music events within the community, utilizing print and electronic media.
- ♪ Collect articles from print media to create a music bulletin board.
- ♪ Create a journal of performance critiques.

Standard 2: Knowing and Using Arts Materials and Resources

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Performance Indicator 2d

Identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship.

Instructional Idea	References/Resources
<p>Students interview a local music specialist. (General Music)</p> <ul style="list-style-type: none"> Teacher identifies six to eight local music specialists (performers, producers, composers, conductors, etc.). Students schedule group or individual interview sessions. Students generate a list of questions relevant to the specialist’s area of expertise. (Teacher guides creation of the list of questions.) Students conduct, and teacher monitors, the interview. The interview is audio- or videotaped. Students try to glean “life lessons” from interview. They ask, for example: How can student relate his/her life to that of the music specialist? Is the specialist a role model? Why or why not? Teleconferencing is an option if the expert is unavailable for live interview. <p>Suggested Assessment: Evaluation is based on teacher-generated rubric addressing quality and quantity of insights reported by the student.</p> <p>Note: Also addresses Standards 1d, 2e, 2f, and 3e.</p>	<p>www.envi.com/applause music/careers</p> <p>www.soloperformers.com/careers/musiccareers</p> <p>www.mbsolutions.com/musiccareers</p> <p>www.nyphilkids.org/careers</p>

Additional Instructional Ideas

- ♪ Work with local merchants/artists/composers-in-residence.
- ♪ Intern with or shadow a local specialist.

Performance Indicator 2e

Participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles.

Instructional Idea	References/Resources
<p>Students attend live performances. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"> Teacher decides on the number of performances required and the type of performance that qualifies for evaluation (e.g., band or orchestra concerts, street musicians, musicals, barbershop quartets, operas, halftime shows, parades, rock concerts, ethnic festivals). Teacher emphasizes the importance of attending and supporting live music in any form. Students complete a concert evaluation form, which may include reflective questions addressing expressions, tone quality, intonation, precision, stage presence, technical presentation, cultural forces, etc. <p>Suggested Assessment: Teacher-generated rubric is used to evaluate the quality and quantity of student responses in the concert evaluation form.</p> <p>Note: Also addresses Standards 3b, 4a, and 4b.</p>	<p><i>What to Listen for in Music</i>, Aaron Copland</p> <p><i>Planet Musician</i>, Julie Lyonn Lieberman</p> <p>www.bandmasters.org/etiquette.html</p>

Additional Instructional Ideas

- ♪ List points of concert etiquette.
- ♪ Create a journal of concert attendance and programs.

Standard 2: Knowing and Using Arts Materials and Resources

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Performance Indicator 2f

Understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events.

Instructional Idea	References/Resources
<p>Students research and report on a musical career. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students select a musical career from a list provided; list includes educator, performer, producer, promoter, conductor, therapist, retailer, repair technician, audio engineer, composer, and editor.• Utilizing interview, print, and electronic resources, students prepare a report that includes a detailed job description, lifestyle description, required and/or expected education and training, salary range, potential employers, and brief biography of at least one person currently working in the selected career. <p>Suggested Assessment: Oral or written report is evaluated with a teacher-generated rubric addressing quantity, quality, and depth of student report. Criteria should include career, job description, education, salary, lifestyle, job potential.</p> <p>Note: Also addresses Standards 1d, 1e, 2c, 2d, 3e, and 3f.</p>	<p>Encarta Encyclopedia</p> <p>Applause Music Careers: www.cnvi.com/applause</p> <p>Intro to Music Careers: www.soloperformer.com/careers/musiccareers</p> <p>Music Career Resources: www.mbsolutions.com</p> <p>www.nyphilkids.org</p>

Additional Instructional Ideas

- ♪ Interview a music professional.
- ♪ Create a list of career opportunities in the field of music.
- ♪ Intern with or shadow a music professional.
- ♪ Research the funding aspects of music production.

Standard 3: Responding to and Analyzing Works of Art

Commencement– General Education

Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements.

Instructional Idea	References/Resources
<p>Students complete a self-evaluation form after a performance. (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none">• Teacher explains importance of evaluating a performance before and after a program. (Tone, intonation, technique, accuracy, dynamics, style, tempo, phrasing, expression, balance, blend should be evaluated).• Teacher emphasizes importance of honest evaluation in order to learn and grow from a performance.• Form may be used as a pre and post concert evaluation tool available for student comparison. <p>Suggested Assessment: Teacher uses this evaluation to help students fully realize their level of achievement, commitment, work ethic, effort, and contribution to the group, as well as their overall attitude about themselves and their playing.</p> <p>Note: Also addresses Standards 1b, 2a, 3b, and 3f.</p>	<p>NYSSMA evaluation sheets</p>

Additional Instructional Ideas

- ♪ Listen to a rehearsal recording and respond.
- ♪ Carry out a peer evaluation of sectional and individual performances within an ensemble.

Standard 3: Responding to and Analyzing Works of Art

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Performance Indicator 3b

Read and write critiques of music that display a broad knowledge of musical elements, genres, and styles.

Instructional Idea

Students listen to recordings of rehearsals and respond in writing.

(Band, Chorus, Orchestra)

- Students listen to a professional recording of a selection that they will rehearse and perform, and respond critically in writing.
- Students listen to a recording of themselves playing the selection at the end of one week, and respond critically in writing.
- Students participate in teacher-led discussions of style, musical elements, genres, performance skills, etc. throughout the rehearsal process.
- Students listen to a recording of themselves playing the selection after three weeks of rehearsal, and respond critically in writing.
- Students listen to a recording of themselves playing the selection in concert, and respond critically in writing.
- Students' critical responses include what they hear or do not hear, and they demonstrate an increased, accurate use of musical terminology and knowledge of the selection.
- Students complete a comparative evaluation of the four recordings. This may include intonation, balance, tempo, rhythm, accuracy, articulation, dynamics, interpretation, blend, and tone.

Suggested Assessment:

Teacher reviews critical writings and comparative evaluations, considering their depth and accuracy.

Note: Also addresses Standards 2c, 2e, and 4b.

References/Resources

NYSSMA major organization evaluation forms

Assessment in Classroom Music, p. 90, NYSSMA

Recordings of concert literature
www.markcustom.com

Additional Instructional Ideas

- ♪ Read and respond to a musical critique from print media.
- ♪ Create a comparative journal of critiques of performances of various styles.
- ♪ Write a musical critique demonstrating an understanding of musical elements.

Standard 3: Responding to and Analyzing Works of Art

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Performance Indicator 3c

Use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic.

Instructional Idea

Students identify and apply the physiology of tone production.

(Band, Chorus, Orchestra)

In the rehearsal setting:

- Chorus students identify parts of the body used in singing, and they explore relaxation, posture, breathing exercises, and their effect on tone production.
- Band students identify accurate posture and playing position, and explore variables (embouchure, breath support, tongue) and their effect on tone production.
- Orchestra students identify accurate posture and playing position, explore variables (bow angle, placement, weight, speed) and their effect on tone production.
- Students listen to recordings and to one another in performance.
- Students share audio or video recordings of exemplary performers and analyze tone quality.
- Students listen to music of various styles and cultures and discuss how tone may vary.
- Students perform a piece, utilizing good production and appropriate tone.

Suggested Assessment:

Teacher may test students orally or in writing on their technical knowledge.

Teacher develops rubrics and uses them to evaluate students' written critiques of each other's performances and their listening or repertoire lists.

Given a simple rhythmic pattern, students perform with a consistent quality of tone and appropriate dynamics. Teacher critiques student performance.

Note: Also addresses Standards 1a, 2a, 2e, 3a, 3d, 4a, and 4b.

References/Resources

A Guided Tour of the Breathing Mechanism video

Sing! Text and Songs for Voice Class, Joan Wall and Pamela Stout

Make Mine Music!, Tom Walther

Creating Instruments
www.familyeducation.com

You Are Your Instrument, Julie Lyonn Lieberman, Huiksi Music

The Violin in Motion: An Ergonomic Approach to Playing for All Levels and Styles, Julie Lyonn Lieberman, Huiksi Music

The Vocalist's Guide to Fitness, Health and Musicianship, Julie Lyonn Lieberman, Huiksi Music

The Instrumentalist's Guide to Fitness, Health and Musicianship, Julie Lyonn Lieberman, Huiksi Music

Additional Instructional Ideas

- ♪ Display an understanding of MIDI technology.
- ♪ Identify and apply the principles of harmonics to explain tone production and different timbres.
- ♪ Create and use nontraditional instruments with an awareness of their acoustical properties.

Standard 3: Responding to and Analyzing Works of Art

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Performance Indicator 3d

Use appropriate technical and socio-cultural terms to describe musical performances and compositions.

Instructional Idea

Students analyze the role and importance of music used in a film.
(General Music)

- While viewing various video excerpts from a film or cartoon, students pay particular attention to the action, setting, characters, and accompanying music.
- Teacher guides active listening.
- Students respond, orally and in writing, to specific motives and technical/aural cues that are associated with cinematic tools such as suspense and foreshadowing. Students comment on tempo, dynamics, instrumentation, melody, harmony, etc. while watching the excerpt.
- Students listen and respond (orally and in writing) to the musical soundtrack without seeing the visual action.
- Students view the videos as a silent picture.
- Students discuss the role, thought process, and artistic choices inherent in being a film music composer.
- Have students do some or all of the following:
 - Using a keyboard or sequencer, students represent the various musical elements they have identified to create their own soundtrack.
 - Students choose other music that would “fit” the action.
 - Students choose music that would change the feeling of the video.

Suggested Assessment:

Teacher-generated rubric includes musical elements, cinematic tools, role of music, choices composer made (for example, in a chase scene, tempo and dynamic increased, pitch got higher), for both the original soundtrack and the “new” soundtrack.

Note: Also addresses Standards 1e, 2f, 3b, and 3f.

References/Resources

Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV, Richard Davis

Additional Instructional Ideas

- ♪ Write a musical critique demonstrating an understanding of the use of musical elements.
- ♪ Discuss music used at a special occasion and analyze its function in society.

Standard 3: Responding to and Analyzing Works of Art

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Performance Indicator 3e

Identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres.

Instructional Idea	References/Resources
<p>Students create a database of significant musicians of various genres. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students choose a specific instrument or voice and brainstorm as many genres as possible that include that instrument or voice.• Using the Internet or library database, the student researches the top performers in each genre. The data should include, but not be limited to: name, age, education, genre/position, brief musical history, and discography.• Teacher checks student progress at each level of project. <p>Suggested Assessment: The final database should reflect thoroughness and quality of information gathered. An oral report/presentation by each student provides pertinent information, plus excerpts from important recordings of the selected performers.</p> <p>Note: Also addresses Standards 2c and 4c.</p>	<p>www.music.indiana.edu/ music.resources/outline.html</p> <p>www.nyphilkids.org/</p>

Additional Instructional Ideas

- ♪ Create a calendar of significant musicians.
- ♪ Interview local musicians.

Performance Indicator 3f

Explain how performers, composers, and arrangers make artistic decisions.

Instructional Idea	References/Resources
<p>Students analyze the relationship between text and the use of musical elements. (Chorus, General Music)</p> <ul style="list-style-type: none">• In a given piece of music, students underline the most important words in the text.• For each underlined word, a written notation is made concerning the relative pitch, rhythms, and dynamics used.• Students note any patterns of the word meanings, associated feelings, and application of the musical elements. <p>Suggested Assessment: Teacher develops a rubric and uses it to evaluate students' scores for underlined words and musical analysis. Students listen to each other's work and comment on effective/ineffective application of musical elements. They discuss what can be done to improve the next performance.</p> <p>Note: Also addresses Standards 1c and 2a.</p>	<p><i>What to Listen for in Music</i>, Aaron Copland</p> <p><i>The Choral Journal</i>, ACDA</p>

Additional Instructional Ideas

- ♪ Analyze a solo performance and explain the artistic decisions evident in the performance.
- ♪ Program a concert.
- ♪ Interview a music director about programming criteria.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– General Education

Performance Indicator 4a

Identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

Instructional Idea

Students develop and perform a recital of music of various cultures including program notes.

(Band, Chorus, Orchestra, General Music)

- Teacher guides students through the building of a recital program of multicultural music based upon common themes such as love, marriage, children, war, festivals, etc.
- Working in groups, students select a theme.
- Students listen to recordings and examine scores to determine musical selections.
- Students list musical characteristics that are common in a culture's music (tonality, rhythm, instrumentation).
- Students write program notes for each selection to include composition, composer, culture, country of origin, musical characteristics.
- Students perform a recital for one another or create a CD or tape of the program.

Suggested Assessment:

Teacher evaluates choice of music; appropriateness of musical characteristics; program notes (information included, style of writing, writing ability of author); and performance.

Note: Also addresses Standards 1b, 2a, 2c, 3b, 3d, and 4b.

References/Resources

Music: Its Role and Importance in Our Lives, Charles Fowler, Timothy Gerber, and Vincent Lawrence

Musical recordings
www.mp3.com

Planet Musician, Julie Lyonn Lieberman

Additional Instructional Ideas

- ♪ Listen to and perform music and respond in terms of its cultural significance.
- ♪ Create the lyrics and melody of a folk-style song.
- ♪ Identify the cultural origins of a given piece of music on the basis of unique musical elements and characteristics.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– General Education

Performance Indicator 4b

Identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students listen to and identify titles and/or composers of significant works.

(Band, Chorus, Orchestra, General Music)

- Teacher compiles a list of some significant musical works in any genre, such as band, orchestra, vocal, jazz.
- Teacher compiles a list of 10 excerpts and records them in their entirety (to the extent possible) so as to fit on one 90-minute cassette tape.
- Each student provides a blank tape for dubbing (to be done by a student with a high-speed dubber).
- Teacher should spend time during designated rehearsals to listen to and talk about each piece on the list.
- Teacher administers twice each year a listening quiz containing 10 examples. This requires a list of 80 excerpts to span four years of high school.

Suggested Assessment:

Teacher creates a 10-minute (one minute per composition) test tape. Students are given a listening identification test designed by the teacher (e.g., a listening “matching” test, a “fill in the blanks” test, or a combination of the two).

Note: Also addresses Standard 4a.

References/Resources

www.classicalarchives.com/index.html

<http://members.tripod.com/bridgman/classical.htm>

www.music.indiana.edu/music.resources/outline.html

Additional Instructional Ideas

♪ Discuss cultural contexts of significant works that will be programmed.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– General Education

Performance Indicator 4c

Relate well-known musical examples from the 17th century onward with the dominant social and historical events.

Instructional Idea	References/Resources
<p>Students create a musical timeline. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Teacher gives each student a timeline with only the musical periods marked (Renaissance, Baroque, Classical, Romantic, Impressionistic, Modern).• Students will enter information on their timeline for each of the following categories in each period:<ul style="list-style-type: none">– Composer/composition– Musical characteristic of each period– Visual artist– Physical scientist– Political/historical event or person• Class shares and discusses individual work to create a class timeline.• Teacher displays combined class timeline and produces a copy for each student. <p>Suggested Assessment: Band, orchestra, chorus: For each concert piece, students will identify the historical period, state a musical characteristic of the period, identify the place where this characteristic is evident, and perform the excerpt in the appropriate style. General music: Teacher will play selected pieces for the students. Students will identify musical characteristics of the music. Students will determine the period on the basis of the characteristics they have identified.</p>	<p><i>The Timetables of History</i>, Bernard Brun</p> <p><i>A Chronicle of American Music, 1700–1995</i>, Charles Hall</p> <p><i>Baker’s Student Encyclopedia of Music</i>, Laura Kuhn</p> <p>http://library.thinkquest.org/226731</p> <p>http://voyager.physics.univ.edu/webpages2/picgalr2.html</p>

Additional Instructional Ideas

- ♪ Analyze a piece of program music.
- ♪ Select a period of global history (e.g., Baroque, Classical, Romantic, Impressionistic, 20th century) and develop a list of music that reflects or documents that period.
- ♪ Select a period of United States history and develop a list of music that reflects or documents that period.

Commencement – Major Sequence



Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Standard 1: Creating, Performing, and Participating

Commencement– Major Sequence

Performance Indicator 1a

Compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrates an understanding and application of the musical elements and music related technology.

Instructional Idea

Students utilize compositional techniques to expand a basic melody.

- Students write a four measure motif or use eight measures from a piece they are learning.
- Students write each of the following variations of the motif:
 - Transposition
 - Inversion
 - Retrograde
 - Retrograde inversion
 - Elongation
 - Diminution
 - Same pitch - different rhythm
 - Same rhythm - different pitch
- Students use these melodic fragments to expand the motif into a sixteen measure piece consisting of two eight measure phrases. First phrase ends in a half cadence and second phrase ends in a full cadence.
- Students use this piece as the A section and expand it to an ABA composition.
- Students enter the composition into a computer, using a notation program such as Finale, Encore, Sibelius.
- Students print a hard copy of the composition.
- Students perform the composition on their instrument/voice.
- Students have the computer perform the composition (experiment with different instrument/timbre settings).

Suggested Assessment:

Teacher gives rubric to students at the beginning of the project. Criteria should include: four measure motif, number of variations, computer-generated hard copy, instrument/voice performances, computer-generated performance.

Note: Also addresses Standards 1b, 1c, 2a, and 3a.

References/Resources

Learning Music with Practica Musica, Jeffrey Evans

Music Arranging and Orchestration, John Cacavas

Additional Instructional Ideas

- ♪ Compose, utilizing more advanced forms such as rondo, ternary, theme and variations, fugue.
- ♪ Notate compositions, using notation software.
- ♪ Create and maintain a portfolio of musical compositions.
- ♪ Compose a four part chorale.

Standard 1: Creating, Performing, and Participating

Commencement– Major Sequence

Performance Indicator 1b

Monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvement.

Instructional Idea

Students create and maintain a progressive practice/performance journal of self-critique.

- Students record or videotape one practice during the first week's work on a solo.
- Teacher and student listen to the tape together while viewing score. Teacher indicates items to focus on, including pitch, rhythm, articulation, phrasing, smooth bow crossings, etc.
- Student writes "practice places" in a notebook or practice log.
- Recording should occur at least every two weeks.
- Students bring in their recordings with their comments and ideas for improvement already entered in their practice log.
- Teacher keeps the first and last recordings, along with the practice log.

Suggested Assessment:

Teacher monitors student progress in accuracy of pitch, rhythm, articulation, phrasing, bowing, etc. Practice log is evaluated for regular and meaningful entries.

Note: Also addresses Standard 1d.

References/Resources

NYSSMA solo/ensemble evaluation sheet

High School (Grade 9) Arts Assessments: Test Sample Draft, New York State Education Department

Additional Instructional Ideas

- ♪ Maintain a portfolio of compositions, performance adjudication sheets, and all evaluations.
- ♪ Record/videotape solo and/or ensemble rehearsal.

Standard 1: Creating, Performing, and Participating

Commencement— Major Sequence

Performance Indicator 1c

Improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea

Students arrange a musical selection in a different style.

- Students listen to recordings of music of various styles (jazz, rock, blues, chant, country, etc.) and identify the characteristic use of musical elements.
- Students choose a simple piece, such as a school alma mater, and sing it in a contrasting style.
- Teacher explains methods of converting concert pitch to written pitch and vice versa.
- Students create a piano score of the original tune.
- Students convert the piano score to a new arrangement by altering rhythms, mode, articulation, instrumentation, texture, etc.
- Students write out all parts for performance, utilizing notation software. They seek out the input of performers for appropriate range, voicing, etc.
- Students may experiment with alterations of instrumentation, using notation software.
- Students perform the arrangements.

Suggested Assessment:

Teacher-generated rubric is used to assess notated composition and performance. Performances are recorded and recordings are included in student portfolios.

Note: Also addresses Standards 3b, 3d, and 3e.

References/Resources

Music Arranging and Orchestration, John Cacavas

The Creative Director: Alternative Rehearsal Techniques, Ed Lisk

How to Play Jazz and Improvise, Jamey Aebersold

Nothin' but the Blues, Jamey Aebersold

Major and Minor, Jamey Aebersold

Rockin' Out with Blues Fiddle, Julie Lyonn Lieberman

Improvising Violin, Julie Lyonn Lieberman

Jazz Philharmonic, Randy Sabien and Bob Phillips

"Music for String Orchestra,"
Turtle Island String Quartet

Composing and arranging:
www.cs.uop.edu/~cpiper/musiced.htm

Additional Instructional Ideas

- ♪ Improvise and/or arrange a popular song.
- ♪ Arrange and/or transpose to cover a missing part.
- ♪ Improvise on any scale being learned or in the key of any ensemble selection.
- ♪ Improvise over a given progression.
- ♪ Improvise in different keys, styles, or time signatures.

Standard 1: Creating, Performing, and Participating

Commencement– Major Sequence

Performance Indicator 1d

in choral and instrumental ensembles, read difficult/very difficult music (NYSSMA level V or VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor.

Instructional Idea	References/Resources
<p>Students in large ensembles prepare and perform level-appropriate literature.</p> <ul style="list-style-type: none">• Teacher selects level-appropriate concert program of quality music.• Teacher and students rehearse selections in large ensemble, sectionals, and lessons, paying attention to rhythm, pitch, intonation, balance, blend, precision, dynamics, etc.• The ensemble performs selections for school/community and the performance is recorded.• Students and teacher review the performance tape. They discuss the positive aspects of the performance and areas in need of improvement, and suggest improvements for subsequent performances. <p>Suggested Assessment: Ensemble performs for trained adjudicator at NYSSMA major organization festival or comparable evaluative festival. Students and teacher review festival performance comments and compare to the school performance tape and comments.</p> <p>Note: Also addresses Standards 3b, 3d, and 3e.</p>	<p><i>NYSSMA Manual</i></p>

Additional Instructional Ideas

♪ Appropriately adjust all elements of the performance within the ensemble setting.

Standard 1: Creating, Performing, and Participating

Commencement– Major Sequence

Performance Indicator 1e

Adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist) to produce the performance of a musical composition in the classroom.

Instructional Ideas

Students conduct basic patterns and indicate dynamics.

- Teacher instructs students in the basic conducting patterns (two, three, and four).
- Students practice these patterns while doing nonmusical activities such as conversing, reading, drawing pictures, taking glasses on and off, drinking, etc.
- Teacher instructs students in basic preparatory beats, holds, cutoffs, and simple dynamics.
- Students conduct a piece from ensemble repertoire.

Suggested Assessment:

A teacher-generated rubric addressing pattern, accuracy, clarity, dynamics, cues, etc. is used to critique the performance.

Note: *The Art of Conducting*, listed as a resource, contains numerous conductor evaluation forms that teachers can use.

Students produce a performance of original compositions for a musical recital.

- Students prepare one original piece of music for performance in a recital.
- Instructor provides list of production roles (arranger, copyist, announcer, etc.).
- Students research definitions of the listed production roles, creating outlines as a way of organizing the results of their research.
- Students assume at least two of the roles and work together to produce a musical composition recital.

Suggested Assessment:

Teacher may assess composition, thoroughness of research, and execution of the production roles.

Note: Also addresses Standards 1a, 1b, 1f, and 2c.

References/Resources

The Art of Conducting,
Donald Hunsberger and Roy
Ernst

*The Art of Conducting
Technique*, Harold
Farberman

Music Careers:
www.cnvi.com/applause

[www.soloperformer.com/
careers](http://www.soloperformer.com/careers)

Additional Instructional Ideas

- ♪ Produce a recital.
- ♪ Rehearse and conduct a selection for a concert.

Standard 1: Creating, Performing, and Participating

Commencement— Major Sequence

Performance Indicator 1f

In performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles.

Instructional Idea

Students perform a duet or small ensemble independent of the teacher.

- Teacher and students form small ensembles.
- Each group is given a choice of two or three pieces and recordings of these pieces.
- Students rehearse independently.
- Teacher works with one ensemble while the others watch, demonstrating what to listen for and work on (pitch, dynamics, rhythm, phrasing, musicianship, body language, eye contact, etc.).
- Teacher observes a few rehearsals, making suggestions when asked to or when needed.
- Students participate in a master class performance two weeks prior to the recital.
- Students complete a teacher-generated or NYSSMA evaluation sheet for each ensemble's performance.
- Students review the evaluation sheets with the teacher, using peer/teacher suggestions to improve their final performance.
- Students perform in a recital in a school/community environment.

Suggested Assessment:

Teacher-generated rubrics, based on NYSSMA evaluation forms, are used to evaluate student rehearsal participation, accuracy and depth of performance evaluation sheets, and quality of recital performance. Student and teacher discuss and compare reactions to performance.

Note: Also addresses Standards 1b, 1d, and 2b.

References/Resources

NYSSMA Manual

NYSSMA small ensemble evaluation sheets

Ensemble repertoire recordings:
www.markcustom.com

Additional Instructional Ideas

- ♪ Lead a sectional rehearsal of their ensemble.
- ♪ Organize and perform in a pep band or fiddle group.
- ♪ Prepare and perform in small ensembles for community purposes.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement– Major Sequence

Performance Indicator 2a

Develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.

Instructional Idea

Students create a database of music-related establishments in the community.

- Students bring in a list of 10 music-related establishments in the community.
- Students create a master list as a class of several establishments and seek the following information: name, phone number, address, hours open, contact person, kind of service provided, medium featured (strings, woodwind, brass, percussion, piano, vocal), and other useful information.
- Students enter information into a teacher-generated database.
- Teacher prints out a copy for everyone and posts one in the classroom when all information has been entered.
- Teacher and students update the database as new establishments enter the community.

Suggested Assessment:

Teacher evaluates the quality and thoroughness of the information submitted by each student.

References/Resources

Telephone book, arts and music magazines, newspapers

Additional Instructional Ideas

- ♪ Compile a database of music-related establishments in the region.
- ♪ Comparison shop for musical equipment or services both locally and on the Internet.

Standard 2: Creating, Performing and Participating

Commencement— Major Sequence

Performance Indicator 2b

Identify ways that they have contributed to the support of the musical groups of which they are members.

Instructional Idea

Each student creates a list of his or her annual contributions to school and community music organizations, tracing participation in music activities from elementary school to the present.

- Students may make entries such as: helped with fundraising for the program; helped to set up the rehearsal room; handed out programs at a concert; participated as an officer for the ensemble; helped another student tune his/her instrument; served as a section leader; performed for elementary students.
- Log entries should include: school music performances; meetings of community groups and religious organizations; family gatherings; professional and amateur performances.
- Teacher may also write in the students' logs. An example of a teacher entry is: 1/12/01—I was really proud of you today when you helped Jenny get that rhythm she has been having trouble with. Thank you for making a difference.
- At the end of each year, teacher collects the logs to make general comments. The logs are returned at the beginning of the next year. Students can look back and see how much they have done over the year(s) to make the ensemble a success.

Suggested Assessment:

Teacher checks during the year to see that the log is being kept (pass/fail grading is used). Evaluation will be made of log entries for quality and accuracy.

Note: Also addresses Standards 1b and 3a.

References/Resources

Additional Instructional Ideas

- ♪ Maintain a log of support services that students have provided for their ensemble.
- ♪ Maintain a log of support services and performances that students have provided for the community.

Standard 2: Creating, Performing and Participating

Commencement– Major Sequence

Performance Indicator 2c

Explain opportunities available to them for further musical growth and professional development in higher education and community institutions.

Instructional Idea

Students provide peer mentoring for other music students.

- Teacher creates two lists, one of student mentors and one of students who want help.
- Teacher matches students seeking help with student mentors.
- Teacher instructs the mentors as to what problems should be addressed.
- Teacher sits in and observes the first session, and at the end provides feedback to the mentor.
- Students should keep a log of activities from each session. Log should include: what they went over, what was assigned, exercise to improve necessary skills, what was achieved, questions for the teacher, progress, assignments, and concerns.
- Teacher and mentor discuss music education as a career.
- Students create a library of college catalogues from various universities and start to prepare for college (private lessons, piano, theory classes, etc.) and a career as a music educator.

Suggested Assessment:

Teacher evaluates mentor's log for thoroughness of content.

Teacher looks for consistency of content and musical progress.

Note: As an extension, teacher and mentors create a music educators' club such as Tri-M, student chapter of ASTA/NSOA, etc.; also addresses Standards 1b, 1d, 1f, and 2b.

References/Resources

Teaching Strings, Robert Klotman

Guide to Teaching Winds, Fred Westphal

Method books, teacher's manual

MENC website:
www.menc.org

Additional Instructional Ideas

- ♪ Visit music college campuses.
- ♪ Develop a list of colleges that offer music programs.
- ♪ Develop and/or attend a music college fair.
- ♪ Attend a summer music program.
- ♪ Develop and attend a music career orientation.
- ♪ Visit local establishments that provide musical services for the community.

Standard 3: Responding to and Analyzing Works of Art

Commencement– Major Sequence

Performance Indicator 3a

Assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.).

Instructional Idea

References/Resources

Students write an essay describing view of the function of music in society.

- Students create a list that allows them to assess their musical contributions from PreK to high school (see instructional idea, major sequence, Standard 2b).
- Students consult the list to write an essay describing their personal musical development and resulting contribution to their world.
- Students choose one to three selections to perform live, or recorded selections, and write an essay describing how those selections are appropriate for the occasion (party, parade, holiday, etc.).
- The essay should include an analysis of how their personal contributions are intrinsic to society.

Suggested Assessment:

Teacher-generated rubric is used to evaluate:

- The list for quality and accuracy
- The essay for content, depth, grammar, and spelling
- The chosen musical selection(s) for appropriateness

Note: Also addresses Standards 2b and 2c.

Additional Instructional Ideas

- ♪ Write an essay describing their view of music's function in society.
- ♪ Maintain a log of their musical activities and assess their progress.

Standard 3: Responding to and Analyzing Works of Art

Commencement— Major Sequence

Performance Indicator 3b

Demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers.

Instructional Idea

Students compare varied acoustic environments within their school.

- Students rehearse a given musical composition in their usual rehearsal/classroom space.
- In an instructor-guided discussion, students talk about the properties of the sounds they heard.
- Students draw a scale diagram of their surroundings and placement within this setting.
- Students pose hypotheses on what the same selection will sound like in several different settings (outside, in gymnasium, in hallway, in stairwell, etc.).
- Students travel to a new location, draw a scaled diagram of this location, observe their placement, perform the selection, and write down what they observe aurally.
- Students continue activity until all alternative locations have been experienced.
- Students return to original location and share their comparisons.
- Students assemble diagrams and analysis, and write a recommendation for an ideal acoustical environment for their ensemble.

Suggested Assessment:

Teacher evaluates diagrams, aural observations, and written acoustical recommendations.

Note: Also addresses Standards 1b and 1d.

References/Resources

The Physics of Sound,
Richard E. Berg

*Acoustic Primer for Music
Spaces*, Wenger

*Music Facilities: Building,
Equipping, Renovating*,
MENC

Additional Instructional Ideas

- ♪ Develop a plan for an effective concert hall.
- ♪ Explore sound production and acoustical qualities of various instruments.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– Major Sequence

Performance Indicator 4a

Analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures.

Instructional Idea	References/Resources
<p>Students analyze performance pieces for their cultural insight and function.</p> <ul style="list-style-type: none">• Students choose one musical selection from an upcoming concert program.• Students conduct an analysis of the selected music for its cultural origin (they determine geographic location of culture; identify representative characteristics of culture’s music and dance; explain how the song represents the culture; define the role music plays in this culture).• Research is conducted by utilizing electronic or print resources, or by interviewing people of a particular culture.• Students prepare a written and/or recorded report of their findings.• Results are to be included in the concert program as program notes. <p>Suggested Assessment: Teacher creates and uses rubric to evaluate written, oral, or recorded presentations.</p> <p>Note: Also addresses Standards 3a and 4b.</p>	<p><i>Planet Musician</i>, Julie Lyonn Lieberman</p> <p><i>The Contemporary Violinist</i>, Julie Lyonn Lieberman</p> <p><i>Beyond Classical Violin</i>, Charlie Bisharat</p> <p>www.worldmusicstore.com/links</p> <p>www.indiana.edu/~ethmusic/</p> <p>www.worldrecords.com</p>

Additional Instructional Ideas

♪ Attend culturally based society and/or club meeting and analyze the use of music in that culture.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– Major Sequence

Performance Indicator 4b

In performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others’.

Instructional Idea	References/Resources
<p>Students perform in a culturally based ensemble.</p> <ul style="list-style-type: none">• Students choose a culturally based ensemble with approval by the teacher.• Using any source (such as Internet, record stores, libraries, local ethnic societies or clubs, personal record collections), students will gather recordings of these groups and begin a repertoire log.• Students will choose two or three contrasting selections for performances and learn their parts well enough to play along with the recording, listening not only for correct notes but also for style.• Students will either form their own group or ask a local culturally based ensemble to let them sit in.• Students will perform their selections. <p>Suggested Assessment: Teacher assesses the size and scope of the listening lists created by the student. Performance evaluation is based on a teacher-generated rubric.</p> <p>Note: Also addresses Standards 1d, 1f, and 2c.</p>	<p>Arts and music magazines, newspapers, telephone book</p> <p>www.mp3.com</p> <p>Public library</p> <p>www.smithsonian</p> <p><i>Planet Musician</i>, Julie Lyonn Lieberman</p> <p>Foreign exchange students and foreign language department</p>

Additional Instructional Ideas

- ♪ Perform in a culturally based ensemble.
- ♪ Alter performance style according to the cultural norms of the music.
- ♪ Develop and perform a recital of music of various cultures, including program notes.