

# Grades 5 – 6



## **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

Grades 5–6

### Performance Indicator 1a

Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements.

#### Instructional Idea

**Students compose a simple melody; length (e.g., 2, 4, 8, 12 measures) is dependent on student ability.**

(Band, Orchestra, General Music)

- Students write out the notes of a scale. These notes may be used in their melody.
- Time signature will be 3/4 or 4/4.
- Students must use at least three different rhythms.
- Melody must end on the first note of the selected scale (high or low).
- Music notation must be accurate. Teacher provides rules for music notation (teacher-generated sample sheet with examples of notes, stems, key signatures, etc.) and supplies other materials, such as staff paper and scale sheet.
- Each student performs his or her composition.

#### Suggested Assessment:

Teacher uses score sheet/rubric, awarding points for proper execution of each of the above steps.

**Note:** Also addresses Standards and 1c.

#### References/Resources

*Activities in Musical Composition*, Carole M. Swope

*Music Connection*, Grade 5, Silver Burdett

#### Additional Instructional Ideas

- ♪ Demonstrate understanding of time signature and appropriate rhythms by composing simple rhythmic or sound compositions.
- ♪ Compose a melody for an age-appropriate poem, using standard notation.
- ♪ Create a simple melody over a melodic or rhythmic ostinato.

## Standard 1: Creating, Performing, and Participating

Grades 5–6

### Performance Indicator 1b

Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.

Instructional Idea	References/Resources
<p><b>Students perform an unfamiliar melody from notation.</b> (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Students are given a level-appropriate eight bar melody suitable for their instrument or voice.</li><li>• Students make “mental notes” as the teacher, using guided questioning, draws attention to key signature and time signature.</li><li>• Students play the scale (or sing, using solfège) to establish tonality and familiarity with accidentals.</li><li>• Given the desired tempo of the piece, students may be directed to audiate (and/or finger or bow) challenging rhythmic or melodic spots.</li><li>• After a specified period of time, the student performs the piece, executing accurate notes, rhythms, articulation, and dynamics.</li><li>• Parts may be enhanced or simplified on the basis of student ability and/or needs.</li></ul> <p><b>Suggested Assessment:</b> Teacher develops checklist/rubric with points designated for various levels of accuracy of notes, rhythms, articulation, and dynamics. (See resources for sample performance event assessments.)</p> <p><b>Note:</b> To adapt for classroom music, use an Orff orchestration. Also addresses Standard 3c.</p>	<p>Assessment exercises from <i>Accent on Achievement</i>, John O’Reilly band series</p> <p><i>Essential Elements: Comprehensive String Method</i>, Michael Allen, Robert Gillespie, and Pamela Hayes</p> <p><i>Strictly Strings</i>, James Kjelland</p> <p><i>All For Strings</i>, by Robert Frost</p> <p><i>As American As Apple Pie</i>, Jeff Kriske and Randy DeLelles</p> <p><i>Jump Right In</i>, Instrumental Series, Grunow and Gordon</p> <p><i>We Will Sing!</i>, Doreen Rao</p> <p><i>Lifeline for Children’s Choir Directors</i>, Jean Ashworth Bartle</p> <p><i>Tools for Schools: Improving Student Achievement Through the Arts</i>, NYSED</p>

### Additional Instructional Ideas

- ♪ Perform a round or canon, using accurate notes, rhythms, articulation, and dynamics.
- ♪ Understand how to use a fingering chart and how to look up unfamiliar notes; apply the understanding to new music.
- ♪ Demonstrate good tone individually and in a group, using proper breathing, posture, and vowel production.
- ♪ Sing or play an ostinato as an accompaniment.
- ♪ Select appropriate classroom instruments and use them to accompany songs of various styles and genres.

## Standard 1: Creating, Performing, and Participating

Grades 5–6

### Performance Indicator 1c

Improvise short musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea	References/Resources
<p><b>Students improvise a four measure melody.</b> (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Student selects and plays a major scale. Using familiar songs such as “Row, Row, Row Your Boat” and “Twinkle, Twinkle Little Star,” student identifies the use of scale steps one and five to establish tonality.</li><li>• Attention is drawn to ending the melody on scale step one.</li><li>• Teacher plays short melodic patterns or phrases to help students generate their own phrases. Similarly, rhythmic patterns are generated to help students stay within the four measures.</li></ul> <p>Variations:</p> <ul style="list-style-type: none"><li>– Teacher uses a pentatonic scale.</li><li>– Teacher sequences a simple ostinato pattern. Students take turns improvising over the ostinato (pentatonic, major, minor).</li><li>– Teacher sequences a four measure chord progression and plays a model melodic pattern or phrase. Improvisations may be as basic as rhythmic pattern on roots.</li><li>– Teacher records or sequences a four measure drum part over which a student improvises melody as above.</li></ul> <p><b>Suggested Assessment:</b> Teacher designates the key. Student improvises a four measure melody. Assessment/rubric may be based on the following criteria:</p> <ul style="list-style-type: none"><li>– Student uses the notes of the scale.</li><li>– Melody ends on first scale step (high or low).</li><li>– Melody is four measures long.</li><li>– Melody has four beats per measure.</li></ul> <p><b>Note:</b> Also addresses Standards 1a, 1e, and 3a.</p>	<p><i>Jump Right In</i>, Instrumental Series, Grunow and Gordon</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>Jazz Philharmonic</i>, Randy Sabien and Bob Phillips</p> <p><i>Improvising Violin</i>, Julie Lyonn Lieberman</p>

### Additional Instructional Ideas

- ♪ Improvise two measure call-and-response patterns.
- ♪ Improvise a pentatonic melody four measures long.
- ♪ Improvise a B section to contrast with an A section, creating a simple ABA piece.
- ♪ All students play or sing A; groups or individuals improvise sections B, C, etc., alternating with A to create a rondo.

## Standard 1: Creating, Performing, and Participating

Grades 5–6

### Performance Indicator 1d

In performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor.

Instructional Idea	References/Resources
<p><b>Students understand and respond appropriately to the gestures and interpretation communicated by the conductor.</b> (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Students perform an appropriate chorale for warm-up.<ul style="list-style-type: none"><li>– Students disregard any expressive markings in the printed music.</li><li>– Conductor makes many variations in tempo, dynamics, and style.</li><li>– Students respond solely to gestures of conductor.</li><li>– Chorale is repeated two or three times as conductor varies tempo, style, and dynamics.</li></ul></li></ul> <p>Choral Adaptation:</p> <ul style="list-style-type: none"><li>• Teacher introduces a new piece of music, such as “Where Go the Boats.”</li><li>• Students determine the key and solfège syllables of the first section.</li><li>• They review as a group and mark it in their scores or on overhead.</li><li>• When given the key tonality and starting pitch, students sight-sing, using the solfège syllables. (This may be done in short segments over the course of several rehearsals.)</li><li>• Add text, phrasing, vowel formation.</li></ul> <p><b>Suggested Assessment:</b> Teacher adapts NYSSMA major sheet for assessment purposes.</p> <p><b>Note:</b> Also addresses Standards 1b and 3c.</p>	<p>Chorales from back of <i>Accent on Achievement</i> Lesson Books, Levels 1 and 2</p> <p>Chorales from <i>Foundations for Superior Performance</i>, Richard Williams</p> <p>Voice-appropriate literature such as “Where Go the Boats,” R. Evan Copley</p> <p><i>Tools for Schools: Improving Student Achievement Through the Arts</i>, NYSED</p>

### Additional Instructional Ideas

- ♪ Learn a new piece of choral music by sight-reading on solfège syllables.
- ♪ Read appropriate warm-up chorales for band or orchestra.
- ♪ Use student conductors to direct the ensemble.

## Standard 1: Creating, Performing, and Participating

Grades 5–6

### Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

Instructional Idea	References/Resources
<p><b>Students experience different roles in a small ensemble.</b> (Band, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Teacher introduces a level-appropriate chamber piece or rhythm composition score and assists students in learning their individual parts.</li><li>• Through guided questioning, students identify the roles that may be used in small ensemble performance.</li><li>• Students enact the roles (setting tempo, beginning piece, etc.) as they practice the piece and suggest strategies for improvement.</li><li>• Students videotape final performance.</li><li>• To adapt for students with special needs, parts may be highlighted or enlarged for easier reading.</li></ul> <p><b>Suggested Assessment:</b> Teacher creates a checklist, set of multiple choice questions, or rubric addressing the proper execution of identified roles. Students select one of the many diverse roles associated with a professional orchestra and write an essay that includes discussion of educational background or training necessary for the role, obstacles and attributes of the role, and projection of the role's future. Students create a chart that identifies the many roles and functions of the individuals involved in the presentation of a concert. Chart may include: composer, performer, conductor, publisher, music librarian, soloist, stage manager, personnel manager, concertmaster, principal chairs, public relations personnel, sound engineer, recording engineer, general manager, administrators, music critic, instrument repair person, piano tuner, etc.</p> <p><b>Note:</b> Also addresses Standards 1b and 3c.</p>	<p>Music appropriate for level and instrumentation of the ensemble, <i>Accent on Achievement</i>, Yamaha</p> <p><i>Monkey Business: The Body Rondo Book</i>, Jim Solomon</p> <p>Videotapes of the lives of composers</p> <p>Videotapes of the lives of performers</p> <p>Personal contact: sound engineer at a radio station, critic for local paper, etc.</p>

### Additional Instructional Ideas

- ♪ Experience reading and performing a part in a small ensemble score.
- ♪ Perform in small chamber ensembles without the aid of the teacher/conductor.
- ♪ Critique music of one's own or of others, and offer suggestions.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

### Performance Indicator 2a

Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

Instructional Idea	References/Resources
<p><b>Students explore the timbres of instruments.</b> (General Music)</p> <ul style="list-style-type: none"><li>• Teacher introduces class to “Spring Song,” a four part round. Each phrase is taught, and then phrases are combined. Teacher divides the class into two or more groups.</li><li>• Once they are secure with the song, teacher introduces a simple chordal bordun on xylophones, metallaphones, electronic keyboards, or other available instruments.</li><li>• The accompaniment is combined with the round for performance.</li><li>• Students audiotape the performance.</li><li>• Teacher or students select a descriptive story or poem. Action words are identified and replaced with musical sounds, traditional and/or nontraditional, modeled by the teacher. Students create their own improvised sound for the word(s). The story is reread with the musical expression played after each word. The story is reread again with the musical expression played in place of the selected word(s).</li></ul> <p><b>Suggested Assessment:</b></p> <p>Teacher uses rubric reflecting the:</p> <ul style="list-style-type: none"><li>– Selection and use of instruments to enhance the song, story, or word.</li><li>– Appropriateness of musical expression or accompaniment.</li><li>– Performance accuracy.</li></ul> <p>Teacher uses observational checklist:</p> <ul style="list-style-type: none"><li>+ Plays accurately with steady beat. Either plays accurately or maintains a steady beat.</li><li>– Unable to play accurately or maintain a steady beat.</li></ul> <p><b>Note:</b> Also addresses Standards 1a, 1c, 2c, and 3a.</p>	<p><i>World of Music</i>, Grade 5, textbook and CD, Silver Burdett</p> <p>Electronic keyboards, tone generators, traditional band and orchestra instruments, xylophones and metallaphones</p> <p><i>Nightmares: Poems That Trouble Your Sleep</i>, Jack Prelutsky</p> <p>“’Twas the Night Before Christmas”</p> <p>Nursery rhymes</p>

### Additional Instructional Ideas

- ♪ Explore the timbres of traditional and/or nontraditional instruments to accompany songs.
- ♪ Explore and use sound sources to create or play sound or percussion pieces.
- ♪ Make judgments about appropriate or effective timbres by experimenting with accompaniments.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

### Performance Indicator 2b

Use school and community resources to develop information on music and musicians.

Instructional Idea	References/Resources
<p><b>Students learn from, and interact/perform with, other musicians in the school and community.</b></p> <p style="text-align: right;">(Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Teacher establishes student-to-student mentors for:<ul style="list-style-type: none"><li>– Practicing with buddies (before or after school once a week).</li><li>– Rehearsing side-by-side.</li><li>– Performing in chamber ensembles together.</li><li>– Learning new styles of music such as jazz/improvisation.</li><li>– Improving county solo audition practice.</li><li>– Developing recruitment and retention programs.</li></ul></li><li>• Fifth- and sixth-grade students can be paired to work with high school students as mentees or with younger students as mentors.</li><li>• Additional community resources include: Arts in Education programs, cultural institutions or organizations, staff members in your own school.</li></ul> <p><b>Suggested Assessment:</b> Students perform at a school concert or other function (PTA or BOE meeting, etc.). (Performance may be joint or solo.) Students prepare a written reflection on the positive aspects or results of the mentorship, including suggestions for improving the mentorship.</p> <p><b>Note:</b> Also addresses Standards 1b and 1e.</p>	<p><i>Master Teacher Profile</i>, Robert Culver</p> <p>“Choral Cues” (NYACDA newsletter)</p> <p>“Children’s Choral Festivals”</p> <p>Your local community or youth orchestra</p>

### Additional Instructional Ideas

- ♪ High school students become guest artists in the middle or elementary school.
- ♪ Videotape a local artist to introduce and understand new literature and performance style.
- ♪ Participate in a community-based choral/instrumental festival.
- ♪ Participate in an exchange concert with a similar ensemble in another school or system.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

### Performance Indicator 2c

Use current technology to create, produce, and record/playback music.

Instructional Idea	References/Resources
<p><b>Students use computer and/or synthesizer to create a 12 bar blues.</b> (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students improvise a melody over a prerecorded 12 bar blues progression.</li><li>• Depending on ability level and available equipment, students input or record (sequence or tape recording) a 12 bar blues progression.</li><li>• Students are given several notes (based on ability level) to use for the melody.</li><li>• Students practice and perform audiotaping, videotaping, or sequencing final melody.</li></ul> <p><b>Suggested Assessment:</b> Teacher develops checklist for use in future assessments to determine if guidelines were met. Examples of checklist items include:</p> <ul style="list-style-type: none"><li>– Were selected notes used?</li><li>– Was the correct number of phrases used?</li><li>– Was technology used properly?</li></ul> <p><b>Note:</b> Also addresses Standards 1a and 1c.</p>	<p>Equipment may include: Computer MIDI keyboard Stereo equipment Master Tracks Pro Band in a Box Freestyle Tape recorder Video camera and VCR <i>Music Minus One</i> series Prerecorded accompaniment</p> <p><a href="http://www.notepad.com">www.notepad.com</a> Sibelius</p> <p>Notation Station by GVOX</p>

### Additional Instructional Ideas

- ♪ Utilize sequenced tracks of a composition as a rehearsal aid.
- ♪ Videotape or audiotape a performance of one's own or of others.
- ♪ Use CD accompaniment with lesson book.
- ♪ Use prerecorded or sequenced accompaniments for solo or ensemble practice.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

### Performance Indicator 2d

Identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role.

Instructional Idea	References/Resources
<p><b>Students explore music-related careers in their community.</b> (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students invite a parent or community member who is involved in music to school (local radio personality, orchestra member, music minister, software designer, etc.). If the person is unavailable, they watch a video- or audiotape of an interview.</li><li>• Interview should address the following areas: personal qualifications, required knowledge or skill, recommended precollege education, recommended college education or training, other helpful experience or interests, future outlook of the career, and audition/interview process.</li></ul> <p><b>Suggested Assessment:</b> Students present their information to the class (in ensembles, perhaps one every few days or week). A rubric or checklist may be used.</p> <p><b>Note:</b> To adapt for classroom music, students design a poster about another music-related career. Poster must include information about the career and may be decorated with magazine clippings or drawings. With access to the Internet, students can get ideas from <i>Careers in Music</i> on the MENC website. Also addresses Standards 2b and 2f.</p>	<p>Resources: Local musicians, songwriters, TV and/or radio personalities, orchestra members, etc.</p> <p><i>Assessment in Classroom Music</i>, NYSSMA</p> <p><a href="http://www.menc.org/industry/job/careers/careers.html#pam">www.menc.org/industry/job/careers/careers.html#pam</a></p> <p><a href="http://www.berklee.edu/Careers%20in%20Music">www.berklee.edu Careers in Music</a></p> <p><a href="http://www.berklee.edu/html/dl_main.html">www.berklee.edu/html/dl_main.html</a> “A Day in the Life of...”</p>

### Additional Instructional Ideas

- ♪ Explore music-related careers in the community by contacting local arts organizations.
- ♪ Develop an awareness of music-related fields by perusing music and media college websites.
- ♪ Use the Internet to access information on music-related careers.
- ♪ Develop an awareness of music in everyday life by keeping a journal of all music heard over a specified period of time.
- ♪ Research the local community-based children’s chorus or youth orchestra and attend their concert.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

### Performance Indicator 2e

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

Instructional Idea	References/Resources
<p><b>Students respond appropriately to music of various styles and cultures.</b></p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• A recording of a musical selection or excerpt is played. As students listen, they “think” the answer to questions such as: What ensemble or soloist do I hear? Are the sounds traditional or nontraditional? Is this music formal or informal? Is this music old or new? Where would this music be performed—concert hall, stage?</li><li>• Teacher asks what audience participation is appropriate for different kinds of music (e.g., Would you clap after hearing a jazz soloist? Would you remain quiet after hearing concert hall music?).</li></ul> <p><b>Suggested Assessment:</b> Given three musical settings, students write a short constructed response explaining appropriate concert etiquette for each setting.</p>	<p>Concert etiquette guides published by local performing arts organizations</p>

### Additional Instructional Ideas

- ♪ Attend jazz concert given by local high school jazz band.
- ♪ Learn appropriate concert manners through discussion and participation in school and community concerts.
- ♪ Learn the dance steps and drumming patterns to music of different cultures.
- ♪ Compare and contrast the appropriate participatory responses to the same piece of music performed in different settings.

### Performance Indicator 2f

Investigate some career options related to their musical interests.

Instructional Idea	References/Resources
<p><b>Students explore music-related careers. Teachers modify activity depending on resources available (e.g., one computer vs. computer lab, etc.).</b></p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Using the New York Philharmonic Kidzone site, nyphilkids.org, students list as many jobs related to the New York Philharmonic as possible. If only one computer is available, teacher navigates through “Musicians’ Lounge,” “Composer’s Gallery,” “Instrument Storage Room,” etc. as students list the music-related jobs.</li></ul> <p><b>Suggested Assessment:</b> Students write a short constructed response explaining three music-related careers. Students select one interesting music-related career and describe the characteristics that a person needs to be successful in that career.</p>	<p>Computer(s) Projection device if available</p> <p>www.nyphilkids.org</p> <p>www.berklee.edu Careers in Music</p>

### Additional Instructional Ideas

- ♪ Visit local recording studio.
- ♪ Interview a local music critic or composer.
- ♪ Commission an area composer (colleague, fellow teacher, talented student) to write a piece for your chorus.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.

Instructional Idea	References/Resources
<p><b>Students listen and evaluate performances of professional ensembles as well as their own performances.</b> (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Students listen to a professional recording of one of their ensemble pieces.</li><li>• As they listen, students “finger,” “shadow bow,” or audiate their part.</li><li>• Students discuss musical elements they heard such as balance, blend, intonation, articulation, and dynamics.</li><li>• The ensemble then practices the piece and addresses the areas that need improvement.</li><li>• Students record the piece.</li></ul> <p><b>Suggested Assessment:</b> Students listen to their ensemble recording and identify two areas needing improvement in their performance. Using NYSSMA Major Organization Evaluation sheets as a guide, teacher creates an evaluation form that focuses on one or two concepts. In written form students, individually or in small groups, complete and review the evaluations.</p> <p><b>Note:</b> Also addresses Standard 3b.</p>	<p>Any level-appropriate band piece that includes a recording such as “Imperium” by Michael Sweeney</p> <p>“William Tell Overture,” <i>Essential Elements for Strings</i>, Book I</p> <p>“America, the Beautiful,” <i>Essential Elements for Strings</i>, Book II</p> <p>Choral recording such as Toronto Children’s Chorus, Robert Shaw Chorale</p> <p><i>Assessment in Classroom Music</i>, NYSSMA</p> <p><i>Teaching Music Through Performance in Beginning Band</i>, Robert Miles</p> <p><i>Teaching Music Through Performance in Band</i>, Robert Miles</p> <p><i>Teaching Music Through Performance in Orchestra</i>, David Littrell</p>

### Additional Instructional Ideas

- ♪ Use appropriate music terminology to evaluate performance.
- ♪ Listen and analyze examples of a particular style.
- ♪ Develop a vocabulary to use in critiquing the music that students hear or compose.
- ♪ Compare and contrast musical examples of different styles or periods.
- ♪ Listen to and compare a variety of compositions on the basis of a single literary work, event, or idea.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3b

Use appropriate terms to reflect a working knowledge of the musical elements.

Instructional Idea	References/Resources
<p><b>Students listen to a recording of their own ensemble performance and evaluate, using musical terms.</b> (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Teacher provides a list of the NYSSMA major organization evaluation grading categories.</li><li>• Through class discussion, guided questioning, and musical examples, students define the selected items.</li><li>• Students listen to a recording of their band, orchestra, or chorus.</li><li>• On a 3x5 card, students describe the performance, using basic music terminology from the NYSSMA rating sheets.</li><li>• For each piece, they list two positive musical qualities that they hear and suggest two ways that each piece may be improved.</li></ul> <p><b>Suggested Assessment:</b> 3x5 cards are collected and rated according to the teacher’s criteria or rubric. Teacher adapts Critical Listening Rubric or Learning Experience (see appendices).</p> <p><b>Note:</b> To adapt for classroom music, use any age-appropriate listening selection such as “In the Hall of the Mountain King.” Describe the piece, using accurate and descriptive musical vocabulary. Also addresses Standards 1e, 2e, 3a, and 3f.</p>	<p>NYSSMA major organization evaluation form</p> <p>“In the Hall of the Mountain King,” Edvard Grieg</p> <p><i>Assessment in Classroom Music</i>, NYSSMA</p> <p><i>Arts Assessment Test Sampler</i>, New York State Education Department</p> <p>Learning Experience, NYSATL (see page 133 of this guide or <a href="http://www.nysatl.nysed.gov">www.nysatl.nysed.gov</a>)</p>

### Additional Instructional Ideas

- ♪ Students demonstrate an understanding of music terminology by using it in classroom discussion and/or writing.
- ♪ Use appropriate music terminology to compare and contrast performances of the same or different pieces.
- ♪ Use knowledge of musical terms and vocabulary when listening to music.
- ♪ Critique a musical performance, using a prescribed set of musical terms and/or elements.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3c

Demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance.

Instructional Idea	References/Resources
<p><b>Students use proper posture to enhance performance and to improve tone, intonation, and performance technique.</b> (Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Students practice different techniques to improve posture and tone such as:<ul style="list-style-type: none"><li>– Stand with legs slightly touching the back of chair. Then sit as if balancing a cup of water on head.</li><li>– Keep head and upper torso straight, as in walking.</li><li>– Look forward.</li><li>– Elbows should not rest on lap.</li><li>– Feet should rest on floor.</li></ul></li><li>• Videotape a performance.</li></ul> <p><b>Suggested Assessment:</b> Teacher- or student-generated checklist of desired posture and performance categories is used. After a lesson or videotaped performance, students and/or teachers evaluate each category using the following scale:</p> <ul style="list-style-type: none"><li>4 –consistently demonstrates</li><li>3 –often demonstrates</li><li>2 –sometimes demonstrates</li><li>1 –rarely or never demonstrates</li></ul> <p>NYSSMA's <i>Assessment in Classroom Music</i> rubric and checklist, pp. 94–99, may be used.</p>	<p>“Instruments of the Orchestra” posters</p> <p>Pictures from the opening pages in most lesson books</p> <p><i>Vocal Techniques for the Young Singer</i>, Henry Leck</p> <p><i>Teaching from the Balance Point</i>, Edward Kreitman</p> <p>“Accent on Achievement”</p> <p>Yamaha Ensemble Books</p> <p>“Foundation for Superior Performance”</p> <p><i>Music Minus One</i> series</p> <p><i>The String Player</i>, Phyllis Young</p> <p><i>Playing the String Game: Strategies for Teaching Cello and Strings</i>, Phyllis Young</p> <p><a href="http://www.nyphilkids.org">www.nyphilkids.org</a></p>

**Note:** Also addresses Standards 1b and 3e.

### Additional Instructional Ideas

- ♪ Demonstrate a technique (e.g., correct hand position or relaxed jaw) that will improve tone while playing or singing.
- ♪ View a performance (live or on video) of a professional soloist or ensemble, and identify performance aspects that the student may replicate.
- ♪ Invite a high school student to class or rehearsal for live demonstration of good and bad tone directly related to posture or technique.
- ♪ Describe the physical adjustments needed to execute a particular technique modeled by the teacher or another student (falsetto).
- ♪ Make appropriate changes in embouchure to produce a more pleasing tone, and describe the difference in sound and production.
- ♪ Demonstrate proper hand positions for playing an instrument.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3d

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

Instructional Idea	References/Resources
<p><b>Students analyze the importance and use of music in their lives and the lives of others.</b></p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students learn several patriotic songs. These may include “America,” “America, the Beautiful,” “The Star Spangled Banner,” “You’re a Grand Old Flag.”</li><li>• Students discuss the historical significance of these musical selections, the history of the American flag, and uses of patriotic music in our culture.</li><li>• Teacher introduces a ceremonial song from another culture. Students may listen, sing, perform a rhythmic pattern or ostinato related to the music.</li><li>• Through class discussion and guided questioning, students determine the cultural significance of the piece.</li><li>• Activity may be extended by discussing similarities and differences in the social function of the music or by interviewing an adult to find out how music has impacted his/her life.</li></ul> <p><b>Suggested Assessment:</b></p> <p>Students write a paragraph to describe the importance of music in a particular ceremony or event (e.g., Bar/Bat Mitzvah, wedding, parade) they have attended. If possible, an audio example should be included.</p> <p>As DJ for a patriotic assembly, student chooses three musical selections for the program and explains reasons for the selections.</p> <p><b>Note:</b> Also addresses Standards 1b and 4c.</p>	<p>Patriotic recordings</p> <p>Most music textbook series such as <i>World of Music</i></p> <p><i>Get America Singing... Again!</i> Hal Leonard</p> <p><i>Strategies for Teaching,</i> MENC</p>

### Additional Instructional Ideas

- ♪ Create a musical diary recognizing the use of music in everyday life.
- ♪ Recognize the use of music in ceremonies (Bar/Bat Mitzvah, wedding, etc.), media, and public places.
- ♪ Learn a variety of patriotic songs and understand their historical significance.
- ♪ Analyze the significance and impact of music during war.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3e

Use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived.

#### Instructional Idea

**Students develop an understanding of sound production as it pertains to instruments and voices.**

(Orchestra, Chorus)

In Orchestra:

- Student plucks a string on any instrument and observes the vibration.
- Teacher draws attention to the width differences in the higher and lower pitched strings.
- Students can listen to the carrying quality (distance the sound travels) and observe the vibration of each frequency on a strobe.
- Teacher explains oscillation and the art of tone production involving bow weight, speed and placement of bow, and vibration of the wood.

In Chorus:

- Singers sing and sustain C' on a U vowel, staggering breathing.
- Students *mentally* send their tone to one spot in the room (they select individually).
- They repeat the process three times, sending the tone to three different spots in the room and listening for the changes in sound.
- Students send their tone to all three spots at the same time, again listening for the changes in acoustics.

#### Suggested Assessment:

Teacher audiotapes a piece or song. Students listen to it and rate themselves in categories (e.g., clarity of tone, projection of tone) by answering questions such as the following: Did I play or sing with a projected tone:

- Throughout the entire piece?
- Throughout most of the piece?
- Through very little of the piece?

Teacher audiotapes the above vocal exercise and has students listen to the tape when they are not singing. Can they hear the difference in the sound?

Teacher tapes a song in rehearsal. As students listen to playback, they rate themselves on each section. For example:

We sang with focused tone:

- 4 – Always
- 3 – Most of the time
- 2 – Some of the time
- 1 – Never

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

#### References/Resources

*Teaching from the Balance Point*, Edward Kreitman

*Principles of Violin Playing and Teaching*, Ivan Galamian

*The Teaching of Action in String Playing*, Paul Rolland

*Choral Techniques* video by Henry Leck

www.nyphilkids.org  
"The Instrument Lab" guide to building simple instruments

#### Additional Instructional Ideas

- ♪ Observe vibration to create musical tone and pitch.
- ♪ Explore aspects that affect tone quality in voices and instruments.
- ♪ Use voices to experiment with a room's acoustics.
- ♪ Create simple instruments to explore sound production and projection.

## Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

### Performance Indicator 3f

Use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

Instructional Idea	References/Resources
<p><b>Students analyze and compare various forms in music and related arts.</b></p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students compare two Impressionistic (or any other period of choice) works—one of music and one of visual art.</li><li>• The comparison discussion should include: form, timbre (color), harmony, and style.</li><li>• A graphic organizer may be used to document the similarities and differences between the two works of art.</li></ul> <p><b>Suggested Assessment:</b></p> <p>Students generate a list of the similarities and differences between two new works, or write a short essay. See scoring ideas in resources.</p> <p>Students listen to a new selection of music from the period explored, and they analyze a new art work.</p> <p>Students listen to and examine a musical piece. Given two or three works of art, students explain which work they believe most appropriately “matches” the musical example.</p> <p><b>Note:</b> Also addresses Standards 3a and 3b.</p>	<p>Impressionistic: Art by Monet, Manet, etc.</p> <p>Music by Ravel, Debussy</p> <p>Classical: Photograph of the Parthenon</p> <p>Symphony #40 in G Minor, Mozart</p> <p>Twentieth century: “Rite of Spring” and “Untitled Improvisation III,” Wassily Kandinsky</p> <p>Theme and variations: “Variations on America,” Charles Ives</p> <p>“American Salute,” Morton Gould</p> <p>Art works of Andy Warhol</p> <p><i>Assessment in Classroom Music</i>, pp. 94, 99, NYSSMA</p> <p>www.art.com art examples of all periods</p>

### Additional Instructional Ideas

- ♪ Listen to theme and variations and recognize similar form in the visual arts.
- ♪ Compare the architectural symmetry of the Parthenon to the form of classical music.
- ♪ Compose a simple sound composition to “accompany” a modern painting or sculpture.

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

Grades 5–6

### Performance Indicator 4a

Identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

Instructional Idea	References/Resources
<p><b>Students explore different cultures through singing, dancing, and playing instruments.</b></p> <p style="text-align: right;">(Chorus, General Music)</p> <ul style="list-style-type: none"><li>• Students learn lyrics and melody of “African Gahu,” arranged by Kathy Armstrong.</li><li>• Students learn percussion parts on congas, gongkogi, ahatches, or any available percussion instruments.</li><li>• Students learn dance movements in cooperation with dance teacher, if applicable.</li><li>• After all parts are learned, divide the chorus/class into groups and assign parts for performance.</li><li>• In cooperation with the art teacher, students may hand paint fabric to wear as ceremonial costumes for performance or to use in decorating drums.</li><li>• Performance is videotaped or recorded.</li></ul> <p><b>Suggested Assessment:</b> Students view video- or audiotape and self-assess, using a teacher-developed checklist of culturally appropriate characteristics.</p> <p><b>Note:</b> Also addresses Standards 1b, 2a, 2c, and 4d.</p>	<p>African: Songs from Gahu, <i>arr. by</i> Kathy Armstrong “Siyahamba,” <i>arr. by</i> Doreen Rao</p> <p>Hebrew: “Bashana Haba Ah,” <i>arr. by</i> Hirsch/Manor</p> <p><i>World of Music</i> series, Silver Burdett</p> <p><i>The Planet Musician</i>, Julie Lyonn Lieberman</p>

### Additional Instructional Ideas

- ♪ Sing in various languages.
- ♪ Perform a varied repertoire of world music.
- ♪ Identify stylistic characteristics in music of various cultures and periods.
- ♪ Imitate rhythmic and/or melodic elements of various styles and world cultures.
- ♪ Accompany music of various cultures with appropriate instruments and/or movement.

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

Grades 5–6

### Performance Indicator 4b

Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea	References/Resources
<p><b>Recognize and respond to various types and styles of music.</b> (Band, Chorus, Orchestra, General Music)</p> <p>Listening Log:</p> <ul style="list-style-type: none"><li>• At the beginning of each class, students enter the room as a selected piece (or excerpt) of music is being played.</li><li>• Students document the date, title, composer, and category of the piece being played in their listening log folder.</li><li>• Selection should be between three and four minutes in length and can be related to another aspect of the lesson, a composer’s birth or death, a particular period of music, etc. Specific information can be listed on the board or computer monitor.</li><li>• After selection is finished, teacher asks specific questions related to the piece, including questions about the instruments or voices, style, and period. Share any pertinent information on composer’s life.</li><li>• Students write a complete sentence about the music in the log.</li></ul> <p><b>Suggested Assessment:</b> Students maintain the listening log and use it to answer a brief selected response quiz. Students use the listening experiences and written information from the log to deduce the style, period, or composer of a new piece.</p> <p><b>Note:</b> Also addresses Standards 2e, 3a, 3b, and 3d.</p>	<p>Most music textbook series such as <i>World of Music</i></p> <p><i>Rockin’ Out with Blues Fiddle</i>, Julie Lyonn Lieberman</p> <p><i>Jazz Philharmonic</i>, Randy Sabien and Bob Phillips</p> <p><i>Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra</i>, Andrew Dabczynski</p>

### Additional Instructional Ideas

- ♪ Aurally identify the instruments or ensembles.
- ♪ Become familiar with the style and works of a particular composer or performer (e.g., John Coltrane).
- ♪ Recognize the elements of a particular genre or style.
- ♪ Study various composers or artists and their famous works.

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

Grades 5–6

### Performance Indicator 4c

Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

#### Instructional Idea

**Students explore the many uses of music in society and culture today and in the past.**

(Chorus, General Music)

- Students learn a spiritual such as “Ezekiel Saw the Wheel.” They discuss encrypted messages that may be hidden in the lyrics and the role of lyrics in the escape of slaves along the underground railroad.
- Students learn a work song such as “I’ve Been Working on the Railroad.” Through teacher-directed questions, they discuss the importance of work songs in our history and what their lyrics reveal about the life and times of our ancestors.

#### Suggested Assessment:

Students compose a simple campaign song for use in school elections.

Students compose (individually or in cooperative groups) a simple four phrase song related to a particular time or event such as the gold rush. This activity may be carried out in conjunction with a social studies unit.

Students are given an unfamiliar spiritual. In groups or individually, they decode the encrypted message and learn the song.

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

#### References/Resources

*Get America Singing...Again!*, Vols. 1 and 2, Hal Leonard

*Assessment in Classroom Music*, p. 94, NYSSMA

*Presidential Campaign Songs, 1789–1996*, Oscar Brand

“Cowboy Songs” on Folkways  
[www.si.edu/folkways](http://www.si.edu/folkways)

Video of *Revelations*, Alvin Ailey

#### Additional Instructional Ideas

- ♪ Discuss the cultural, social, and political aspects of spirituals, particularly as related to the underground railroad.
- ♪ Listen to war songs for cultural, social, and political implications.
- ♪ Sing spirituals and/or war songs.
- ♪ Recognize the political aspects of songs utilized in political campaigns.
- ♪ Discuss the cultural, social, and political aspects of ceremonial music.
- ♪ Identify the cultural and social aspects of folk music prior to the age of radio and television.

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

Grades 5–6

### Performance Indicator 4d

In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea	References/Resources
<p><b>Students identify the techniques used in different styles and cultures and apply them to their music.</b></p> <p>(Band, Chorus, Orchestra)</p> <ul style="list-style-type: none"><li>• Student learns to play (sing) a selected cultural tune.</li><li>• Teacher or visiting artist performs the piece (in absence of a performer, an authentic recording is used).</li><li>• Through guided questioning, students describe the special techniques used to perform the tune authentically (e.g., shuffle, grace notes, sliding, chunking, col legno, improvisation, jazz or swing style, calypso, theme and variation doodling, reinterpretation of printed notes such as dotted rhythms for eighth notes, delayed note playing, tags, drone).</li><li>• Students imitate and practice the special techniques identified and discussed.</li><li>• Pieces may be performed at an ethnic festival or interdisciplinary celebration or concert.</li><li>• Videotape the performance or practice to evaluate progress.</li></ul> <p><b>Suggested Assessment:</b> Students use the videotape to compare their performance to that of the professional. An individual reflection or rubric may be used to measure the technique. Through teacher-guided questioning, students answer questions about their performance. For example: Did we swing the eighth notes: – Throughout the entire performance? – Throughout most of the performance? – Through very little of the performance?</p> <p>See resources for teacher-developed rubric ideas.</p> <p><b>Note:</b> Also addresses Standards 1b, 2a, 2b, 2c, 3a, and 3c.</p>	<p>Authentic resources such as:</p> <ul style="list-style-type: none"><li>• <i>Jazz Philharmonic</i></li><li>• <i>Fiddlers Philharmonic</i></li><li>• Turtle Island String Quartet</li></ul> <p>Kodaly tunes: Orff tunes - Doreen Hall Suzuki tune (American folk tunes)</p> <p>Artists: Yehudi Menuhin, violin Irish Folk Music Mel Bay Publications:     Scottish     Swedish     English</p> <p><i>Al Shlosha D'Varim</i>, Allan Naplan</p> <p><i>Hine Ma Tov</i>, Lee Kesselman</p> <p><i>African Celebration</i>, Stephen Hatfield</p> <p>"Dodi Li," Nira Chen</p> <p>"Ae Fond Kiss," arr. by Lee Kesselman</p>

### Additional Instructional Ideas

- ♪ Listen, sing, or play a varied repertoire of music from world cultures.
- ♪ Study other cultures for authentic performance practice.
- ♪ Identify cultural music by the special techniques or style used and demonstrated on an instrument or voice.



# Grades 7 – 8



## **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

Grades 7–8

## Performance Indicator 1a

Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements.

### Instructional Idea

**Students compose a theme with three variations in three class periods.**

(Band, Chorus, Orchestra, General Music)

Prior experience: Students will have listened to and discussed theme and variation.

- Teachers lead brainstorming session in which class lists familiar poems.
- Class selects one poem to be the basis for the theme and variation composition.
- Teacher selects a scale to be used to create a theme that accompanies the natural rhythm of the poem.
- Students explore melodic possibilities of each phrase in sequence.

Under the direction of the teacher, students:

- Create a melodic theme to go with the natural rhythm of the text.
- Create accompanying patterns.
- Perform and notate composed theme and accompanying patterns.
- Brainstorm concept of variation elements to vary (meter, tonality, instruments, style).
- Choose which element is to be used for variation.
- Explore ways to vary the theme, focusing on the chosen element.
- Share ideas and together create variation.
- Repeat process for variations two and three.
- Rehearse and perform entire composition.

### Suggested Assessment:

Class listens to an unfamiliar theme and variation and identifies the element being varied.

Teacher plays a melody that has been composed by the class, and varies one element. Students identify the element and describe how it has changed.

**Note:** Also addresses Standards 2a and 3b.

### References/Resources

“Listening Clues: Marsalis on Form” from *Marsalis on Music* video, Vol. II,

“Variations on America,” Charles Ives

“American Salute,” Morton Gould

“Simple Gifts,” Aaron Copland

Notation software:  
Notepad, Coda Music,  
[www.soundtree.com](http://www.soundtree.com)

Sibelius - Sibelius

Music Time - Passport

Websites:  
[www.notationstation.net](http://www.notationstation.net)  
[www.gvox.com](http://www.gvox.com)

### Additional Instructional Ideas

- ♪ Write a haiku and compose a melody to which the poem can be sung/played.
- ♪ Improvise rhythm patterns on drum/percussion equipment (e.g., drum circle).
- ♪ Compose an exercise that could be used for warm-up/sight-reading on the basis of major/minor scales, rhythm patterns, time signatures.
- ♪ Rewrite a folk song in a different meter.
- ♪ Complete a melody partially composed by the teacher.
- ♪ Compose a 12 bar melody based on the blues scale.

## Standard 1: Creating, Performing, and Participating

Grades 7–8

### Performance Indicator 1b

Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.

Instructional Idea	References/Resources
<p><b>Students perform percussion ensembles from traditional and nontraditional notation.</b></p> <p>(Band, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students select an existing score of traditional or nontraditional percussion solo or ensemble. The score could also be newly composed by a student in the class.</li><li>• Ensemble types may include:<ul style="list-style-type: none"><li>– Latin percussion</li><li>– Accessory percussion</li><li>– Concert percussion</li><li>– World percussion</li><li>– Any available sound percussion</li></ul></li></ul> <p><b>Suggested Assessment:</b></p> <p>Teacher uses performance rubric based on the following criteria: accuracy of notation reading, technique, tone, rhythm. Teacher uses NYSSMA percussion evaluation sheet. An alternative assessment for students with disabilities may include adaptive equipment to enable the percussionist to perform, assistive technology for the visually or hearing impaired, and educational support for students with perceptual difficulties.</p> <p><b>Note:</b> Also addresses Standards 1e, 2a, and 3c.</p>	<p><i>Teaching Percussion</i>, Gary Cook</p> <p><i>The New Conga Joy</i>, Bill Matthews</p> <p><i>Multicultural Perspectives in Music Education</i>, William Anderson</p> <p><i>Percussion Education: A Sourcebook of Concepts and Information</i>, Percussive Arts Society</p> <p><i>Music Centennial Edition</i>, Book 6, Silver Burdett</p> <p><i>Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra</i>, Andrew Dabczynski</p> <p><i>The Fairfield Fiddle Farm Fiddle Book</i>, Charles A. Hall</p> <p>“Al Shlo Sha,” Boosey and Hawkes</p> <p>“Veni Jesu,” Cherubini</p> <p>“Gloria,” Vivaldi</p> <p>“I Don’t Know Why,” Dave Riley</p> <p>Recordings: Nexus, “Changes” Nexus, “Ragtime Concert”</p>

### Additional Instructional Ideas

- ♪ Perform (where appropriate) string ensembles, brass ensembles, woodwind ensembles, and harp ensembles from traditional and nontraditional notation.
- ♪ Use published song collections to sing/play a variety of compositions.
- ♪ Use folk instruments to accompany songs (dulcimer, autoharp, Orff instruments, etc.).
- ♪ Notate and perform original compositions, using traditional and nontraditional notations.
- ♪ Combine performing groups of various levels in concert.
- ♪ Perform fiddle music for violin, mandolin, and banjo players.
- ♪ Combine string or wind ensembles with percussion.

# Standard 1: Creating, Performing, and Participating

Grades 7–8

## Performance Indicator 1c

Improvise short musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea	References/Resources
<p><b>Students improvise over the 12 bar blues chord progression.</b> (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Students listen to 12 bar blues recordings (e.g., “Kansas City”).</li><li>• Students move/clap to show chord changes and form of 12 bar blues.</li><li>• Students speak blues lyrics over 12 bar blues.</li><li>• Students echo short rhythm pattern, using instruments, body percussion, or scat syllables.</li><li>• Students improvise a one measure response to a rhythm pattern simultaneously and individually.</li><li>• Students improvise a one measure melody, using two different pitches; echo each other’s patterns.</li><li>• Students echo a one to four measure teacher improvisation, using stepwise blues-scale notes.</li><li>• Students improvise a one to four measure response to a teacher pattern simultaneously and individually.</li><li>• Students play/sing the blues scale, altering the rhythm.</li><li>• Students perform 12 bar blues as a class; each student improvises 4 to 12 measures.</li></ul> <p><b>Suggested Assessment:</b> Students make positive verbal comments on each other’s improvisations. Students write self-reflection on overall activity. Teacher provides educational support to students with special needs by supplying them with teacher-made checklist. Teacher records improvisation session and assesses basic criteria: beat, form, cohesiveness, use of notes of blues scale.</p> <p><b>Note:</b> Also addresses Standards 1e and 4b.</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>The Jazz Ensemble Director’s Manual</i>, R. Lawn</p> <p><i>Standard of Excellence Jazz Ensemble Method</i>, Dean Sorenson and Bruce Pearson</p> <p><i>Jazz Violin</i>, Chris White</p> <p><i>Jazz Viola</i>, Chris White</p> <p><i>Jazz Cello</i>, Chris White</p> <p><i>Improvising Violin</i>, Julia Lyonn Lieberman</p> <p>Songs using 12 bar blues chord progression: “Kansas City” “Rock Around the Clock” “In the Mood” “Boy from New York City” “Sonny Moon for Two” “Route 66”</p>

## Additional Instructional Ideas

- ♪ In a circle, create the sounds of a rainstorm, using body percussion.
- ♪ Improvise an answer to a teacher’s question. The class echoes the answer after the teacher repeats the question.
- ♪ Improvise a two measure diatonic blues pattern, using the blues scale. The class echoes the improvisation.
- ♪ Improvise in rondo form with the teacher performing the A section and the students responding with B,C,D,... sections.
- ♪ Improvise in small groups a cohesive composition by creating a related beginning, middle, and ending.
- ♪ Improvise a one or two measure response that answers a teacher call.

# Standard 1 Creating, Performing, and Participating

**Grades 7–8**

## Performance Indicator 1d

In performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor.

Instructional Idea	References/Resources
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**Students follow a score and identify locations where interruptions/pauses occur.**  
 (Band, Chorus, Orchestra, General Music)

- Teacher plays score on keyboard or plays a recording, inserting interruptions/pauses several times.
- Students follow score while listening (teacher provides appropriate visual or aural modifications for students with disabilities).
- Students indicate verbally or in writing where the playing is interrupted (measure number, score, and/or system).
- Teacher invites student to play band/orchestra piece with interruptions/pauses for others to identify.

**Suggested Assessment:**  
 Students correctly identify score locations where playing is interrupted.

*Successful Sight-Singing*, Books 1 and 2, Nancy Telfer

“Choral Connections”

*We Will Sing!*, Doreen Rao

*Teaching Music Through Performance*, Richard Miles

NYSSMA Manual

Interruption/Pause	Page #	System #	Measure #	Word
1				
2				
3				
4				

**Note:** Also addresses Standard 2c.

*Rehearsal Warm-Up for Band, Chorus and Orchestra*, Alyn Hein

*The Sight-Singer*, Audrey Snyder

*The Rhythm Reader*, Audrey Snyder

Additional Instructional Ideas
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- ♪ Identify basic elements needed to begin the process of learning a piece of music (time signature, key signature, repeats, entrances, and releases).
- ♪ Sight-read a moderately easy piece of music from beginning to end.
- ♪ Conduct peers.
- ♪ Practice basic conducting gestures.
- ♪ Perform a piece, responding to expressive gestures, including dynamics, articulation, and style.

# Standard 1: Creating, Performing, and Participating

Grades 7–8

## Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

Instructional Idea	References/Resources
<p><b>Students perform chamber music and recite poetry in the living rooms/community centers of the elderly.</b></p> <p style="text-align: right;">(Band, Chorus, Orchestra)</p> <p>The projected duration of this activity is three months.</p> <ul style="list-style-type: none"><li>• Teacher chooses three chamber music selections to be studied for each lesson group.</li><li>• Teacher coaches student’s rehearsals.</li><li>• Students rehearse music by reading their parts from the score.</li><li>• Teacher analyzes rehearsals and offers suggestions for improvement.</li><li>• Students analyze the elements of the music and compositional devices.</li><li>• Students assume production roles: music starter, group leader, card maker, gift maker, and music stand volunteer.</li><li>• Teacher provides guidelines for composition tasks including evaluation criteria.</li><li>• Teacher explains sequence of events for the concert.</li><li>• Students practice the sequence at dress rehearsals.</li><li>• Teacher and students discuss how to interact with the elderly.</li><li>• Teacher provides list of topics for students’ poems.</li><li>• Students write a 12-line poem, using a word processor (if available).</li><li>• Students submit the poem for teacher evaluation and make corrections in language, spelling, punctuation, and meaning.</li><li>• Students relate the aural delivery of the poem to the performance of music (e.g., rhythm, meter, phrasing, tempo, articulation, pitch inflection).</li><li>• Students discuss careers such as music lyricist and poet.</li><li>• Students, with teacher direction, organize a program consisting of two to three lesson groups on the basis of type of ensemble, music prepared, and poems.</li><li>• Students discuss appropriate venues for the performance.</li><li>• Teacher makes arrangements for the concert on the basis of students’ suggestions.</li><li>• Students, with teacher direction, create a program for each concert.</li><li>• Students, with teacher direction, compile a collection of students’ poems.</li></ul> <p><b>Suggested Assessment:</b></p> <p>After the performance, self-evaluations are completed privately by students and reviewed in a private conference with teacher. Evaluation is based on a 100-point scale and includes the following areas:</p> <ul style="list-style-type: none"><li>Music preparation – 25 points</li><li>Music performance – 20 points</li><li>Poetry preparation – 15 points</li><li>Poetry performance – 15 points</li><li>Met expectations, due dates, etc. – 25 points</li></ul> <p><b>Note:</b> This activity may be adapted for a variety of audiences. Also addresses Standards 1a, 1b, 3a, 3b, 3c, 3d, 3f, and 4c.</p>	<p>Presentation by Marcia Bornhurst Parkes at the NYSSMA Winter Conference 1994 and NYSBDA Symposium 1997</p> <p><i>The Sounds of Poetry</i>, E. Pinski</p> <p>NYSSMA Manual</p> <p>Any good chamber music resource guide</p>

## Additional Instructional Ideas

♪ Write, practice, perform, and record jingles.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2a

Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

Instructional Idea	References/Resources															
<p><b>Students use nontraditional sound sources to create sound effects accompanying a story they have written.</b></p> <p style="text-align: right;">(General Music)</p> <ul style="list-style-type: none"> <li>• Students write a short story associated with a holiday or other event (e.g., a spooky story for Halloween). Special care should be taken to include sound effects. This activity is done in small groups.</li> <li>• Students explore nontraditional, or “found sounds,” sources, and choose sounds to fit each sound effect event. The group decides who is responsible for each sound effect, and chooses a narrator or narrators.</li> <li>• Student groups rehearse the story, with sound effects.</li> <li>• Student groups perform and record (audio or video) their story. (Refer to Standard 2c.)</li> <li>• If available, students should input their story into a word processor, print it and hand it in to the teacher.</li> <li>• In the written copy, students highlight the words on which sound effects will occur.</li> </ul> <p><b>Suggested Assessment:</b> Class may use a rubric or other device to evaluate the effectiveness of the sounds in enhancing the story. Students with special needs are provided with support necessary to participate fully in evaluation.</p> <p>A rubric such as the following may be used:</p> <table border="0" style="margin-left: 40px;"> <tr> <td></td> <td style="text-align: center;">4</td> <td style="text-align: center;">3</td> <td style="text-align: center;">2</td> <td style="text-align: center;">1</td> </tr> <tr> <td>The sound effects</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>fit the story</td> <td style="text-align: center;">Always</td> <td style="text-align: center;">Mostly</td> <td style="text-align: center;">Rarely</td> <td style="text-align: center;">Never</td> </tr> </table> <p>Students write a three-to-four-sentence paragraph evaluating their own participation in the creative process and final product. Teacher uses a modified English language arts rubric for assessment.</p> <p><b>Note:</b> Also addresses Standards 1a, 1e, 2c, and 3a.</p>		4	3	2	1	The sound effects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	fit the story	Always	Mostly	Rarely	Never	<p>“Room Sounds” and other sound/noisemaking devices</p> <p>Electronic keyboards</p> <p><i>Ear Cleaning</i>, R. Murray Schafer</p> <p><i>MMCP Synthesis: A Structure for Music Education</i>, Ronald Thomas</p> <p><i>MMCP Interaction</i>, Biasini, Thomas, Pognowski</p> <p><i>Teaching General Music</i>, Thomas Regelski.</p>
	4	3	2	1												
The sound effects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>												
fit the story	Always	Mostly	Rarely	Never												

### Additional Instructional Ideas

- ♪ Use found sounds to compose an aleatoric composition.
- ♪ Use keyboards to manipulate tempo, timbre, and style of preprogrammed songs.
- ♪ Compose and perform an eight-measure composition suitable for instrument.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2b

Use school and community resources to develop information on music and musicians.

#### Instructional Idea

#### References/Resources

**Students create a poster depicting a particular musical style or musician.**

(Band, Chorus, Orchestra, General Music)

- Students choose a musician or style of music to research.
- Students research to find information specified by the teacher, using school and community resources. Such information might address these questions:
  - When was this person born?
  - What is his/her musical training?
  - What influenced him or her?
  - What is something unique about this person?
  - What is unique to this style?
  - Where might you hear it?
- Students organize their information to create a poster that will communicate their findings.
- Students display the poster for viewing.
- Students observe posters and share information they learned verbally or in written form.
- Students examine posters and answer teacher-created questions.

#### **Suggested Assessment:**

Teacher uses rubric that includes the following criteria:

- Legibility of poster
- Inclusion of relevant information
- Ability of other students to answer the teacher-created questions from the poster

**Note:** Instructional adaptation may need to be employed to assist all students with research.

#### Additional Instructional Ideas

- ♪ Write program notes for a selection from one of the upcoming concerts.
- ♪ Use technology to find answers to questions found on teacher-directed websites.
- ♪ Create posters about some aspect of music: composer, historical significance, composition.
- ♪ Read a review of a current music event and write a report detailing the contents of the review: who, what, when, where, the reviewer's opinion.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2c

Use current technology to create, produce and record/playback music.

#### Instructional Idea

**Students use notation software and/or MIDI technology to compose a 16 measure piece.**

(General Music)

- Prior to compositional experience, students become familiar with technology by re-creating and printing a hard copy of a folk song. They will gain experience in changing settings, inputting notes, playing back a composition.
- Students use computers and follow specified guidelines to create a composition (single melodic line, 16 measures, AABA form, tonic at end, at least three types of rhythms, at least one accidental, no steps greater than a fourth).
- Students discuss experience of composing with technology (immediate playback of actual rhythms and notes regardless of performance skills, professional-looking copy of piece, etc.).
- Teacher may address local technology standards.
- Teacher follows student IEP for requirements for assistive technologies and educational support for task completion.

#### **Suggested Assessment:**

Students listen to and critique each other's compositions; write a critical reflection; use checklist to determine if composition met guidelines.

**Note:** Also addresses Standards 1e, 2a, and 3a.

#### References/Resources

Music notation software such as:

Notation Station  
Music Time  
Band in a Box  
Freestyle  
E-Magic

Mastertracks Pro  
(sequencing)

#### Additional Instructional Ideas

- ♪ Use sequencing software to manipulate a preprogrammed melody.
- ♪ Record classroom performances, using the technology available.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2d

Identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role.

#### Instructional Idea

**Students prepare questions to ask a guest in the music field in order to explore music as a career, business, and/or social outlet.**

(Band, Chorus, Orchestra, General Music)

- Teacher contacts a guest or guests who have music-related careers. Examples may include: instrument repair person, music store dealer, community ensemble leader, community ensemble performer, radio station announcer/producer, church musician, orchestra manager.
- Prior to the session, teacher helps students prepare a list of questions for the guest.
- Teacher and guest agree on day and time of discussion session; teacher informs guest of the age of the students and the types of questions they may ask.
- During the session students ask the prepared questions and take notes on the guest's answers.
- Following the visit, students share their observations with the class and review the corresponding career in a *Careers in Music* publication.

#### Suggested Assessment:

Students hand in the recorded answers from the guest.

Teacher has a checklist including the following questions:

- Did the student hand in answers?
- Did the student's answer reflect what the guest said?

**Note:** Also addresses Standard 2b.

#### References/Resources

*Exploring Careers in Music*,  
Judith Feder

*Career Opportunities in the  
Music Industry*, Shelly Field

#### Additional Instructional Ideas

- ♪ Meet with community members whose avocation or vocation is music.
- ♪ Create a list of performing venues (e.g., coffeehouses, senior citizen centers, movie theatres, veterans groups' centers, etc.).
- ♪ Create a list of community musical opportunities.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2e

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

#### Instructional Idea

##### Students develop a chart of appropriate audience behaviors.

(Band, Chorus, Orchestra, General Music)

- Teacher initiates discussion about behaviors when listening to music, focusing on:
  - Body position (sitting, kneeling, standing, lying down).
  - Movement (being still, conducting, dancing, nodding head).
  - Vocalization (being silent, humming, singing, whispering, talking, tapping).
  - Food-related actions (eating, drinking, chewing gum, opening wrappers).
  - Response (applauding, whistling, yelling, standing to applaud).
- Class discusses types of venues, musical events, and cultures, and talks about how behaviors should change according to the type of music and culture of musical event.
- Students complete a chart of behaviors for various musical events and cultures, using the above categories and behaviors as guidelines.

##### Suggested Assessment:

Attend a school assembly or other musical event and write or present a review of audience behavior. Assess, using the class-related chart as a guide.

**Note:** Also addresses Standard 3d.

#### References/Resources

*Strategies for Teaching Elementary and Middle-Level Chorus*, MENC

#### Additional Instructional Ideas

- ♪ Act out a concert scenario, demonstrating incorrect and correct behaviors.
- ♪ Demonstrate appropriate behavior at school assemblies and concerts, and on music-related field trips.

## Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

### Performance Indicator 2f

Investigate some career options related to their musical interests.

#### Instructional Idea

**Students complete a research project highlighting a career in music.**

(Band, Chorus, Orchestra, General Music)

- Students are guided to:
  - Explore a variety of music-related careers.
  - Choose one career to research.
  - Use print and electronic sources to complete a report about a career, including the following information:
    - Job description
    - Salary range
    - Education requirements
    - Employment opportunities
- Students create a bibliography containing at least one print and one electronic source.

#### Suggested Assessment:

Teacher develops rubrics using the following criteria:

- Number and type of sources.
- Completeness of information about the career being researched.
- Correct spelling and punctuation, complete sentences.

**Note:** Also addresses Standards 2b and 2d.

#### References/Resources

*Exploring Careers in Music*, 2nd ed., MENC

*The Career in Music*, videos, MENC

*Exploring Careers in Music*, Judith Feder

*Career Opportunities in the Music Industry*, Shelly Field

#### Additional Instructional Ideas

- ♪ Develop a list of career choices.
- ♪ Create a poster with various musical careers.
- ♪ Take a field trip to a recording studio, music store, or concert hall.
- ♪ Using technology, take a virtual tour of a publishing house.

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.

#### Instructional Idea

**Students examine examples of critiques/reviews of musical recordings, and write their own review of a different recording.**

(Band, Chorus, Orchestra, General Music)

- Teacher provides students with a copy of a review (from a file of appropriate ones from the newspaper or Internet) and a “descriptive words chart” with positive and negative columns.
- Students read the review, extracting descriptive words, categorizing them as positive or negative, and using a dictionary to describe them if necessary. They discuss the overall tone of the review and the format. Does it include historical/biographical info? Are specific tracks cited as examples? What kind of information is contained in the opening and closing statements, and in the body of the review? How soon is the overall opinion of the reviewer apparent to the reader?
- Students write a review of a recording in their library, following a specified model.

#### Additional activities:

- Students collect reviews from various sources and keep a running log of positive and negative descriptors.
- Students follow up review writing project with a discussion of questions such as: What is the purpose of reviews? What kind of publication might feature your review? How do reviews influence consumers?
- Compare reviews of different genres (theatre, recordings, rock concerts) for content and structure.
- Students publish reviews in school newspaper.

#### Suggested Assessment:

Teacher uses a modified English language arts rubric.

#### References/Resources

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

*Essentials of Music Theory*, Alfred

*Improvising Violin*, Julie Lyonn Lieberman

#### Additional Instructional Ideas

- ♪ Compare video or audio recordings of past performances of performing group from different parts of the school year.
- ♪ Compare and contrast different recorded versions of the same piece of music.
- ♪ Compare and contrast their group's performance to other performances of the same piece.
- ♪ Use a video or audio recording to compare group's performance at the beginning of the year with their performance at the end of the year.
- ♪ Locate the rhythmic and/or melodic error in a four-measure musical example.
- ♪ Create melodic and/or rhythmic error(s) in group's ensemble music for others to identify.

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3b

Use appropriate terms to reflect a working knowledge of the musical elements.

#### Instructional Idea

##### Students create a listening map of a theme and variation piece.

(Band, Chorus, Orchestra, General Music)

- Teacher reviews applicable musical terminology (dynamics, texture, articulation, timbre, tempo, theme, and variation form).
- Students sing or play “Simple Gifts” melody to become familiar with the melody in Copland’s “Appalachian Spring” (Ives’ “Variations on America” works well also).
- Students listen to theme and variation on “Simple Gifts” from “Appalachian Spring” and identify ways in which the theme is varied. During a second listening, students complete a listening guide to help explore dynamics, texture, articulation, timbre, and tempo changes.
- Students choose at least two characteristics (e.g., tempo and dynamics) to represent on a listening map.
- Students use either a continuous sheet or separate poster boards for each variation, and work individually or in small groups to create a representation of the selected characteristics. Possible graphics might include pictures of instruments; lines, colors, or shapes to represent texture; rabbit and turtle to represent tempo.
- Students present listening map to peers or to younger students. Peers or younger students follow the map while listening to the music.

##### Suggested Assessment:

Students use checklist to determine accuracy of listening map; verbal comments from other students help to determine effectiveness of map. Checklist may include these questions: Does the map follow the music? Are the characters representative of what is happening in the music?

**Note:** Also addresses Standards 1b, 1d, and 3f.

#### References/Resources

*Essentials of Music Theory*,  
Alfred

“Simple Gifts,” arr. by Bruce  
Chase

“Simple Gifts,” arr. by Andrew  
Balent

#### Additional Instructional Ideas

- ♪ Identify and define elements of music for a score or part.
- ♪ Describe the various elements of music on a listening chart.

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3c

Demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance.

#### Instructional Idea

**Students explore a variety of performing techniques that produce different timbres.**

(Band, Chorus, Orchestra, General Music)

- Students receive/choose a traditional or nontraditional instrument to play.
- Students create a rhythm pattern.
- Students play the rhythm pattern on instruments, exploring techniques that produce different timbres.
- Students discuss relation of technique to sound produced.

#### Suggested Assessment:

Students describe in writing how to produce two or more different sounds on a selected instrument. Teacher adapts writing assessment for special learners.

**Note:** Also addresses Standards 1a and 1b.

#### References/Resources

*Viva Vibrato*, Gerald Fischbach and Robert Frost

*Teaching from the Balance Point*, Edward Kreitman

*The Teaching of Action in String Playing*, Paul Rolland

*Teaching Wind and Percussion Instruments*, MENC

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

#### Additional Instructional Ideas

- ♪ Identify various technical challenges encountered when playing different instruments.
- ♪ Describe a technique that will improve playing or singing.
- ♪ Demonstrate examples of good and poor performance techniques.
- ♪ Learn the mechanics of the voice and the voice change process in boys and girls.

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3d

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

#### Instructional Idea

#### References/Resources

**Students compile a list of venues for music and compare appropriate choices of music for each.**

(Band, Chorus, Orchestra, General Music)

- Working in small groups, students brainstorm a list of musical venues.
- Teacher assigns a leader and a recorder for each of the groups.
- Teacher poses the question, How many occasions or places can you list in which music plays a role? Answers might include weddings, commercials, elevators, restaurants, toys, video games, stores.
- After brainstorming, students share ideas and categorize items by common factors or usage (e.g., entertainment, ceremonial, dancing).
- Students describe which style of music is appropriate/inappropriate for each.
- Students identify how styles may differ within each category.
- Students keep a log of venues where they hear music for one week.

Additional activities:

- Teacher plays a sampling of various styles of music and has students choose items from the venues list that match that piece.
- Students keep a running log of venues where they hear music.
- Teacher and students discuss future career options that might involve selecting appropriate music.
- Class discusses psychological effects of music by discussing how music would influence various school settings.

#### **Suggested Assessment:**

After one week, teacher collects log of venues.

Logs are evaluated using a teacher-developed rubric, measuring items such as style, purpose, appropriateness, etc.

**Note:** Also addresses Standards 2d, 2e, and 2f.

#### Additional Instructional Ideas

- ♪ Select a social situation and list music that would support the occasion.
- ♪ Choose from their repertoire a selection that would be appropriate for a specific occasion (e.g., school assembly, civic ceremony, dedication, awards ceremony).

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3e

Use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived.

#### Instructional Idea

**Students create a pitched musical instrument, demonstrating the acoustical principles that affect pitch.**

(General Music)

- Students create a musical instrument that plays at least five different pitches. They discuss the acoustical principles that affect pitch: length, size, tightness.
- Teacher illustrates these principles with an easy-to-remember saying: “The 4Ls Principle: Longer, Larger, and Looser equals Lower.”
- Students use everyday objects to create an instrument that uses one or more of these principles to produce at least five different pitches. This may be a small group activity, done either in or out of school.
- Example of instruments are: bottle xylophones (varying amounts of water in glass bottles); flowerpot chimes (suspended clay flowerpots of varying sizes/thicknesses); plastic straws or pen caps panpipes; rubber band harps (boxes with rubber bands of various thicknesses stretched over opening).

#### **Suggested Assessment:**

Student’s instrument will play five or more different pitches.

#### References/Resources

*Make Your Own Musical Instruments*, Margaret McLean

*Sound, Noise and Music*, Mick Seller

*Making Wood Instruments*, Dennis Waning

#### Additional Instructional Ideas

- ♪ Experiment with the variety of tone production techniques possible on instruments.
- ♪ Experiment with different types of vocal production (nasal, hooty, throaty, tight, relaxed).
- ♪ Demonstrate and compare the tone production of their instrument to that of an instrument in a different family.
- ♪ Find toys that will produce different pitches.

## Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

### Performance Indicator 3f

Use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

#### Instructional Idea

**Students demonstrate an understanding of form as it applies to music, architecture, and visual arts.**

(Band, Chorus, Orchestra, General Music)

- Teacher identifies form in music, architecture, and visual arts.
- Teacher teaches or reviews selections that demonstrate simple musical forms. Teacher discusses the concepts of repetition and contrast, and teaches the names for the patterns of repetition and contrast:
  - strophic or verse - AA
  - binary - AB
  - ternary - ABA
- Teacher shows pictures of famous structures that replicate those forms (United States Capitol, Washington - ternary; Sydney Opera House - strophic; UN headquarters, NYC - binary). Students identify selections in their repertoire that have similar forms.
- Teacher shows photographs or prints of art that illustrate these forms. Students identify songs with similar forms.

#### Suggested Assessment:

Students photograph or sketch a building, or create a piece of art that demonstrates one of the forms taught, and they match it with a known musical selection of the same form. Students can identify strophic, binary, and ternary forms in musical selections, architectural structures, and visual arts.

**Note:** Also addresses Standard 3b.

#### References/Resources

*Strategies for Teaching Elementary and Middle-Level Chorus*, MENC

Musical examples:  
“Great Gate of Kiev” from *Pictures at an Exhibition*, Mussorgski

*Erlkönig*, Op. 1, Schubert

“Scottish Songs of Robert Burns,” arr. by John Loesberg

Architectural pictures or photographs

Art prints or photographs

#### Additional Instructional Ideas

- ♪ Compare the function of Baroque ornamentation in music and architecture.
- ♪ Compare the structure of a poem to the structure of a piece of music based on that poem; e.g., compare Shakespeare’s *Romeo and Juliet* and Bernstein’s *Romeo and Juliet*.

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

Grades 7–8

### Performance Indicator 4a

Identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

#### Instructional Idea

**Students listen to music from various cultures and research/explore historical and cultural influences.**

(Band, Chorus, Orchestra, General Music)

- Teacher and/or students select a culture to explore.
- Teacher and/or students find resources that have music examples and information on the culture chosen.
- As a musical example of the culture is playing, students are divided into five groups to examine the following:
  - Geographic information – What country? Location? Size? Uniqueness?
  - Cultures – What are some of the features that define this culture? Is this culture found in other places? What are some of the musical traditions of this culture?
  - Function of music – What function does the listening example have within the culture? Is there anything comparable in our culture? When and where was this example performed? What are the musical characteristics?
  - Instruments – What instruments are used? Which are unique to the culture?
  - Historical elements – What are the historical influences? What is the history of the listening example?
- Take notes and share information with the class.

#### Suggested Assessment:

Students write one or two complete sentences about each of the attributes of the culture presented. (For an alternative assessment, teacher dictates the sentences.)

**Note:** Also addresses Standards 2b, 2e, and 3d.

#### References/Resources

*Strategies for Teaching Middle-Level General Music*, MENC

*World Music Drumming*, Will Schmid

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

*Multicultural Perspectives in Music Education*, William Anderson

#### Additional Instructional Ideas

- ♪ Sing or play music from a variety of cultures and include movement when appropriate.
- ♪ Identify dominant characteristics in music from various cultures (e.g., rhythm, modes, pentatonic scale).

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

Grades 7–8

### Performance Indicator 4b

Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections.

#### Instructional Idea

**Students keep a log of selections heard in class.**

(Band, Chorus, Orchestra, General Music)

- Teacher creates a listening log chart for students to record the musical selections heard in class. Categories may include date, title, composer, type or style, historical period, significance.
- Students record information about each musical selection as it is heard in class.

**Suggested Assessment:**

While referencing their charts, students can identify from a recording the pieces they have logged.

Alternative assessment:

Teacher asks selected response questions based on the music recorded in the log.

**Note:** Also addresses Standards 1b and 4c.

#### References/Resources

*Rockin' Out with Blues Fiddle*, Julie Lyonn Lieberman

*The Great Composer*, Paul Jennings

*Meet the Great Composers*, Hinson Montgomery

*The Instrumental History of Jazz*, William L. Hill, Jr. and Carl Griffin, compilers

Websites:

[www.pbs.org/jazz](http://www.pbs.org/jazz)

[www.jass.com](http://www.jass.com)

[www.jazzhall.org](http://www.jazzhall.org)

[www.allaboutjazz.com](http://www.allaboutjazz.com)

#### Additional Instructional Ideas

- ♪ Explore the history of jazz and identify the various genres and composers.
- ♪ Explore the history of music and identify music and composers from the various style periods.

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

Grades 7–8

### Performance Indicator 4c

Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

#### Instructional Idea

**Students examine examples of folk music and identify its various types and uses.**

(General Music)

- Teacher identifies the purpose and use of folk songs.
- Teacher identifies or reviews several types of folk songs (spirituals, work songs, cowboy songs, war songs, patriotic songs).
- Students research and discuss cultural, social, and political uses of the types of songs in this genre. Example: spirituals can be classified as hopeful songs (e.g., going to heaven, reuniting with loved ones, gaining freedom); mournful songs (laments); and code songs (songs containing coded directions for escaping, as through the underground railroad).

#### Suggested Assessment:

Students identify, from listening, a particular style of song and give its use. They record information in a chart such as the one below:

	Title of Song	Type of Folk Song	Use
1.	_____	_____	_____
2.	_____	_____	_____

**Note:** Also addresses Standards 1b and 2a.

#### References/Resources

*Get America Singing Again!*, Hal Leonard

*Strategies for Teaching*, Loretta Mitchell Norgann

*Expressions of Freedom (Anthology of African-American Spirituals)*, Rene Boyer-Alexander

*Ballads and Songs of the Civil War*, Jerry Silverman

#### Additional Instructional Ideas

- ♪ Compare and contrast popular music of two eras, including information on social, political, and cultural aspects of the music.
- ♪ Demonstrate an understanding of the political, historical, and cultural significance of a musical selection from performance repertoire.

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

Grades 7–8

### Performance Indicator 4d

In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea	References/Resources
<p><b>Students learn music of another culture and compare the performance practices with that culture and Western music.</b> (Chorus, General Music)</p> <ul style="list-style-type: none"><li>• Students learn an African song with a simple side-to-side, shift-of-weight motion.</li><li>• Students learn all voice parts, incorporating the motion in the learning process.</li><li>• Students research/discuss/watch video on the oral tradition of African music, and point out role of movement in singing.</li><li>• Teacher emphasizes that this music should not be sung in concert formation, but always with movement.</li><li>• Students learn that music should be sung with percussion accompaniment.</li><li>• Students compare the performance practices of Western art music with African choral music. They refer to venue and occasion, use of notation, incorporation of movement, and role of leader.</li></ul> <p><b>Suggested Assessment:</b> Students perform this song authentically with movement. Students list several differences between African and Western performance practices.</p> <p><b>Note:</b> Also addresses Standard 4a.</p>	<p><i>Strategies for Teaching Elementary and Middle-Level Chorus</i>, MENC</p> <p><i>Kenya Melodies</i>, Robert Hugh</p> <p><i>Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra</i>, Andrew Dabczynski</p> <p><i>Three South African Folk Songs</i>, Henry Leck</p> <p><i>Planet Musician</i>, Julie Lyonn Lieberman</p> <p><i>Rockin' Out with Blues Fiddle</i>, Julie Lyonn Lieberman</p> <p><i>Myth, Music and Dance of the American Indian</i>, Ruth DeCesare</p> <p><i>One World, Many Voices</i>, Konnie Saliba</p>

### Additional Instructional Ideas

- ♪ Study songs, games, and dances related to other cultures.
- ♪ Research a cultural performance practice and apply it to repertoire to enhance performance authenticity.

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

Grades 7–8

### Performance Indicator 4d

In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea	References/Resources
<p><b>Students compare and perform articulations in “classical” and jazz styles.</b></p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none"><li>• Teacher selects a swing-style jazz selection appropriate to the performing ensemble such as “Satin Doll” (Ellington/Edmondson).</li><li>• Teacher demonstrates stylistic differences between straight-ahead and swing feel.</li><li>• Teacher performs a swing rhythm pattern and students echo. Students transfer their understanding of the concept to the literature.</li><li>• Teacher prepares a list of jazz articulations from jazz literature being studied that represents swing, rock, Latin, and ballad styles.</li><li>• Teacher performs articulations in “classical” style and in jazz style from the literature currently being studied.</li><li>• Teacher encourages students to use any recorded accompaniment to practice the articulations.</li></ul> <p><b>Suggested Assessment:</b> Students demonstrate success in comparing and performing articulations by:</p> <ul style="list-style-type: none"><li>– Discussing the difference in class.</li><li>– Recognizing the differences, aurally and in print music.</li><li>– Performing the articulation in print music.</li><li>– Writing articulations in their music.</li></ul> <p><b>Note:</b> Also addresses Standards 3a, 3b, and 4b.</p>	<p><i>Teaching Jazz</i>, MENC</p> <p><i>Standard of Excellence Jazz Ensemble Method</i>, Deab Sorenson and Bruce Pearson</p> <p><i>Jazz Improvisation Series</i>, Jamey Aebersold</p> <p><i>The Beginning Improviser</i>, Vol. 1, R. Ricker</p> <p><i>The Jazz Ensemble Director’s Manual</i>, Richard Lawn</p> <p><i>World Music Drumming</i>, Schmid, Will</p> <p>Band Literature: “Satin Doll,” Ellington and Edmondson</p> <p>Chorus: “Satin Doll,” Ellington and Shaw</p> <p><i>I Don’t Know Why</i>, David Reilly</p> <p>Orchestra: <i>Jazz Philharmonic</i>, Randy Sabien and Bob Phillips</p>

### Additional Instructional Ideas

