



MUSIC

"The creation of art forms requires the use of judgment, perceptivity, ingenuity, and purpose; in a word, intelligence. Art, no less than philosophy or science, issues a challenge to the intellect. The great works of music, sculpture, painting, engraving and all other forms of artistic expression engage the mind, teaching lessons about order, proportion, and genius."

William J. Bennett

MUSIC

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MUSIC

INTRODUCTION

Music is a performing art that mirrors human expression and experience. The sounds of instruments and of songs stimulate a human response that is not only heard, but also awakens and touches emotions. Responses to musical experiences include sensory, gross motor, fine motor, cognitive, communicative, and social. As such, music teaches about life and living, about thoughts and feelings, and about self and others.

The world is literally filled with music. Every culture throughout history has incorporated music into the fabric of daily life. By learning about music and learning to make music, students become a part of the sequence of history. Therefore, such learning must be carefully planned and nurtured in a sequential manner. Experiencing music through listening, composing, and performing provides students with a means to acquire knowledge and to communicate it through the language of the senses. This connection with sounds, our bodies, and cognitive activity develops what education researcher Howard Gardner refers to as musical intelligence. It is a unique way of knowing and is basic to human brain development. Music develops critical thinking skills that are applicable to all disciplines requiring creative solutions. Concepts, facts, and higher order thinking skills are all connected through musical concepts. Consequently, music needs to occupy a central place in students' lives and in the school curriculum.

To facilitate the teaching and learning of music for all students throughout their school experience, the music portion of the *Mississippi Visual and Performing Arts Framework* clearly delineates what students should know and be able to do in the discipline of music, as they become educated citizens in today's world.

MUSIC BENCHMARKS

Goal 1: Students will communicate ideas and feelings by improvising, composing, arranging, and performing works of music.

Content Strand: Creating/Performing (CP)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Sing and/or play a variety of music selections alone and in groups	Sing and/or play a varied repertoire of music, alone and in large or small ensembles	Perform in choral or instrumental ensembles of varying sizes and descriptions	Perform works of music that include combinations of instruments and voices as well as solo performances
Create and perform music using simple melodic and rhythmic patterns	Create and perform original music with simple melodic, rhythmic, and harmonic patterns	Create and perform arrangements using a variety of music elements with simple melodic, rhythmic, and harmonic patterns and accompaniments	Create and perform original music and arrangements in a variety of forms, styles, and genres

*the equivalent of 1 Carnegie unit

MUSIC BENCHMARKS

Goal 2: Students will respond to, describe, analyze, interpret, and evaluate the complex characteristics of music.

Content Strand: Critical Analysis (CA)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Listen to, describe, and respond to short works of music	Listen to, analyze, and describe music from varied repertoire	Listen to, analyze, and evaluate music in a variety of forms and styles	Analyze and interpret music of various historic periods, forms, and styles
Describe qualities of successful music performances and identify elements and expressive qualities of music	Examine or develop criteria for evaluating the quality of music performances	Analyze music performances by using critical thinking and listening skills supported by musical terminology	Evaluate the quality of music performances and compositions using multiple criteria and various evaluation tools
Recognize, identify, and read music notation and symbols	Recognize, identify, and read increasingly complex music notation and symbols	Demonstrate an understanding of music notation and symbols by reading and performing music	Demonstrate the ability to read a full score by describing how the elements of music are used

*the equivalent of 1 Carnegie unit

MUSIC BENCHMARKS

Goal 3: Students should understand the roles and functions of music and musicians in cultures, times, traditions, and places.

Content Strand: History/Culture (HC)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Recognize that music reflects the culture, time, and place of its origin	Demonstrate awareness of the role and function of music and musicians in cultures, times, and places.	Analyze forms and subject matter in music that recur across cultures, times, and places	Assess the impact of music and musicians of various cultures, times, and places on society today

*the equivalent of 1 Carnegie unit

MUSIC BENCHMARKS

Goal 4: Students will perceive, understand, and appreciate the diverse meanings and value of music.

Content Strand: Aesthetics (A)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Interpret a variety of moods and feelings expressed by different music selections	Develop awareness of aesthetic qualities in works of music	Interpret the value of a musical work in terms of aesthetic qualities	Evaluate selected musical works in terms of aesthetic qualities

*the equivalent of 1 Carnegie unit

MUSIC BENCHMARKS

Goal 5: Students should make valid connections among the arts, others subject areas, and everyday life.

Content Strand: Connections (C)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Recognize connections between music, the other arts, and other subject areas	Recognize broad concepts that music, the other arts, and other subject areas share in common	Analyze the relationship of content in music to other arts and other subjects	Integrate knowledge of music with knowledge in the other arts and other subjects
Recognize ways that music and musicians are encountered in everyday life	Understand the role of music and musicians in everyday life	Analyze contributions of musicians and the music industry to individuals, their communities, and their cultures	Evaluate the role of music as a lifelong career or avocation

*the equivalent of 1 Carnegie unit

MUSIC

ELEMENTARY INTRODUCTION

(Kindergarten – Fourth Grade)

All students benefit from music education. Through musical experiences students discover their own musical interests and individual talents. Performing music provides a means of personal expression and a way to build self-confidence and a sense of self-worth. Participation in music education enables students to build music skills along with social skills that make them better citizens.

Students from pre-kindergarten through grade four eagerly listen to and respond to music. They love to sing, to move, and to explore the world of musical sounds. Music making is a source of joy and students are often animated and exuberant in their responses to music. Development of performance skills occurs rapidly in this age group, much like their rapid acquisition of language and growth in physical size. Students in Kindergarten through Fourth Grade are open-minded about music. They have not formed many preferences and they are interested in a wide variety of music examples: instrumental and vocal, ancient and modern, patriotic and popular, multicultural and traditional. At this stage in music learning, exposure to a wide variety of music is very desirable.

Basic elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, and form) should be introduced during pre-kindergarten and continued in successive grade levels. These elements represent the core components of music study and serve as building blocks for music literacy. Skill development that occurs sequentially and increases in complexity should match the maturation and developmental level of the students. Through sequential music instruction, students' understanding of music and their performing skills increase in proportion to their age and education level.

The Elementary Music program of study serves as a guide in developing curriculum for students in grades K-4. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. The benchmark chart establishes the progression of instruction for each goal area through grade clusters. The K-4 programs of study are to be used by the Music Specialist and Classroom Teacher in designing curriculum for the following:

Elementary Music K-4
Arts Integrated in the Elementary Classroom

MUSIC KINDERGARTEN

DESCRIPTION OF PROGRAM OF STUDY:

The Kindergarten music program of study serves as a guide in developing curriculum for students in Kindergarten music classes or Kindergarten regular education classes. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are provided for each competency. The benchmark chart in the music introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for kindergarten students in the following:

Elementary Music
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC KINDERGARTEN

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and play a variety of short songs in limited melodic range with a steady beat. (CP)**
 - a. Sing from memory, alone or with others a variety of rote songs including folk, ethnic, patriotic, nonsense, and seasonal songs.
 - b. Sing a five-tone pentatonic melody on pitch while moving to a steady beat.
 - c. Play a steady beat on classroom instruments.

- 2. Create sound effects and rhythmic accompaniment for songs, rhythms, and stories. (CP)**
 - a. Improvise short melodies by singing or playing the pitches sol-mi-la” (5-3-6).
 - b. Improvise rhythms and accompaniments by singing and playing instruments.

- 3. Listen to and respond to short works of music. (CA)**
 - a. Distinguish between qualities of music such as low and high, soft and loud, fast and slow, and same and different.
 - b. Respond to the beat and tempo of various music examples with appropriate movements and/or dramatization.
 - c. Recognize the sound of brass, string, woodwind, percussion, and keyboard instrument families.
 - d. Respond voluntarily to a selected musical piece.

- 4. Explore the variety of sounds produced in a performance. (CA)**
 - a. Explain which sounds are most pleasing following a successful performance.
 - b. Differentiate between types of performances such as choir and solo.
 - c. Recognize differences in the quality of a solo or choral performance.

5. Recognize basic music icons. (CA)

- a. Recognize that the written form of music is different from the written form of language.
- b. Recognize the difference between moments of silence (rests) and moments of sound (notes).
- c. Identify simple music terms when presented aurally.

6. Respond to an introduction to music and musicians in various cultures, times, and places. (HC)

- a. Listen to and describe music from various cultures and ethnic groups.
- b. Explore instruments and timbres of instrumental families from various cultures.
- c. Perform simple songs in the languages of various cultures.

7. Relate how music affects individual emotions. (A)

- a. Explain feelings that may be evoked by specific examples of music.
- b. Express the idea or story of a music selection through movement, dance, and dramatization (role-play).
- c. Respond to music by painting, drawing a picture, or dictating a story.

8. Identify ways in which music and other disciplines taught in school are similar (C)

- a. Recognize ideas and stories contained in the language of songs and relate them to the appropriate subject area (i.e. counting-math; colors-art).
- b. Identify word patterns and rhymes within a song text.
- c. Recognize the sequential arrangement of sections in a work of music.

9. Know that music is part of everyday life. (C)

- a. Identify various ways people make music.
- b. Identify various uses of music in daily experience.
- c. Know there are different styles of music.
- d. Identify musical careers encountered in everyday life.

Music, Kindergarten

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	<p>Students sing <i>Johnny Works With One Hammer</i>. Add the body movements using the following: One hammer-one fist; Two- two fists; Three-add a foot; Four-add the other foot; Five-add head. After beat is internalized and performed correctly, add instruments instead of using body percussion. Students sing alone (or divide the class into five groups) and add one person (or group) to the singing and playing each time. ART CONNECTION: <i>Builder</i> by Jacob Lawrence.</p>	<p>Teacher observation of singing voice, accurate pitch, and steady beat.</p>
2	b	<p>Students learn a train song such as <i>Little Red Caboose</i> or <i>Down at the Station</i>. Listen to the instrumental selection, <i>The Little Train of the Caipira</i>, by Villa Lobos. Discuss ideas about sounds that the train makes as it moves on the track. Use either body percussion and sounds or rhythm instruments to improvise (create) train sound accompaniment for your selection. Students decide which sounds should be heard throughout and which should come only at the beginning and the end. Perform the accompaniment while the song is played. Then class is divided using half for singing and half for playing the accompaniment.</p>	<p>Teacher observation and chart of individual student progress with the steady beat, documenting mastery in duple, triple, and quadruple divisions of simple and compound meters</p>
3	b	<p>Students listen to “Ballet of the Unhatched Chicks” from <i>Pictures at an Exhibition</i> by Mussorgsky. Ask children to imagine what it would be like to be a baby chick inside an egg. Talk about how the chicks get out of the egg (Science connection). Children respond to the music by beginning with their body folded as small as possible, then moving as they think the chicks would move to get out of the shell.</p>	<p>Teacher observation of children’s creative dramatization</p>
4	b	<p>Using teacher-selected examples, students identify or distinguish between the following performances: a cappella choir or accompanied choir; adults/children, man/woman. Discuss the differences.</p>	<p>Play two different selections and ask the students to identify on paper or by raising their hand to indicate example 1, or keep hands on knees if it is example 2</p>
5	a	<p>Teacher makes a rhythm chart using symbols representing sound and silence. The teacher asks students to respond to sounds by tapping hands on legs. Observe rests with silence. Children may create different rhythm patterns to perform using sticks to create rhythm patterns on the floor.</p>	<p>Observe the rhythm pattern created as students clap their rhythms individually, record results, indicating “success” or “needs help”</p>

Music, Kindergarten

		When students perform a simple pattern consistently, add the pattern to be played on instruments to a song of your choice, such as a march.	
6	c	Students listen and describe the purpose of the <i>Counting Song</i> , a Mexican folk song. After identifying the language and what the song is about, students listen again and hold up fingers for the Spanish numbers as they are sung. On the refrain (la-la), keep the steady beat. Students learn the song in Spanish. When they have learned the song, they improvise dance movements on the refrain and use maracas to accent the beat. (Alternate song: <i>Days of the Week</i>)	Listen and observe
7	a,b	Students contrast <i>Jump That Jody</i> with Kabalevsky's <i>A Sad Story</i> . Children describe both songs, telling how each song makes them feel, and how it makes them want to move. Children create movements that go with each song. Use scarves or ribbons to create movement for <i>A Sad Story</i> .	Teacher observation
8	a	Students read a book about "Teddy Bears" and learn the song, <i>Teddy Bear</i> . Children explain the song, then perform appropriate movement to the song. After viewing pictures of Teddy bears, students compare the pictures with their Teddy bears at home. Students describe and draw their Teddy bear. On another day students bring their Teddy bears and group them together by color. Count the number in each group. Determine which is the largest/smallest. Sing the colors such as, "Yellow bear, yellow bear, turn around, Blue bears, blue bears, touch the ground, etc." Decorate the bears with a different shape on each. Students then group bears by shapes. Count. Sing again with shapes substituted in the song. SCIENCE CONNECTION: talk about where bears live, hibernation, etc.	Teacher observation. Note students who know colors, can count, and follow instructions
9	b	Teacher selects several music examples that are heard in different places. Students identify where they are most likely to hear the music. Make sure the selections are obvious, such as church organ, circus music, parade music, etc. Prepare a picture chart for the children to respond to by circling the image on the chart that matches the music selection.	Teacher observation

MUSIC FIRST GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The First Grade Music program of study serves as a guide to develop curriculum for students in First Grade music classes or First Grade regular classes. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. A benchmark chart establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for first grade students in the following:

Elementary Music
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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MUSIC FIRST GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing complete songs within an octave range and play simple rhythmic accompaniment. (CP)**
 - a. Sing and play alone and with others a variety of songs using appropriate techniques and dynamics.
 - b. Sing with accurate pitch and rhythm.
 - c. Sing music from a variety of sources.
 - d. Sing and chant ostinatos, and call and responses.
 - e. Play a steady beat.

- 2. Using a variety of melodic and rhythmic instruments, create dramatizations of songs, poems, and stories. (CP)**
 - a. Improvise short melodies by using set rhythmic patterns on pitched instruments.
 - b. Improvise rhythms and accompaniments by playing instruments.

- 3. Listen and respond to a variety of musical styles. (CA)**
 - a. Distinguish between qualities of music such as soft and loud, low and high, fast and slow, same and different, and tone colors.
 - b. Improvise a response to the beat and tempo of various music examples with appropriate movements or dramatization.
 - c. Identify the sound of brass, string, woodwind, percussion, and keyboard instrument families.

- 4. Using simple vocabulary, describe the elements present in a high-quality performance. (CA)**
 - a. Identify musical elements that relate to a successful performance.
 - b. Recognize differences in the quality of a vocal or choral performance.
 - c. Discriminate between different types of performances such as vocal, choir, band, and solo instruments.

5. Recognize and identify basic music notation and symbols. (CA)

- a. Recognize music symbols and traditional terms that demonstrate rhythm notation (i.e., quarter note, quarter rest, and eighth note).
- b. Identify basic dynamic notation such as *p* and *f*.
- c. Recognize the staff.

6. Know that factors influence musical compositions. (HC)

- a. Listen to music from various cultures and ethnic groups.
- b. Describe music performances from various cultures.
- c. Identify and describe roles of musicians in daily life.
- d. Experience instruments and timbres of instrument families from various cultures.
- e. Perform songs in the languages of various cultures.

7. Respond to music through expression of moods, ideas, and feelings. (A)

- a. Explain feelings expressed by specific examples of music.
- b. Express the idea or story of a music selection through movement, dance and dramatization (role-play).
- c. Respond to music by painting, drawing a picture, or dictating a story.

8. Recognize the message of the music in relation to other subject areas. (C)

- a. Interpret ideas and stories contained in the language of songs and relate them to the appropriate subject area (e.g., reading, math, science).
- b. Identify word patterns and rhymes within a song text.
- c. Recognize the sequential arrangement of sections in a work of music.

9. Identify and discuss the various places that music is heard. (C)

- a. Describe and illustrate various ways that people make music.
- b. Identify the presence and uses of music in everyday life.
- c. Recognize differences that exist in various styles/genre of music.
- d. Identify a variety of musical careers.

Music, First Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b,e	Song: <i>Lucy Lockett</i> , based on sol-mi-la. Students learn the song using solfege syllables, then sing with the words. Instruments are added (Orff, keyboard, resonator bells) and played with the steady beat. Students sing with instrumental accompaniment. Make a small paper purse and tie a ribbon around it. Students stand in a circle, shoulder to shoulder. "Lucy" stands in the center. Students pass the purse behind their back. When the music stops, "Lucy" tries to identify who has the purse. If the student who has it succeeds in fooling "Lucy," that child takes his/her place in the center of the circle. The game begins again.	Teacher observation of correct mallet technique, steady beat, singing on pitch, following instructions
2	a	Use the song <i>Lucy Lockett</i> that was previously learned. Teacher sets the instrument for the pentatonic scale (1-2-3-5-6 or black notes on the keyboard). Students create a melody using the rhythmic pattern of the words. Play the improvised melody accompanied with a steady beat bourdon (1-5). (Expand the lesson by talking about form as you sing one verse and improvise the next).	Teacher observation
3	c	Teacher displays pictures of various instruments and how they are played. Play recorded example of instrumental music. Students listen to an example, identifying the instruments. Stop the recording occasionally to ask for identification of instruments heard. Listen again, asking students to pretend to play an instrument featured. Expand the lesson further by adding rhythm instruments to the steady beat while students march around the room.	Teacher observation; or a written test with pictures of instruments to identify; or circle the instrument being played
4	a	While preparing for a performance, teacher tape-records the children singing in class. Students evaluate their sound, answering leading questions about vocal quality, beginning sounds, endings, diction, etc.	Teacher observation; Evaluate their comments and assess your teaching techniques
5	a	Students create a four-measure rhythm pattern using quarter notes, quarter rests, and eighth notes. When students can perform their composition using body percussion or instruments, they read and perform their rhythm pattern to a song such as <i>The Stars and Stripes Forever</i> .	Teacher observation; Use a lap-size marker board for students to hold it up as they finish creating their line for you to check

Music, First Grade

6	a,b	<p>Teacher plays “Andante” from Haydn’s <i>Symphony no. 94 in G major</i>, telling the students about the culture in which Haydn was living. Describe the way people dressed, food, etc., and how he came to work and live at the palace of Prince Esterhazy as chief musician. Tell why he decided to write the <i>Surprise Symphony</i>. Students then listen for the surprise while the recording is played. Students pretend to be the prim, proper guests that were at the party, who fell asleep, only to be awakened by the “surprise” in the music.</p>	<p>Teacher observation of listening skills and ability to relate to musical selections</p>
7	a,b,c	<p>Students listen to a song such as <i>You’re a Grand Old Flag</i>, then answer questions about the mood of the song. Students listen again and add movement to accompany the words. Students can march to the beat. Students discuss the word “emblem” and draw a flag.</p>	<p>Teacher observation</p>
8	a	<p>Students learn the song, <i>Open A Book</i>, by Margaret Jones and Carmino Ravosa. Teacher plays the song for the children to hear. Students determine the message of the song. (Note the long vowel sounds of “e” and “o.” Note the worlds that we discover through books). Create a storybook parade with the characters mentioned: Cinderella, Alice in Wonderland, Old King Cole. When students know the stories, divide them into groups to make a book cover for one of the characters mentioned. As you sing the song, assign the characters to students who come on stage with their book cover in front of their face until you sing the chorus. They will fold their book closed and become that character. Take turns.</p>	<p>Teacher observation</p>
9	a	<p>Students find something at home that makes a musical sound (pot lids, spoons, comb, etc.) and bring it to class. Students could also make an instrument such as a shaker (beans, rice, or popcorn in a can) or a rain stick (wrapping paper roll with rocks or bean inside to slide up and down with ends taped closed) or jingles (coke top rings strung on a wire). Students play their instrument to the beat accompanied by a selected soundtrack.</p>	<p>Teacher observation</p>

MUSIC SECOND GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Second Grade Music program of study serves as a guide to develop curriculum for students in Second Grade music classes or Second Grade regular classes. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. The benchmark chart establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for second grade students in the following:

Elementary Music
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*.

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MUSIC SECOND GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Sing using appropriate tone quality, posture, diction, and breathing and play accompaniment using correct mallet technique. (CP)

- a. Sing and play alone and with others a variety of songs using appropriate techniques and dynamics.
- b. Sing expressively with appropriate dynamics, phrasing, and interpretation.
- c. Sing and chant ostinatos and call and responses.
- d. Students will be able to play simple ostinato patterns.

2. Improvise melodies and rhythms using the pentatonic scale. (CP)

- a. Improvise short melodies by singing or playing on pitched and un-pitched instruments.
- b. Improvise rhythms and accompaniments by playing instruments.
- c. Create a song by using rhyming words and improvising "answers" in the same style.

3. Listen to music of diverse cultures and styles and identify distinguishing characteristics. (CA)

- a. Demonstrate perceptual skill by moving to, answering questions about, or describing aural examples of music from diverse cultures.
- b. Interpret a music selection with appropriate movements or dramatization.
- c. Compare the sounds of different instruments of orchestras, bands, and other cultures.
- d. Identify AB and ABA form.

4. Using simple music vocabulary, describe the musical elements that contribute to performance excellence. (CA)

- a. Explain musical elements that relate to a successful performance.
- b. Recognize excellence in the quality of a vocal or choral performance.
- c. Perform and evaluate individual and/or group performance.

5. Relate music/notation symbols to a written melodic line. (CA)

- a. Recognize increasingly difficult music symbols that demonstrate rhythm notation (i.e., eighth rest, half note, half rest, whole note, whole rest).
- b. Read and respond to simple notated melodies, rhythms, and dynamic.
- c. Compose a short song within specified guidelines.

6. Compare and contrast music examples from different cultures, times, and places. (HC)

- a. Listen to music from various cultures and ethnic groups and compare and contrast performance styles.
- b. Perform music from various cultures and create musical instruments from various cultures.
- c. Discuss the role and function of music and musicians.
- d. Perform using instruments and timbres of instrumental families from various cultures.

7. Describe the musical characteristics that affect moods, responses, and feelings. (A)

- a. Compare the feelings expressed by specific examples of music.
- b. Interpret the idea or story of a music selection through movement, dance, and dramatization (role-play).
- c. Respond to and describe music by painting or drawing a picture, or writing a story.

8. Identify musical expression as it relates to other subject areas. (C)

- a. Identify ideas and stories contained in the language of songs and relate them to the appropriate subject area.
- b. Understand word patterns and rhymes within a song text.
- c. Recognize the sequential arrangement of sections in a work of music.

9. Describe the ways that music affects everyday life. (C)

- a. Describe various ways that people make music.
- b. Understand the presence and uses of music in everyday life.
- c. Describe different music styles and genres.
- d. Identify careers in music.
- e. Demonstrate audience behavior appropriate for a musical performance.

Music, Second Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b	Song: <i>Hawaiian Rainbows</i> (phrase, pitch, rhythm). Sing <i>Hawaiian Rainbows</i> . Students identify the shape of rainbow, drawing a rainbow in the air to indicate each phrase. Students identify the singing voice, and the correct rhythm. After students can sing and make curves for the phrases, they are divided into groups to create smooth and flowing movements for each phrase. Students discuss the dynamics of the piece. Are there crescendos and decrescendos?	Teacher observation
2	a,b	Using a rhyme such as “2,4,6,8, meet me at the garden gate. If I’m late, don’t wait. 2,4,6,8,” students determine the rhythm of the chant and write it out (on paper, on the floor with sticks). Play the rhythm with unpitched percussion instruments and play the rhythm of the words using the pentatonic scale on a melody instrument. Teacher plays a bourdon on the Bass Xylophone. Students say the rhyme with rhythmic accompaniment. Students play an improvised melody on a tuned instrument, then create a melody for singing the words instead of playing them. Develop an ABACA performance by using the improvisation for A, the vocal rhythmic rhyme for B, and sung melody of the rhyme for C. Teacher divides the class so that each group has a task for which they are responsible.	Observe rhythm writing and instrument playing for technique
3	d	Students listen to a recorded example of a minuet, The teacher identifies the form. The students create movements for the sections of the minuet to become more aware of the dance form.	Teacher observation of student body movements
4	a,b	Students are divided into several small groups. Each group designs a rubric, discussing the elements that could be used to evaluate a singing performance (beginnings, endings, dynamics, etc.). Make a list. Each group performs an example to be evaluated by the other students using the rubric. You may want students to give a bad example first, then correct their performance to make sure that they grasp the evaluation process.	Teacher observation and rubric
5	a,b	Teacher writes a song such as <i>Pease Porridge Hot</i> on a poster board. Students pat legs to the rhythm. Using what they learned about notes on the staff, they name the notes. If instruments are available, students play the notes (if there are no instruments	Teacher observation

Music, Second Grade

6	a,b,d	<p>available, make and copy a paper keyboard), students create other rhythmic accompaniments and improvise other melodies on the rhythm. (Use black keys on the piano if you have no barred instruments.)</p> <p>Students learn the song, <i>Chee Chee Koolay</i>, a folk song from Ghana. Students echo-sing the song and discuss patterns in the song from Ghana, and other African countries. Note that people communicate with drums. After students know the song, they play "Follow the Leader" with African instruments (or drums). Discuss that children are sung to from infancy in Africa and this song is probably a mixture of different dialects and has no meaning but is a play song. First phrase-hands on head (imitate); Second phrase-hands on shoulders (imitate); Third phrase-hands on hips (imitate); fourth phrase-grasp ankles (imitate); and fifth phrase-fall to the ground (imitate). Students create their own movements as they think children might do in Ghana.</p>	Teacher observation
7	a,b,c	<p>Materials needed: Book, <u>What a Wonderful World</u>, and Louis Armstrong's recording of <i>What A Wonderful World</i> (available on RCA Victor Beginner's Guide to Jazz-CD-ROM). Teacher plays the recording, turning the pages with the singer as he performs the text. Students create a movement that will identify the word that you speak ("trees," "red roses," "bloom," etc.). Students move with the music using movements that they have just created. (This lesson could be expanded in many directions. Use your creativity.)</p>	Teacher observation
8	a	<p>Students learn the song, <i>Recycle Rap</i>, or other song about recycling. Students discuss the importance of recycling. Students discuss rap, listen to the rap, discuss the text, pointing out the rhyming words to help with memorization. Students create movement. (If this is not available, let the students make their own rap about recycling and add their own rhythmic accompaniment.)</p>	Teacher observation
9	d	<p>Students find and bring pictures of various performing artists. They may also bring a recorded example to play by that artist (specify importance of choosing examples that are appropriate for the classroom). Students tell what they know about the artist. After playing a short example, discuss the jobs of all the people it took to create the recording.</p>	Teacher observation

MUSIC THIRD GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Third Grade Music program of study serves as a guide to develop curriculum for students in Third Grade music classes and Third Grade regular classes. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. The benchmark chart establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for third grade students in the following:

Elementary Music
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC THIRD GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Sing partner songs and two-part rounds with expressive voice control and play accompaniments using crossover mallet techniques. (CP)

- a. Sing and/or play partner songs and simple rounds using appropriate vocal techniques and dynamics.
- b. Sing with accurate pitch and rhythm.
- c. Recognize and sing music of different styles.
- d. Play pitched instruments using crossover patterns.

2. Compose short melodies and rhythmic patterns. (CP)

- a. Create short melodies by singing or playing on pitched instruments.
- b. Create rhythms and accompaniments on various instruments.
- c. Create and perform an original melodic and/or rhythmic song.

3. Listen to and identify simple forms, orchestral instrument families, and melodic movement. (CA)

- a. Identify the melodic movement used in a composition.
- b. Identify the sounds of various instrumental families of the orchestra and band in selected works of music
- c. Perform appropriate movements or dramatization to selected works of music.
- d. Identify AB, ABA, AABB, and rondo form.

4. Using music vocabulary, describe the characteristics of a musical performance. (CA)

- a. Explain musical characteristics that relate to performance excellence.
- b. Compare the quality of various vocal or choral performances.
- c. Describe and evaluate individual and/or group performance and compositions.

5. Identify note values in a written melodic line. (CA)

- a. Recognize increasingly difficult music symbols that demonstrate rhythm notation (i.e., whole note, whole rest, key, and meter signature).
- b. Identify the treble clef and bass clef line and space note names.
- c. Read and play rhythm notation.

6. Demonstrate an understanding of various styles or cultures through interpretive movement. (HC)

- a. Dramatize/perform music from various cultures and ethnic groups.
- b. Describe the role and function of music and musicians from various cultures.
- c. Perform music and dance using instruments from various cultures.

7. Understanding that musical characteristics affect moods, responses, and feelings. (A)

- a. Compare and contrast feelings expressed by specific examples of music.
- b. Dramatize the idea or story of a music selection.
- c. Interpret music through painting, drawing a picture, movement, or writing.

8. Describe ways in which other subject areas are interrelated with music.

- a. Identify ideas and stories contained in the language of songs and relate them to the appropriate subject area.
- b. Explain the sequential arrangement (sequencing of thoughts, numbers, etc.) of sections in a work of music.
- c. Identify ways in which the principles and subject matter of music are related to other disciplines.

9. Distinguish various musical styles heard in everyday life. (C)

- a. Describe the presence and use of music in everyday life.
- b. Compare and contrast different music styles.
- c. Compare and contrast various ways that people make music.

Music, Third Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	d	Teacher defines and introduces partner songs. Students echo the definition. After learning the songs <i>Sandy Land</i> and <i>Bow, Belinda</i> , students are divided into two groups. One group sings <i>Sandy Land</i> . The other group sings <i>Bow Belinda</i> . Group one and two now sing <i>Sandy Land</i> and <i>Bow Belinda</i> together.	Teacher observation
2	a	Students learn the song, <i>I Got a Letter</i> , and tap the rhythm to the words, I got a letter this morning, oh, yes. Students are grouped in pairs and create melody patterns for the rhythm of the words using notes E, G, A, B on resonator bells, xylophones, or glockenspiels. The first student will end on G or (do) and the second student will end on E (la).	Teacher observation. Checklist: Correct mallet technique
3	c,d	Students listen to <i>Springfield Mountain</i> . While listening, the students sway when the repeating section is heard and pat knees when the new section is heard. Students name the sections heard in the song. After the sections have been identified, instruct the students about AB form. Students are then placed in four groups to dramatize the text. Three of the groups act out two verses and the fourth group acts out the refrain. The students may use butcher paper, scarves, and blankets as props.	Teacher observation of oral response activity
4	c	While listening to <i>Tideo</i> , students read and play rhythm notation, including quarter notes, quarter rests, eighth notes, eighth rests, half notes, half rests, dotted half rests, whole notes and whole rests using lummi sticks.	Teacher observation of oral response activity
	c	Students will sing a well-known round in 2-4 parts and describe and evaluate the singing quality, blend, diction, and overall expressiveness of the performance.	Teacher observation of written activity
	c	Students will work in groups to create an 8 measure pattern using known note values, and melodic pitches on barred and percussion instruments. Each group will perform for the class with the class evaluating according to the use of the appropriate note values, melodic pitches, dynamics, and sense of ensemble.	Student responses to each performance
5	b	On a worksheet, students will name the line and space notes of the treble clef and bass clef.	Teacher observation of written activity

Music, Third Grade

6	a,d	Students listen to <i>La Raspa</i> , a Mexican song, and Bob Marley's, <i>The Sun is Shining</i> , a Reggae song. After listening, students list the various instruments that are heard in each song and discuss instrument families from the two different cultures.	Teacher observation of student responses and discussion following listening activity
7	a,c	Students listen to recordings of Rimsky-Korsakov's <i>Flight of the Bumblebee</i> , and Bobby McFerrin and Yo Yo Ma's <i>Flight of the Bumblebee</i> . After listening, the students make a list of similarities and differences. They then discuss the mood or their feelings about each piece. Students listen to the pieces again. On art paper they draw how the music makes them feel when the music is heard.	Teacher observation of student listening, student self-evaluation of discussion and visual artworks
8	b	Teacher introduces the Mexican chant <i>Bate, Bate</i> , translating the Spanish words and discussing the meaning. Students think of new words that fit the rhythm of piece, write new verses and read them to the class.	Teacher observation and verbal feedback of student-created verses
9	c	Students imagine that they are a conductor or singer, research each career, and write a paper. They will then compare and contrast the careers in appreciation. After comparing and contrasting the careers, students name conductors and/or singers they know.	Teacher assessment of each student's written work; teacher and peer evaluation of student discussion

MUSIC FOURTH GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Fourth Grade Music program of study serves as a guide to develop curriculum for students in Fourth Grade music classes and Fourth Grade regular classes. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. The benchmark chart establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for fourth grade students in the following:

Elementary Music
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC FOURTH GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing two and three-part rounds, echo songs, and countermelodies with a wider range, and play accompaniments using syncopated rhythm patterns on pitched and un-pitched instruments. (CP)**
 - a. Sing and/or play two and three part rounds, echo songs, and countermelodies using appropriate vocal techniques, dynamics, and phrasing.
 - b. Sing with appropriate tone quality while increasing vocal range.
 - c. Sing music from a variety of places, including Mississippi.
 - d. Sing from memory a repertoire that incorporates simple harmonies.
 - e. Play syncopated accompaniments using pitched and un-pitched instruments.
 - f. Sing in groups, focusing on blending, matching dynamics, and responding to the conductor.

- 2. Compose short melodies using steps, leaps, and repeats. (CP)**
 - a. Create increasingly complex melodies by singing or playing on pitched instruments.
 - b. Create and correctly echo simple rhythms and melodic ostinato accompaniments by playing instruments.
 - c. Create an original song and accompaniment using a variety of sound sources.
 - d. Improvise simple variation on familiar melodies.

- 3. Listen and respond to music and instruments of diverse cultures and styles. (CA)**
 - a. Describe the instrumentation of a music composition.
 - b. Dramatize characteristics identified in a music composition with appropriate movement.
 - c. Analyze increasingly complex forms (i.e., theme and variations, suite, overture, call-response).

4. Describe qualities of successful musical performances. (CA)

- a. Describe musical elements that relate to a successful performance.
- b. Dramatize and interpret musical performances.
- c. Analyze recorded music examples as a model for performance.
- d. Devise criteria for evaluating performance or compositions.

5. Develop music reading skills for treble clef. (CA)

- a. Perform basic rhythmic, melodic, and dynamic symbols and notation while reading and performing music.
- b. Read lines and spaces of treble clef and bass clef notation.

6. Recognize that music reflects the culture, time, and place of its origin. (HC)

- a. Recognize and discuss by genre or style music examples from various historical cultures and ethnic groups.
- b. Identify instruments and timbres of instrument families from various cultures.

7. Interpret a variety of moods and feelings communicated through various music selections. (A)

- a. Illustrate the feelings expressed in music performances by painting, drawing a picture, moving, or writing a story/poem.
- b. Interpret the idea or story of a music selection by performing on instruments appropriate to the piece.

8. Compare and contrast the meaning of common terms used in the arts and other subject areas (i.e., line, form, rhythm, texture, contrast, and color). (C)

- a. Identify similarities and differences in the meanings of common terminology of art forms such as music, drama, and dance, with literature and poetry.
- b. Analyze sequential arrangement (sequencing of thoughts, numbers, etc.) within various art forms.
- c. Identify ways in which the principles of music are related to other disciplines.

9. Recognize ways that music and musicians are encountered in everyday life. (C)

- a. Compare and contrast the qualifications for various musical careers.
- b. Identify and describe roles of musicians in various musical settings, cultures, and careers.

Music, Fourth Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Teacher introduces a three part round and gives the definition. Students echo the definition. Use a song such as <i>Hey, Ho! Nobody Home</i> , and divide students into three groups. The teacher brings in each group appropriately while performing the song.	Teacher observation of students' singing accuracy
2	a	While singing <i>Hambone</i> , students take turns creating melodies on the quarter rests on pitches E, G, A, B-flat, and D, using resonator bells, xylophones, or glockenspiels.	Teacher observation and checklist record documenting which students have performed
3	a	Students listen to a recording of a song from another culture, such as, <i>Kye, Kye, Kule</i> , from <u>African Folksongs: Children's Songs from Ghana</u> . After listening, students discuss the instruments heard in the composition.	Teacher observation of students' oral responses following the listening activity
4	b	Students discuss and sing a song that tells a story, such as <i>Clementine</i> . After singing, students are placed in two groups to dramatize the text. Group I acts out the verses, group II acts out the refrain. Students use feathers, boxes, buckets and paper "rocks."	Teacher observation of dramatization and singing
5	b	Given a barred instrument and mallets, the student plays a song such as <i>Mary Had a Little Lamb</i> , with attention to mallet technique.	Teacher observation of mallet technique
6	b	After listening to a song such as <i>Cielito Lindo</i> , students will identify instruments and timbre heard within the recording.	Teacher observation of student listening and responses
7	b	After listening to a symphony selection such as <i>Symphony no. 94</i> , by Haydn, "The Surprise Symphony," the students will illustrate their musical feelings by drawing a picture or writing a story/poem.	Teacher observation of student listening and drawing
8	b	Students sing a song about time such as, <i>Take Time in Life</i> . After singing, they work in pairs to find out how many months it will take from the present date to complete elementary school, middle school, and high school. Students may also think of other ways to spend time in life: "How many months until I finish college?" or "How many months until the last day of school?"	Teacher observation of student singing and listening; read and/or respond to students' written work
9	a,b	After identifying various musical careers, students list the qualifications of each, then compare and contrast each career.	Teacher observation of student responses.

MUSIC

KEYBOARD, BEGINNER LEVEL

(Kindergarten through Fourth Grade)

DESCRIPTION OF PROGRAM OF STUDY:

The beginning level keyboard framework is designed to guide teachers in developing a keyboard music curriculum for students in the early grades. Keyboard study may take place using an acoustic piano, portable electronic keyboards, or in a laboratory setting with multiple keyboards connected to a computer. The competencies and strategies are closely related to the K-4 general music framework. Individual schools or school districts make decisions about when students begin keyboard study. Teachers are encouraged to consider the age of the child and his/her prior music experiences when designing the keyboard curriculum. Competencies in this framework apply to beginners, and are not designed for specific grade levels. This program of study is to be used in developing music curriculum for kindergarten through fourth grade students in the following:

Elementary Keyboard

Students in these grades follow a yearlong program of study. Teachers are encouraged to select repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. The benchmark chart in the general music introduction establishes the progressions of instruction for each goal area grouped by grade cluster.

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

KEYBOARD, BEGINNER LEVEL (K-4)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Play a variety of music selections alone or in groups. (CP)

- a. Use proper posture and hand position while sitting at the keyboard.
- b. Demonstrate understanding of high, medium, and low pitch ranges in selected keyboard repertoire.

2. Create and perform music using simple melodies and rhythms. (CP)

- a. Create melodic motives on the keyboard to illustrate up and down.
- b. Improvise a composition using staccato and legato melodies.

3. Listen to, describe, and respond to short works of music. (CA)

- a. Describe characteristics of a melody or rhythm used in a keyboard composition.
- b. Describe basic elements of form in music.

4. Describe qualities of successful keyboard performances. (CA)

- a. Identify expressive qualities of a keyboard performance: soft, loud, fast, slow, etc.
- b. Evaluate accuracy of rhythm, melody, and style in keyboard performances.

5. Recognize and identify music notation and symbols. (CP, CA)

- a. Recognize music symbols that demonstrate rhythmic notation and values (i.e., quarter note, quarter rest, eighth note bar lines, and measures).
- b. Know the letter names of line and space notes on treble and bass clefs.
- c. Demonstrate knowledge of music symbols/icons by playing on the keyboard.

6. Recognize that music reflects the culture, time, and place of its origin. (CP, HC)

- a. Listen to and perform music from various cultures, and ethnic groups.
- b. Understand the role of music and musicians in selected cultures, times, and places.

7. Experience a variety of moods and feelings expressed by different keyboard selections. (CP, A)

- a. Compare and contrast emotions or moods expressed when listening to or performing specific examples of music.
- b. Know that keyboard selections can convey various ideas or stories.

8. Recognize connections between music, the other arts, and other subject areas. (CA, C)

- a. Compare ways a composer uses dynamics to tell a musical story with the way an author, a painter, a mime, or a dancer tells a story.
- b. Analyze the sequential arrangement of phrases or sections in a work of music compared to the order of events in a story.

9. Recognize ways that music and musicians are encountered in everyday life. (C)

- a. Know various ways that people make music.
- b. Analyze the presence, use, and effect of music in everyday life.
- c. Demonstrate beginning knowledge of a variety of music styles.
- d. Compare and contrast the qualifications for various musical careers.

Music, Beginner Keyboard

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Use teacher-made charts to demonstrate posture at the piano. Students select correct posture and hand position from the charts.	Teacher observation of student's ability to select proper image
1	a	Students hold an imaginary ball in each hand and move individual fingers on keys as teacher calls out finger numbers.	Teacher observation of student's hand position and fingers
1	b	The teacher will play a short keyboard motive. Students will identify the pitch range of the example played by answering high, medium, or low.	Teacher observation of accuracy of student responses
2	a	While using a cloth mallet, the student will play a glissando on the keyboard to illustrate the up and down sounds in the song <i>Hickory, Dickory, Dock</i> .	Teacher and/or peer observation
3	b	Students listen to the teacher or a classmate perform a short piece, then they identify the form of the piece (e.g. AB, ABA, etc.).	Teacher observation of student responses
4	a	Students will use terms such as soft/loud, smooth/jerky, fast/slow, and short/long to describe and evaluate keyboard performances.	Teacher observation of student's ability to apply accurate terms
5	a	Students play five-note scale patterns from a chart that shows quarter note, half note, and eighth note examples.	Teacher observation of student reading
5	c	Students will play the correct bass or treble clef pitch on the keyboard when the teacher points to a note on a staff notation chart.	Teacher/peer observation
6	b	Students listen to dance pieces from different time periods (e.g., minuet, waltz, boogie-woogie). Discuss or demonstrate the different types of movement that would accompany each dance selection.	Teacher assessment of student's oral or demonstrated responses
7	a	Students listen to two brief keyboard performances of a lullaby and a march. After hearing the examples, they choose from a teacher-made chart that shows 4-6 pictures of people doing different things, including resting and marching. Students select a picture from the chart and explain why they made the choice.	Teacher and/or peer evaluation of student response and rationale

Music, Beginner Keyboard

8	a	Listen to or perform a short keyboard piece such as <i>Country Gardens</i> , by Schumann. Students compare the beginning, middle, and end of the music to a story such as <i>Little Red Riding Hood</i> .	Teacher observation of student's ability to connect sequence in music to sequence in stories
9	b	Discuss the different types of keyboards that have been used throughout history. Create a list of keyboards used today, and where/how they might be used in music making.	Teacher made chart of student responses and evaluation of student's knowledge of keyboards based on their discussion

MUSIC

Strings, Beginner and Intermediate Level (Kindergarten through Fourth Grade)

DESCRIPTION OF PROGRAM OF STUDY:

The beginning level strings framework is designed to guide teachers in developing a strings music curriculum for students in the early grades. Classes meet only once or twice per week. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. There is also a benchmark chart that establishes the progression of instruction for each goal through grade clusters. The competencies and strategies are closely related to the MS-beginner music framework. Individual schools or school districts make decisions about when students begin strings class. Teachers are encouraged to consider the age of the child and his/her prior music experiences when designing the strings curriculum. Competencies in this framework apply to beginners, and are not designed for specific grade levels. This program of study is to be in developing music curriculum for kindergarten through fourth grade students in the following:

Elementary Strings

Students in these grades follow a yearlong program of study. Teachers are encouraged to select repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency; there is also a benchmark chart in the instrumental music introduction that establishes the progression of instruction for each goal area grouped by grade cluster.

The competencies are printed in bold face type and are required to be taught. For an explanation of the content strands, see the general introduction section of the *Mississippi Visual and Performing Arts Framework*. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

Strings, Beginner and Intermediate Level (K-4)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Sing and play a variety of music selections alone or in groups. (CP)

- a. Use proper posture and hand position while holding stringed instrument.
- b. Demonstrate understanding of high, medium and low pitch ranges in selected stringed repertoire.

2. Create and perform music using simple melodies and rhythms. (CP)

- a. Identify and play scales.
- b. Create melodic motives on the instrument to illustrate up and down.
- c. Improvise a composition using staccato and legato melodies.

3. Listen to, describe, or respond to short works of music. (CA)

- a. Describe characteristics of a melody or rhythm used in a string composition.
- b. Describe basic elements of form in music.

4. Describe qualities of successful string performances. (CA)

- a. Identify expressive qualities of a string performance: soft, loud, fast, slow, etc.
- b. Evaluate accuracy of rhythm, melody, and style in stringed performances.

5. Recognize and identify music notation and symbols. (CP, CA)

- a. Recognize music symbols that demonstrate rhythmic notation (i.e., quarter note, quarter rest, eighth note).
- b. Know the letter names of line and space notes on treble and bass clefs.
- c. Identify note/rest values, bar lines and measures.
- d. Demonstrate knowledge of music symbols/icons by playing on respective stringed instrument.

6. Recognize that music reflects the culture, time, and place of its origin. (CP, HC)

- a. Listen to and perform music from various cultures, and ethnic groups.
- b. Understand the role of music and musicians in selected cultures, times, and places.

7. Experience a variety of moods and feelings expressed by different string repertoire. (CP, A)

- a. Compare and contrast emotions or moods expressed when listening to or performing specific examples of music.
- b. Know that stringed selections can convey various ideas or stories.

8. Recognize connections between music, the other arts, and other subject areas. (CA, C)

- a. Compare ways a composer uses musical elements to tell a musical story like the way an author, a painter, a mime, or a dancer tells a story.
- b. Compare ways music and other subjects are related.

9. Recognize ways that music and musicians are encountered in everyday life. (C)

- a. Know various ways that people make music.
- b. Analyze the presence, use, and effect of music in everyday life.
- c. Demonstrate beginning knowledge of a variety of music styles.
- d. Compare and contrast the qualifications for various musical careers.

Elementary Strings, Beginner

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students discuss beforehand the finger position to be used, what strings to be played.	Teacher observation of discussion
	a	Students learn correct left and right hand positions, and practice bowing long, slow bows on open strings.	Teacher observation
2	a	Students practice easy scales such as D, G, and C by placing their fingers on colored tape guides on the fingerboard to insure proper note placement.	Playing test, teacher observation
	b	Students will improvise simple melodies which demonstrate the ability to move up and down within a simple scale.	Teacher observation
	c	Students will improvise a simple melody which demonstrates the ability to utilize both staccato and legato bowings.	Playing test, teacher observation
3	a	Students listen to related works of composers whose pieces they are playing and discuss differences and similarities of rhythm, style, tempo, and melody.	Teacher observation
	b	Students listen to a work of a well-known composer in the Classical period and demonstrate ability to identify basic formal elements.	Written assessment
4	a	Students will identify and define the simple expressive qualities (fast/slow, simple meters, forte/piano, etc.) contained within a recording of an orchestral performance.	Teacher evaluation of student response or written work
	b	Students will evaluate recorded examples of the instrumental sounds (based on a grading scale of 1-5) of the entire class in the categories of accuracy of rhythm (whole to eighth notes) and style.	Student evaluation using scale
5	a	Students use flashcards to review different types of notes and rests. Then they write music staff, notes, and corresponding rests to create measures of music on a worksheet.	Teacher evaluation of worksheet
	b	Students memorize names of lines and spaces of their clef, then make flashcards to review with each other.	Written test
	c	Students label a rhythm worksheet with appropriate counts and symbols denoting its expressive quality.	Teacher evaluation of rhythm worksheets

Elementary Strings, Beginner

6	c,d	Students identify and play music from a lesson book that demonstrates different types of bowing (dynamic markings and tempo).	Visual and aural observation by teacher
	a	Students will listen to and discuss stringed instruments incorporated into various styles of music.	Teacher observation of discussion
7	b	Students will listen as their teacher reads a story about a composer and will then answer questions about the story.	Teacher observation of discussion
	a	Students describe the feeling or mood expressed in a piece of music, and explain those conclusions.	Teacher observation of discussion
8	b	While listening to a musical selection, students will illustrate a story evolved by the music.	Teacher observation
	a	Students listen to a variety of styles of music and view examples of a variety of styles of visual art, describing how music and visual art evoke involuntary responses.	Teacher-led discussion of aesthetic experiences
9	b	Students will discuss how historical events influence a composer's writings.	Teacher observation
	a	Students will complete a chart of all the music heard for five straight days. Included in this chart should be a description of who was making the music, the purpose of the music, and how it affected their mood and attitude.	Student-created chart
	b	Students discuss the places they hear music, such as advertising, CD's, cartoons, cell phones, videos, and radio, and determine what the music communicates and how it delivers a message in each application.	Teacher observation
	c	Each student will demonstrate the ability to alter a given melody (nursery song or other simplistic melody) on their instrument to exhibit at least 2 different styles of music.	Teacher and student observation and feedback
	d	Students will examine several musical careers and describe the different qualifications for each.	Written assessment

Elementary School Strings, Intermediate

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	Students will play chorales to develop a more mature sound. Students play in smaller, chamber groups, listening to each other.	Peer evaluation through small student critique groups
2	a	Students learn 1 and 2 octave scales, and corresponding minor scales.	Teacher observation and evaluation of performance.
	b,c	Students improvise, alone and in small groups. Students create and perform a four-measure melody.	Evaluation of creativity and resolution of the melody
3	a	Students play Classical, Baroque, and pop music, then identify composer and discuss different structures of each through written work or class discussion.	Teacher evaluation of written work or discussion
	b	Students identify time signature, key signature, tempo, and dynamic markings of a piece before it is played.	Teacher observation
4	a	Students listen to a CD and watch a music video and discuss the music elements in each piece.	Observation of teacher-led discussion
	b	Students take a playing test.	Evaluation of playing test
5	a	Students play scales using different rhythms, then complete a worksheet.	Evaluation of worksheet
6	a	Students listen to CD's of various genres and styles of string music and participate in class discussion.	Teacher observation
	b	Students research cultures in which various compositions studied originated identifying cultural influences that affected the composer and the music, and sharing findings in creative presentations.	Teacher evaluation of presentations
7	a	Students listen to live and recorded music, discuss the feelings and emotions inspired by the music, and determine how the elements of music are used to create those feelings.	Evaluation of teacher-led discussion
	b	Students will listen to exemplary recordings of concert material and analyze how the music elicits various responses. Students then compose an essay describing their reactions to the nuances of the music.	Teacher evaluation of written essays

Elementary School Strings, Intermediate

8	a	Discuss arts programs in their school such as drama, choir, art, and how these groups interact.	Evaluation of teacher-led discussion
	b	Students identify similarities between music and math, such as how note values are like fractions, crescendo and decrescendo are like greater than/less than signs, and patterns in music phrases are similar to number patterns.	Worksheets
9	b	Students discuss the importance of music in their lives and the impact of music on others.	Evaluation of discussion

MUSIC

MIDDLE SCHOOL INTRODUCTION

Students studying music at the middle school level continue to build on skills acquired during earlier grades. In grades 5-8 students are still very eager to create, perform, and respond to music. At the same time, they are beginning to form opinions about music that influence their personal choices. As knowledge about music increases, students begin to make choices about their music participation and preferences. Interest in peers and popular culture also affects student decision-making.

The middle school years provide an excellent time for students to reap benefits of music study. In the early grades students are introduced to basic elements of music: rhythm, melody, harmony, form, and expression. These elements represent the core components of music study and serve as building blocks for music literacy. Increasing music literacy and performing skills enables middle school students to undertake more challenging repertoire. In addition, performing music provides a means of personal expression and a way to build self-confidence and a sense of self-worth. In this time of rapid physical growth, music study offers an outlet for expanding thoughts and ideas that helps students to know themselves better. Students who have identified special interests or talents may want to consider options for more serious study or to examine the possibility of a career in music.

Middle School General Music

The goal of this program of study is to continue sequential music instruction that leads to music literacy, educated music consumers, and lifelong learning in music. With that goal in mind, during the middle school years, students are expected to increase skills in performing, creating, and responding to music. Courses may be prescribed or elected, depending upon decisions made at the school district level.

The Middle School Music programs of study, Levels I, II, III, and IV, serve as a guide in developing curriculum for students in grades 5-8. Students in these grades may receive music instruction in a yearlong program of study, in a semester course, or in a 9-week term. Nine-week and semester courses will introduce all the competencies in the designated program of study. Yearlong courses will cover all the competencies, but in greater depth and breadth than semester or 9-week courses.

Curriculum may encompass a general music approach and/or choral music performance. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency. The benchmark chart establishes the progression of instruction for each goal area grouped by grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for Levels I, II, III, and IV students in the following:

Middle School General Music (9 week, semester, or yearlong course)
Arts Integrated in the Middle School Classroom

Middle School Choral Performance

Students at the middle school level who choose to pursue choral performance identify with the sounds of singing and its expressive qualities. The idea of singing for an audience stimulates them to work hard for performance goals. By this time, students are able to sing in two and three parts. Vocal maturation results in an entirely different singing sound from the earlier grades. The middle school years are an excellent time to develop vocal technique, increase music literacy skills, and learn basic elements of music theory.

The Middle School Choral Performance program of study serves as a guide to develop curriculum for choral performance classes that include students in grades 5-8. Students in these grades may receive music instruction in a yearlong program of study, in a semester course, or in a 9-week term. Nine-week and semester courses will introduce all the competencies in the designated program of study. Yearlong courses will cover all the competencies but in greater depth and breadth than semester or 9-week courses.

Teachers are encouraged to select choral repertoire and implement performance practices and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency; the benchmark chart establishes the progression of instruction for each goal area grouped by grade clusters. This program of study is to be in developing music curriculum for Levels I, II, III, and IV students in the following:

- Middle School Choral Performance (9 week, semester, or yearlong Course)
- Middle School Musical Performance (Choral) (9 week, semester, or yearlong course)

Middle School Instrumental Performance

The idea of learning to play an instrument is very attractive to middle school students. Many students at this level have spent years thinking about playing one particular instrument or being a member of a band or orchestra. Previous music study yields rapid progress when students begin to play an instrument. Yet instruments offer challenges that inspire a new commitment to the discipline of music study and practice.

Support of peers and interest from parents is particularly helpful as students begin to learn an instrument. Once past the initial challenges of learning an instrument, students begin to understand the benefits of playing together in an ensemble. Listening skills, critical thinking, and problem solving become very important to the performing group. The middle school level is an excellent time for students to expand their knowledge of music literature and their appreciation for many kinds of music.

The Middle School Instrumental Performance program of study serves as a guide for developing curriculum for instrumental performance classes that include students in grades 5-8. Students in these grades follow a yearlong program of study. Teachers are encouraged to select instrumental repertoire and implement performance practices and assessments that will enable students to meet the competencies stated for each grade level. Sample strategies and assessments are given for each competency; the

benchmark chart establishes the progression of instruction for each goal area grouped by grade clusters. This program of study is to be used in developing music curriculum for Levels I, II, III, and IV students in the following:

- Middle School Band
- Middle School Instrumental Ensemble
- Middle School Strings
- Middle School Musical Performance (Instrumental)

MUSIC MIDDLE SCHOOL LEVEL I

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Level I program of study serves as a guide in developing music curriculum for students in Fifth Grade or at the beginning middle school level. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for level I students in the following:

Middle School General Music
Arts Integrated in the Middle School Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC MIDDLE SCHOOL LEVEL I

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and/or play, alone and in groups, a variety of music, by imitation and from short notated patterns, using basic performance techniques, including attention to pitch, meter, tempo, and dynamics. (CP)**
 - a. Sing and/or play alone and with others a variety of songs using appropriate techniques and dynamics.
 - b. Sing with accurate pitch and rhythm while incorporating beginning breath control techniques.
 - c. Sing music from a variety of cultures, times, and traditions.
 - d. Sing music written in two parts.

- 2. Compose and/or improvise short vocal and/or instrumental phrases in pentatonic and major scales, using simple meters, basic rhythm, and melodic patterns. (CP)**
 - a. Improvise increasingly difficult melodies by singing or playing instruments in two part harmonies.
 - b. Improvise rhythms and accompaniments by playing instruments.
 - c. Create and notate an original musical composition.

- 3. Listen to and describe a varied repertoire of short music examples. (CA)**
 - a. Analyze instrumentation of a music selection.
 - b. Identify the characteristics of a music composition.
 - c. Analyze increasingly difficult musical forms.

- 4. Differentiate between performances of higher and lower quality. (CA)**
 - a. Evaluate music performances.
 - b. Analyze musical elements of a successful performance.

- 5. Read from music notation that includes treble clef pitches, basic rhythm notation (including sixteenth, eighth, quarter, half, and whole notes with corresponding rests), basic meter signatures, and basic dynamic markings. (CA)**
 - a. Understand counting, playing, or singing from increasingly difficult musical notation such as syncopation.
 - b. Demonstrate knowledge of melodic, rhythmic, and dynamic notation.

- 6. Demonstrate awareness of music and musicians in various cultures, times, and places. (HC)**
 - a. Listen to and identify music from various cultures and ethnic groups.
 - b. Perform music from various cultures.
 - c. Investigate the role and function of music and musicians.
 - d. Understand how various cultures use different musical instruments and vocal techniques to create culturally unique music.

- 7. Develop and use a vocabulary to describe the mood and feelings expressed in different music selections. (A)**
 - a. Interpret feelings expressed by specific examples of music.
 - b. Develop a musical idea or story that will express moods or feelings.

- 8. Describe connections between music, the other arts, and other subject areas. (C)**
 - a. Identify poetic characteristics of song lyrics.
 - b. Recognize the sequential order of musical events.
 - c. Describe the ways in which the principles and subject matter of other disciplines are related to music.

- 9. Describe the role of music and musicians in everyday life. (C)**
 - a. Demonstrate various ways that people make music.
 - b. Evaluate the use and effect of music in everyday life.
 - c. Identify careers associated with music.

Middle School Music, Level I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students sing traditional songs such as <i>Down by the Riverside</i> , and <i>Fais Dodo</i> , a French folk song.	Teacher observation and feedback about vocal performance
2	c	Students create and notate an eight-measure rhythm pattern that includes at least one sixteenth note, dotted half note, triplet, and tie.	Teacher assessment of written student responses. Record student progress on mastery of rhythm notation
3	c	Students listen to works such as “Fossils” from Saint-Saens, <i>Carnival of the Animals</i> . When the repeated section is heard, the students tap the beat. When the new sections are heard, they snap fingers, pat shoulders, or nod heads to determine the form of AABCADA.	Teacher observation of student movement while listening
4	a	After listening to a musical selection, students develop a rubric to determine the quality of the performance.	Teacher evaluation of student-made rubric
5	a	While singing songs, students read tap beats to syncopated ostinato accompaniments.	Teacher observation of student participation
6	a, b, d	After listening to a work such as <i>Ragupati Ragava Raja Ram</i> several times, students discuss the instruments heard in the piece. They plan a performance of the song and create rhythm patterns to be played on various sized hand drums.	Teacher observation of student listening and student-planned rhythm patterns
7	a, b	Students listen to works such as Copland’s <i>Hoedown from Rodeo</i> , and Gershwin’s “Summertime” from <i>Porgy and Bess</i> . After listening, they develop a musical story for each piece based on the moods or feelings portrayed in the music. Students may use movement with props such as scarves, skimmers, streamers, and hats.	Teacher observation and feedback related to student participation and story-telling
8	b	After singing songs such as <i>Erie Canal</i> , students identify rhyming words in the song text. They write the words on the chalkboard and think of other words that would fit the rhythm.	Teacher observation of students’ oral and written responses
9	b	After listening to examples of classical and jazz music, students discuss the differences heard in relation to instruments, feelings, or mood. The students then discuss and evaluate how these types of music are used, and the way their use affects people in today’s society.	Teacher observation of student listening and discussion

MUSIC MIDDLE SCHOOL LEVEL II

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Level II program of study serves as a guide to develop music curriculum for students in sixth grade or those who have completed Middle School Music Level I. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for level II students in the following:

Middle School General Music
Arts Integrated in the Middle School Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC MIDDLE SCHOOL LEVEL II

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and/or play, alone and in groups, a variety of music expressively and with rhythmic accuracy, by imitation and from notated patterns of increasing difficulty. (CP)**
 - a. Sing or play a varied repertoire alone and in groups.
 - b. Sing or play using appropriate performance techniques, expression, and accuracy from a broad literature of music.
 - c. Sing or play music in unison and in two and three part harmonies.
 - d. Sing or play music in a variety of meters, tonalities and styles.

- 2. Compose and/or improvise short vocal and/or instrumental musical examples using a variety of rhythm patterns, pentatonic or major and minor scales, various vocal and/or instrumental timbres, and basic written music notation. (CP)**
 - a. Improvise melodies and rhythms employing the voice, body percussion, and a variety of instruments using pentatonic scales or major and minor scales.
 - b. Create simple accompaniments to songs and speech using a variety of sound sources.
 - c. Compose original pentatonic or major melodies and rhythms using notation or instruments.

- 3. Listen to and describe a varied repertoire of compositions and performances, including American popular music. (CA)**
 - a. Identify elements of music heard in a varied repertoire of music selections.
 - b. Analyze music compositions for musical forms representing diverse genres.
 - c. Identify and describe characteristics of musical styles.

- 4. Identify and describe characteristics of quality performances. (CA)**
 - a. Develop criteria for evaluating quality music performances.
 - b. Analyze and evaluate classroom and public performances for quality.

- 5. Recognize and identify notation that includes: treble clef and bass clef pitches, sharps and flats, basic rhythmic notation, complex rhythms, basic meter signatures, and basic Italian dynamic terms and corresponding symbols. (CA)**
 - a. Read and interpret music notation in treble clef and bass clef.
 - b. Demonstrate knowledge of how to read a grand staff in musical scores.
 - c. Recognize, identify and describe tempo, dynamic, and expression markings in written music.
 - d. Use appropriate terminology to describe components of a musical score.

- 6. Determine the role and function of music and musicians in different cultures, times, and places. (HC)**
 - a. Recognize and discuss music and musicians from the United States.
 - b. Recognize and discuss music and musicians from outside the United States.
 - c. Discuss the role and function of music in various cultures, times, and places.

- 7. Analyze a wide variety of music for expressive qualities, using both musical and aesthetic vocabulary. (A)**
 - a. Demonstrate understanding of mood or feelings expressed while performing or listening to music.
 - b. Analyze the elements of music that evoke or represent a certain mood or feeling in specific examples of music.
 - c. Identify and compare musical qualities that express artistic meaning and value.

- 8. Analyze connections between music, the other arts, and other subject areas. (C)**
 - a. Compare and contrast shared artistic elements (e.g., flow, line, texture, color/tone, mood, contrast) among music, visual arts, dance, and theatre.
 - b. Analyze connections between music, language, and literature.
 - c. Identify the relationship of musical rhythm to mathematical properties.

- 9. Know the importance of music and musicians in everyday life. (C)**
 - a. Analyze ways music and other arts are integrated into the experience of daily life.
 - b. Discover ways the arts are incorporated into various communications media and technology.

Middle School Music, Level II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b,c,d	Students sing “ <i>Siyahamba</i> ,” using good diction and tone, with several rhythmic or melodic ostinatos as accompaniment, played on percussion instruments.	Teacher and peer observation, discussion of proper performance technique, rhythm, and pitch accuracy
2	b	Students improvise a rhythmic accompaniment to a song with hand clapping, keeping an appropriate sense of beat and tempo.	Observation of stability of clapping in relation to beat and rhythm
	c	Students compose a pentatonic melody of 16 beats in 4/4 meter for original or selected lyrics/poetry, or without lyrics, using barred percussion instruments or keyboards.	Observation of compositional process and original melody (product)
3	a,b	Students listen for rondo form in “New Hampshire Hornpipe” from <i>On Golden Pond</i> movie soundtrack and create a listening graph to show the continuity of design and sections of the form, based on the contrast of elements, themes, and style.	Evaluation of order of contrasting section of form on student graphs
4	a	Videotape a classroom performance of a song. After viewing the video, each student makes a list of suggestions to improve the performance in order to compile a set of classroom guidelines for singing or playing instruments in the future. Combine ideas to compile a checklist.	Evaluation of guidelines and checklist
5	a,b	Students re-write short examples of treble clef notes transposed into the bass clef staff keeping the same letter names.	Teacher evaluation of student-made rubric
	a	Students sing patterns from notated familiar songs, using solfege syllables and letter names.	Teacher/peer observation of rhythm and beat stability
6	a, b, c	Students watch video programs of traditional music-making from various countries or cultures, then discuss and write descriptions of the differences between American/European music-making and those on the video(s).	Evaluation and discussion of student observations and statements
7	c	Students listen to two or more recorded versions of the same musical selection and list different musical characteristics, moods, and meaning.	Evaluation of student lists

Middle School Music, Level II

8	a	Students listen to excerpts from <i>Pictures at an Exhibition</i> by Mussorgsky while viewing representative paintings to describe the way that sounds symbolize the visual content of the paintings. Choose a work of visual art to connect to a personal favorite musical selection.	Student oral and written responses Evaluation of student choices
9	a,b	Students listen for music outside of the classroom and compile a list of musical selections and where they were heard, stating their opinion on the function and purpose of these selections.	Evaluation of student lists and statements.

MUSIC MIDDLE SCHOOL LEVEL III

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Level III program of study serves as a guide to developing music curriculum for students in Seventh Grade or those who have completed Middle School Music Level II. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for level III students in the following:

Middle School General Music
Arts Integrated in the Middle School Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC MIDDLE SCHOOL LEVEL III

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and play, alone or in groups, a varied repertoire learned by imitation and from printed music scores, employing an increasing level of technical proficiency.**
 - a. Sing and/or play, alone and in groups, a varied repertoire, from memory or musical scores.
 - b. Sing and/or play using appropriate performance techniques, accuracy, and expression from a wide repertoire.
 - c. Sing and/or play music in unison and in two and three parts, from memory or musical scores.
 - d. Sing and/or play music in a variety of meters, tonalities, textures, and styles from various genres and cultures.

- 2. Compose and/or improvise vocal and/or instrumental musical examples using major and minor scales, standard and syncopated rhythms, and written music notation. (CP)**
 - a. Improvise melodies and rhythms by singing, body percussion, and playing a variety of instruments.
 - b. Improvise accompaniments by singing or playing instruments.
 - c. Compose short original music selections employing melodies and rhythms using manuscript, instruments, or technology (e.g., MIDI, notation software, or sequencing software).

- 3. Listen to and describe a varied repertoire of compositions and performances, including global and American music. (CA)**
 - a. Distinguish among various music elements within selected repertoire.
 - b. Compare a variety of music styles within selected repertoire.

4. Recognize the technical proficiency and expressive nature of successful performers and performances. (CA)

- a. Identify characteristics that produce quality music performance.
- b. Recognize the impact of musical elements on the expressive nature of musical works.

5. Recognize treble and bass clef pitches, rhythmic notation, basic meters, basic Italian expressive markings (e.g., crescendo, fermata) and tempo markings (e.g., andante, allegro). (CA)

- a. Read and perform music notation in treble clef and bass clef including triplets and tied notes.
- b. Recognize and describe dynamic and expression markings in written music.
- c. Use appropriate terminology to describe and analyze components of a music score.
- d. Sight-read short vocal or instrumental passages from music selections.

6. Compare and contrast the role and function of music and musicians in various cultures, times, and places. (HC)

- a. Identify and compare music and musicians from inside and outside the United States.
- b. Discuss the role and function of music throughout history as it relates to the culture of its origin.

7. Describe aesthetic qualities in music from various cultures, times, and places. (A)

- a. Describe and/or demonstrate the way elements of music evoke or represent moods or feelings.
- b. Analyze musical qualities that express artistic meaning and value.

8. Describe common elements shared among music, the other arts, and other subjects. (C)

- a. Describe ways that similar ideas are communicated through various arts disciplines.
- b. Recognize common conceptual elements among the arts disciplines.
- c. Recognize mathematical properties of music and music business.
- d. Acknowledge the connection of language, literature, and science to music.

9. Analyze the role of music and musicians in everyday life. (C)

- a. Compare and contrast careers in music and the arts to other careers.
- b. Compare different ways in which musicians perform.

Middle School Music, Level III

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	Students perform a song with expression by using changes in dynamics to emphasize text or mood.	Teacher observation of changes in performance
2	a	In two groups, students improvise contrasting rhythmic and/or melodic ostinatos using a variety of instruments and/or body percussion to create a rondo form out of a familiar folk song,	Teacher observation of group creative process and performance of entire song
3	a	Students list the types of sound or families of instruments heard in a recorded musical selection and discuss which instruments play the melody or main theme comparing the contrast among instrument families.	Checklist of instruments and/or sounds and review of student statements
4	a	Students record, discuss, and modify classroom singing or playing of a musical selection in comparison to an established set of performance guidelines in order to develop awareness of quality in performance.	Teacher evaluation of student comments and performance compared to established guidelines
5	c,d	Students circle, label, and define music symbols and markings from the score of a song used in class.	Teacher examination of worksheet responses
6	a,b,	Using a map worksheet, students match folk song titles to areas and states of the United States according to regional and ethnic concentration, history, and traditions.	Teacher examination of map and responses
7	a,b	Following class discussion of the mood of a song text, students perform the selection making changes in tone, dynamics, and facial expression to express a variety of interpretations. Students then choose one interpretation that they feel expresses the most appropriate interpretation and discuss and/or write an explanation.	Student musical, oral and/or written responses
8	c	Students compile total costs of classroom instruments and resources from vendor catalogs and/or from Internet web sites, then rank the items in order of expense or importance to a classroom setting.	Teacher and peer evaluation of student figures and ranking
9	a	Students review university catalogs and list common and differing course requirements for music degrees and other degree programs in order to understand the way people are educated for various careers.	Teacher and peer evaluation of student responses and lists

MUSIC

MIDDLE SCHOOL LEVEL IV

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Level IV program of study serves as a guide to develop music curriculum for students in Eighth Grade or those who have completed Middle School Music Level III. Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Induction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used by the Music Specialist and or the Classroom Teacher in developing music curriculum for level IV students in the following:

Middle School General Music
Arts Integrated in the Middle School Classroom

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

MIDDLE SCHOOL LEVEL IV

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and play a variety of music for small and large groups, expressively, and with rhythmic accuracy, and with proficient performance technique. (CP)**
 - a. Sing and/or play, alone and in groups, a varied repertoire from memory or musical scores.
 - b. Sing and/or play using appropriate performance techniques, expression, and accuracy in a variety of musical groupings from a range of musical literature..
 - c. Sing and/or play music in unison and with more than one part from memory or musical scores from diverse genres and cultures.
 - d. Sing and/or play music in a variety of meters, tonalities, textures, styles, and interpretations.

- 2. Compose and improvise original music, selecting from a variety of performance media (vocal, instrumental, technological), using major and minor scales or chords, written in standard music notation. (CP)**
 - a. Improvise or compose melodies and rhythms by singing, body percussion, and playing a variety of instruments to create unity and variety, tension and release, and balance.
 - b. Improvise accompaniments or contrasting sections to songs by singing, using body percussion, or playing instruments.
 - c. Compose original music selections employing melodies, rhythms, and/or various sound sources (manuscript, instruments, technology, MIDI, notation software, and sequencing software).
 - d. Arrange simple pieces for voices or instruments.

- 3. Listen to, analyze, and describe compositions and performances, including selected global and American music. (CA)**
 - a. Develop the uses of elements of music as the basis for analysis of musical style and structure.
 - b. Use common elements of music to analyze and describe selected repertoire using appropriate terminology.

- 4. Develop criteria for evaluating and analyzing the quality of musical performances. (CA)**
 - a. Identify and define characteristics that produce quality music performance.
 - b. Analyze personal and classroom performances for quality.
 - c. Develop constructive criticism techniques.

- 5. Recognize and identify increasingly complex music notation and symbols including treble and bass clef, key signatures and accidentals, changing meters, various Italian terms or symbols (e.g., de capo al coda, caesura). (CA)**
 - a. Read music notation in treble clef and bass clef.
 - b. Read and compare scores that include multiple parts.
 - c. Interpret dynamic and expression markings in written music.
 - d. Use appropriate terminology to analyze and compare components among music scores.
 - e. Sight-read simple melodies.
 - f. Use standard notation to record musical ideas.

- 6. Demonstrate awareness of distinguishing characteristics of music and musicians in various cultures, times, and places. (HC)**
 - a. Identify and compare various music practices within the United States.
 - b. Identify and compare music and musicians from outside the United States.
 - c. Analyze the role and function of music throughout history.

- 7. Develop awareness of aesthetic qualities in works of music. (A)**
 - a. Analyze the way elements of music evoke or represent moods or feelings while performing and/or listening to music.
 - b. Evaluate differences of opinion about musical qualities that express artistic meaning and value.
 - c. Analyze the perceived purpose of a music composition.

- 8. Recognize the broad concepts that music, the other arts, and other subject areas share in common. (C)**
 - a. Identify ways that similar ideas are communicated through various arts disciplines.
 - b. Compare common conceptual elements among the arts disciplines.
 - c. Analyze mathematical properties of music and music business.
 - d. Interpret the connection of language and literature to music.
 - e. Compare the scientific properties of acoustic and digital sound.

- f. Compare how the processes and media of various art disciplines (sound to music, movement to dance) can be used to interpret ideas, emotions, events, or scenes through art.

9. Evaluate the role of music and musicians in everyday life. (C)

- a. Evaluate the role of music in a variety of places and events in society.
- b. Evaluate the way music and arts careers relate to other career areas.
- c. Compare cultures of the world through the functions music serves, roles of musicians, and conditions under which music is performed.
- d. Describe distinguishing characteristics of music genres and styles from various cultures.

Middle School Music, Level IV

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b,c,d	Students sing two part (SA or SB) song accompanied by chords on guitar and electronic keyboards, bass line on bass xylophones, recorder descant and unpitched percussion ostinatos. Work for balance, blend, intonation, expression, and interpretation. Adjust for dynamic balance and contrast among parts, proper tempo, correct notes, and proper technique.	Teacher and peer evaluation recording, discussing and rehearsal of modifications
2	a,b	Students listen to recordings of standard 12-bar blues songs. Perform the bass line of the standard blues chord progression by singing and/or playing on barred percussion or keyboards, or using sequencing software. Students explore vocal improvisations, in groups and/or alone, in relation to the blues chord progression. Write blues songs with lyrics and sections of improvisation. Record and make class CD's or record through MIDI hardware/software that will notate MIDI files. Review accuracy of composed melodies in blues songs and balance between melodies and improvisations in songs on CD or software.	Teacher and peer observation and discussion of validity of improvisations to the chords
3	a,b	Students listen to examples of disco and hip hop songs that have lyrics appropriate to the school setting. Identify instruments/sounds used, meter, key, and stylistic musical qualities common to each genre. Make lists of instruments; using instruments, discover tonic and mode of key; feel strong and weak beats to identify meter; identify rhythmic, expressive, and texture qualities for style. Compare and contrast the two genres writing paragraphs on findings. Listen to examples and identify genre from criteria.	Teacher and peer discussion of observations. Teacher evaluation of written work
4	a	Students identify songs they prefer to hear on radio, watch on television music programs, or purchase. Given guidelines, students explain what they value and like about their choices. Compile list of various student music choices.	Review statements in relation to criteria. Observation of student discussion
5	a,b,c,d	After viewing transparencies of a page from full scores for both band and chorus, students compare, contrast, and discuss differences and similarities such as clefs, key signatures, number of parts, layout). Use technical music terms about scores. Students discuss similar and different characteristics of scores. Students perform and/or conduct a song from a written full score. Label parts of new score example on a worksheet with proper terms.	Teacher observation and evaluation of discussion Teacher observation of students performing or conducting Worksheet

Middle School Music, Level IV

6	b	<p>Teacher prepares a list of classical and/or popular music performers from around the world. Students choose a performer and research information about them through library and/or internet sources. Students produce biographical essays and discuss performers.</p>	<p>Teacher evaluation of essay and student discussion</p>
7	a,b,c	<p>Discuss the value of patriotic songs and the way the songs may make people feel about themselves and their country. Compare <i>America, America the Beautiful</i>, <i>Star Spangled Banner</i>, and <i>Battle Hymn of the Republic</i> for stylistic and expressive qualities. Listen to national songs from other countries for similarities. Students choose one song and think about how it makes them feel and identify or analyze what qualities in the music cause these feelings. Discuss the value of patriotic songs and individual reactions to them.</p>	<p>Teacher observation of discussion</p>
8	a,b,d	<p>Students listen to or watch videos of scenes from American musical theatre works (Broadway shows) such as <i>Sound of Music</i>, <i>Annie</i>, and <i>Lion King</i>. Examine certain familiar songs and/or scenes from the show for musical and plot connections, staging, characters and actions, and musical style. Students share reactions to performances. Students use teacher created criteria or suggestions about how to connect the music to the stage or media. Students watch a performance of musical theater outside of class on video or live performance, then write observations based on classroom guidelines.</p>	<p>Teacher evaluation of written work</p>
	e	<p>Students examine the way sound is made on a piano, electronic keyboard, and computer MIDI soundcard. Find additional examples of instruments that have acoustic, electronic, and digital forms of sound production. Classify instruments and look for common instruments among the types of production.</p>	<p>Teacher and peer evaluation of discussion</p>
9	a	<p>Students examine the way music is sold and marketed to students and society, including media, education, entertainment, and religion. Students create list of ways they consume music in a commercial way. Discuss the issues of musical choices and advertising. Students identify instances where music has influenced their ideas, the purchase of an item, or ways that music has been introduced to them.</p>	<p>Teacher evaluation of list</p>

MUSIC

MIDDLE SCHOOL CHORAL PERFORMANCE

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Choral Performance program of study serves as a guide to develop curriculum for choral performance classes that include students in grades 5-8. Students at the middle level who choose to pursue choral performance identify with the sounds of singing and its expressive qualities. The idea of singing for an audience stimulates them to work hard for performance goals. By this time, students are able to sing in two and three parts. Vocal maturation results in an entirely different singing sound from the earlier grades. This is an excellent time to develop vocal technique, increase music literacy skills, and learn basic elements of music theory.

This program of study is to be used in developing music curriculum for middle school students, levels I-IV in the following:

Middle School Choral Music (Beginner/Intermediate)
Middle School Musical Performance (Choral – Advanced)

The Middle School Choral Music Course applies to choral group or choral ensemble classes. The Middle School Musical Performance Course applies to classes in specialized or advanced choral music instruction in a particular musical form, or classes made possible by artist's residency programs. Teachers are encouraged to select choral repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction establishes the progression of instruction for each goal area grouped by grade cluster. The competencies in this program of study can be applied to curriculum development in these applications with the focus of the course guiding the development.

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts*

Framework. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

MIDDLE SCHOOL CHORAL PERFORMANCE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing a varied repertoire of choral music selections alone and in groups using correct vocal technique. (CP)**
 - a. Perform music that includes a variety of textures.
 - b. Sing correctly using appropriate breath support and control throughout the vocal range.
 - c. Sing, with expression and technical accuracy, a varied repertoire of vocal literature including some songs from memory.

- 2. Create and perform original choral music within specified guidelines. (CP)**
 - a. Improvise rhythmic and melodic variations on specific melodies.
 - b. Improvise original melodies in a given chord progression.
 - c. Create compositions using traditional and non-traditional sound sources.

- 3. Listen to, analyze, and describe a varied repertoire of choral music. (CA)**
 - a. Make critical judgements about musical works from a varied repertoire.
 - b. Respond to a varied repertoire of music with expression appropriate to the work being performed.
 - c. Discuss and demonstrate appropriate audience behavior.

- 4. Develop and apply criteria for evaluating choral performances. (CA, CP)**
 - a. Evaluate the quality and effectiveness of performances by self and others, applying specific criteria appropriate for the style of music.
 - b. Apply proposed criteria in personal listening and performing.

5. Recognize and identify increasingly complex music notation and symbols. (CA, HC, A, C)

- a. Demonstrate the ability to sight-read simple melodies.
- b. Identify and define the standard symbols of music notation.
- c. Sight read simple melodies and harmonies.

6. Demonstrate awareness of the role and function of music and musicians in cultures, times, and places. (HC)

- a. Identify and describe choral music from a variety of cultures and places, including Mississippi.
- b. Identify and describe choral music and musicians from historic to contemporary time.
- c. Recognize the role of music in people's lives in various cultures and places.
- d. Explain the characteristics of a particular work that cause it to be considered exemplary within the context of its cultural origin.

7. Recognize and appreciate individual perceptions of the diverse meanings and value of music. (A, CA, C)

- a. Understand how choral music experiences produce a variety of responses.
- b. Offer constructive criticism of the quality and effectiveness of specific musical works by applying specific artistic criteria.
- c. Compare and discuss individual feelings and emotions evoked from listening to a specified work.

8. Compare and contrast choral music to the other arts and other subject areas. (C)

- a. Compare the expressive qualities in choral music with other artistic endeavors.
- b. Describe ways in which the principles and subject matter of other disciplines are interwoven with those of music.
- c. Identify through cultural, historical, and societal perspectives the unity in thought and structure inherent in all disciplines.
- d. Define ways in which technology impacts vocal music in a global culture.

9. Understand the role of choral music in everyday life. (C)

- a. Identify ways choral music, incorporated with other arts, is experienced in daily life.
- b. Describe ways the arts are incorporated into various communications media and technology.
- c. Identify careers in music and the arts.

Middle School Choral Music (Beginner/Intermediate)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students sing a cappella and accompanied music written in two or more parts.	Teacher observation
	b	Students sight-sing simple melodies.	Audio evaluation
	c	Students sing selected choral pieces with correct pitches and with moderate dynamics from memory.	Teacher observation
2	a	Students will improvise the rhythm and melody of simple songs (e.g., "Mary's Little Lamb" and "Twinkle, Twinkle Little Star").	Cooperative evaluation
	a	Students will select a song of their choice and improvise the existing rhythm.	Audio evaluation
	b	Students will create 8- and 16- measure compositions for 1-2 voice parts over a given harmonic accompaniment using I, ii, IV, V, and VI chords.	Rubric of prescribed criteria
3	a	Students judge musical performances and compositions according to prescribed criteria.	Rubric of prescribed criteria
	a	Students identify the styles of and recall notable characteristics of the composers and arrangers of the music literature being studied.	Written evaluation
	b	Students move in response to the characteristics of various music examples.	Teacher observation Video
	c	Students compare and discuss appropriate behavior during various types of musical performances.	Teacher observation of charts
	c	Students attend various types of performances and respond to each performance using appropriate behavior.	Teacher observation of student behavior
4	a	Students listen to musical performances and discuss qualities inherent in each work.	Small group evaluation
	b	Students will develop a list of criteria for evaluating the expressive qualities of a performance, watch a taped or live performance, and adjudicate the performance based on the developed criteria.	Rubric of prescribed criteria
5	a	Students sight-read a simple melodic line.	Teacher observation, Chart, aural evaluation

Middle School Choral Music (Beginner/Intermediate)

5	b	Students discuss the standard symbols of notation that are present in a given work for pitch, rhythm, dynamics, tempo, articulation, and expression.	Written evaluation
6	a	Students listen to and discuss performances of Mississippi artists (e.g., Blues, rhythm and blues, country, gospel).	Teacher observation of oral presentations
	b	Students listen to and discuss musical performances from antiquity to contemporary.	Teacher generated rubric
	c	Students sing music from a variety of cultures and places (e.g., Africa, Latin America, Canada, American Indian).	Teacher observation of student performance
7	a	Students explain the meaning of the text in various musical works from an individual perspective.	Cooperative evaluation
	b,c	Students discuss the elements of music that create expressive qualities in a specified music selection.	Written evaluation
	b,c	Students discuss feelings and emotions evoked after listening to a recording of their performance.	Small group discussion
8	a	Students demonstrate and compare legato and staccato technique in both music and dance.	Cooperative evaluation
	b	Students discover the mathematical concepts involved in musical notation through drill and practice.	Drill and practice worksheets
	c	Students recognize nationalism by examining the cultural elements in a specified work (e.g., folk song, anthem, drum cadence).	Teacher observation of written and oral presentations
	d	Students contrast the musical notational devices used by Beethoven and Danny Elfman.	Chart
9	a	Students track music exposure in one day by keeping a log of daily activities that include music.	Teacher evaluation of student logs
	b	Students play "Name that Jingle" and discuss the impact of music in various media.	Teacher observation of student participation
	c	Students invite various performers to share their career experiences with the class (e.g., church musicians, band members, composers, music technologists).	Interview sheets Reports

Middle School Musical Performance (Choral - Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students sing 3-6 part canons with good blend and vocal technique.	Teacher observation
	b	Students sing in small ensembles with one student on a part demonstrating good breath support and control throughout the range.	Audio evaluation
	c	Students sing selections from the Renaissance Period by memory focusing on legato vocal line, good breath support, and moderate dynamics.	Teacher and Student Observation
2	a	Students improvise rhythmic and melodic variations on "Heart & Soul" using the sung syllable 'bah'.	Audio evaluation
	b	Students create 8 and 16 measure compositions for 2-4 voice parts over a given harmonic accompaniment using the I, ii, IV, V, and VI chords.	Audio evaluation
	c	Students create a composition to accompany a poem of their choice using only non-traditional vocal accompaniment.	Video observation
3	a	Students analyze and make critical judgments about their choral performances.	Rubric or prescribed criteria
	b	Students describe the use of unity, repetition, and variety and of tension and release in compositional structure and how these techniques evoke various individual responses.	Teacher observation of student discussion
	c	Students attend choral festivals, competitions, and performances and demonstrate appropriate audience behavior.	Teacher observation of student behavior
4	a	Students develop a list of at least five components of a quality musical composition that will be used by judges at festivals/competitions and apply them as they listen critically to themselves.	Student discussion and student notebook
	b	Students develop criteria for evaluating and choosing music and help select appropriate literature for their own performances.	Teacher observation student notebook
5	a	Students sight-read a melody and transpose it from treble to bass clef.	Aural evaluation
	b	Students identify, name, and define the function of various music symbols in a choral selection being studied.	Student worksheet quiz

Middle School Musical Performance (Choral - Advanced)

5	c	Students sight-read, in unison, 4 and 8 measure simple melodic lines one after the other and then combine them for harmony with students switching parts and clefs.	Aural evaluation
6	a	Students listen to, describe, discuss, and perform music of Mississippi artists.	Teacher evaluation
	b	Students sing and perform choral music from the Renaissance to and including the 20 th century.	Aural evaluation
	c	Students describe the role of the master musician in traditional African performance practice and perform a similar role using an African song.	Teacher and student evaluation of the performance
	d	Students define the term “style” in music and identify the style period of selected choral music excerpts.	Student worksheet quiz
7	a	Students compare and discuss their individual responses to the various choral selections they have performed.	Teacher observation
	b	Students write a critical review of a new music selection explaining how the music evokes feelings and emotions.	Student notebook
	c	Students compare and discuss their responses to vocal style, melodic form, and accompaniment upon hearing aural examples of various Native American songs.	Teacher observation of student discussion
8	a	Students identify and relate the musical ABA for with ABA for in visual art and architecture.	Student notebooks worksheet
	b	Students compare the relationship between opera and literature and are able to explain these interrelationships.	Student notebook worksheet or quiz
	c	Students compare examples of music and visual arts from the Baroque Period and identify similar characteristics in their style.	Student notebook worksheet or quiz
	d	Students listen to and then identify authentic CD recordings of music from various Non-Western cultures that students are exposed to daily through the media.	Aural evaluation
9	a	Students reflect on and discuss the impact of music at important times in their lives such as family celebrations, holidays, and specific religious services.	Student notebook

Middle School Musical Performance (Choral - Advanced)

	b	Students identify, describe, and contrast the various jobs necessary to bring a musical theater production to the stage vs. a musical television production.	Teacher observation of student discussion
	c	Students describe the role of a composer and identify how the background of a composer may influence his or her work.	Graded notebook

MUSIC

MIDDLE SCHOOL INSTRUMENTAL PERFORMANCE

(Beginner and Intermediate)

DESCRIPTION OF PROGRAM OF STUDY:

The Middle School Instrumental Performance program of study serves as a guide for developing curriculum for instrumental performance classes that include beginning and intermediate students in grades 5-8. The idea of learning to play an instrument is very attractive to middle level students. Many students at this level have spent years thinking about playing one particular instrument or being a member of a band or orchestra. Previous music study yields rapid progress when students begin to play an instrument. Yet, instruments offer challenges that inspire new commitment to the discipline of music study and practice.

Support of peers and interest from parents is particularly helpful as students begin to learn an instrument. The new wears off quickly when hard work is the only means to make progress. Once past the initial challenges of learning an instrument, students begin to understand the benefits of playing together in an ensemble. Listening skills, critical thinking, and problem solving become very important to the performing group. This is an excellent time for students to expand their knowledge of music literature and appreciation for many kinds of music.

This program of study is to be used in developing dance curriculum for beginning and intermediate middle school students, levels I – IV, in the following:

- Middle School Band Beginner/Intermediate
- Middle School Instrumental Ensemble Beginner/Intermediate
- Middle School Musical Performance (Instrumental)
- Middle School Strings (Proficient and Advanced)

The Middle School Band course applies to band classes in which beginning and intermediate students are enrolled. The Middle School Instrumental Ensemble Beginner/ Intermediate course applies to instrumental ensemble classes comprised of wind, percussion, strings, or keyboard instruments in distinct groups or combinations. The Middle School Strings course applies to middle school strings classes of beginner and intermediate students. The Middle School Musical Performance course applies to classes in specialized or advanced instrumental music instruction in a particular musical form, or classes made possible by artist’s residency programs. Teachers are encouraged to select instrumental repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. The benchmark chart in the general music introduction establishes the progression of instruction for each goal area grouped by grade cluster. The competencies in this program of study can be applied to curriculum development in these applications with the focus of the course guiding the development.

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

MIDDLE SCHOOL INSTRUMENTAL PERFORMANCE

(Beginner and Intermediate)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform a variety of instrumental selections alone and/or in groups. (CP)

Beginner:

- a. Perform with acceptable tone quality using proper instrumental techniques.
- b. Perform easy scales on wind, strings, and brass instruments and play easy rudiments on percussion instruments.
- c. Perform instrumental music that includes some variety of textures.

Intermediate:

- a. Perform with characteristic tone quality.
- b. Perform scales of increasing range and tempo on wind, strings, and brass instruments and play more complex rudiments on percussion instruments.
- c. Perform instrumental music that includes a greater variety of textures.

2. Create original instrumental music within specified guidelines. (CP)

Beginner:

- a. Complete the composition of an unfinished line of music using easy keys.
- b. Create and perform music using a variety of easy scales, rhythms, tempi, and styles.

Intermediate:

- a. Complete the composition of an unfinished line of music using more complex keys.
- b. Create and perform music using a greater and more complex variety of scales, rhythms, tempi, and styles.

3. Listen to, analyze, and describe a varied repertoire of instrumental music. (CA)

Beginner:

- a. Analyze elementary rhythm patterns and their corresponding rests.
- b. Define, identify, demonstrate, and apply simple musical terms and symbols in selected works of instrumental music.

Intermediate:

- a. Analyze more complex rhythm patterns and their corresponding rests.
- b. Define, identify, demonstrate, and apply more complex musical terms and symbols in selected works of instrumental music.

4. Evaluate instrumental music performances. (CA)

Beginner:

- a. Evaluate simple musical elements within each individual performance.
- b. Evaluate simple musical elements within the group performance.
- c. Evaluate simple musical elements in performances of different groups, styles, and genres.

Intermediate:

- a. Evaluate more complex musical elements within each individual performance.
- b. Evaluate more complex musical elements within the group performance.
- c. Evaluate more complex musical elements in performances of different groups, styles, and genres.

5. Recognize and identify increasingly complex music notation and symbols. (CA)

Beginner:

- a. Demonstrate ability to read and notate simple musical symbols.
- b. Demonstrate the performance of simple interpretive markings for all music being studied.

Intermediate:

- a. Demonstrate ability to read and notate more complex musical symbols.
- b. Demonstrate the performance of more complex interpretive markings for all music being studied.

6. Understand music in relation to diverse cultures, times, and places. (HC)

Beginner:

- a. Demonstrate elementary knowledge of music history and cultural heritage related to instrumental music.
- b. Identify music and musicians in various cultures, times, and places.

Intermediate:

- a. Demonstrate a greater knowledge of music history and cultural heritage related to instrumental music.
- b. Identify music and musicians in various cultures, times, and places.

7. Recognize and appreciate individual perceptions of the diverse meanings and value of music. (A, CA, C)

Beginner:

- a. Demonstrate a basic understanding of how music can communicate a variety of moods and feelings.
- b. Demonstrate a basic understanding of how music elements interact to produce a variety of responses from performers and audience.

Intermediate:

- a. Demonstrate a higher understanding of how music can communicate a variety of moods and feelings.
- b. Demonstrate a higher understanding of how music elements interact to produce a variety of responses from performers and audience.

8. Understand relationships between instrumental music, the other arts, and subject areas outside the arts. (C)

Beginner:

- a. Compare instrumental music to the other arts and other disciplines.
- b. Describe ways in which music relates to subject matter from other disciplines and life experiences.

Intermediate:

- a. Compare and contrast instrumental music to the other arts and other disciplines.
- b. Relate principles from other subject areas to those of music in meter, note values, music form, and music history.

9. Understand how music affects one's quality of life. (C)

Beginner:

- a. Participate in cultural/musical life of the community through involvement in local and regional instrumental music and arts opportunities.
- b. Describe the affect of instrumental music in everyday life and how others' lives can be improved through this music.

Intermediate:

- a. Participate more fully in cultural/musical life of the community through involvement in local and regional instrumental music and arts opportunities.
- b. Describe the affect of instrumental music in everyday life and how others' lives can be improved through this music.

Middle School Band (Beginner and Intermediate)

The strategies for Middle School Band and Middle School Instrumental Ensemble are similar since they both apply to teaching beginner and intermediate wind and percussion instrumentalists. Teachers with combined woodwind brass, and percussion groups should use these strategies for Middle School Band, while those with homogeneous or smaller heterogeneous groups (such as woodwinds, brass, or percussion alone) should use the strategies for Middle School Instrumental Ensemble.

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Beginner Skilled instrumentalists (i.e. older students, other teachers) will demonstrate characteristic tone quality and students will imitate homogeneously prior to group playing.	Teacher observation
	b	Students will demonstrate the ability to perform the Bb concert scale (clarinets may make octave jump to avoid the break) or 4 rudiments.	Teacher and peer observation
	c	Students will perform multiple pieces with a difficulty of Grade 1 individually and as a part of the large ensemble, demonstrating ability to count rests and listen to others while playing.	Teacher and peer observation
1	a	Intermediate Students will perform long tones throughout the Bb concert scale (preferably along with an advanced model for comparison), demonstrating characteristic tone quality.	Teacher observation/peer comparison
	b	Students will demonstrate the ability to perform the Bb, Eb, F, and Ab concert scales or 9 rudiments by performing them all with the ensemble at a tempo of eighth notes @ quarter note = 90 beats per minute.	Teacher evaluation of performance
	c	Students will perform multiple pieces with a difficulty of Grade 1.5 or 2 individually and as a part of the large ensemble, demonstrating ability to count rests and listen to others while playing.	Teacher observation
2	a	Beginner Teacher will begin a well-known melody with limited range in concert Bb and students will complete melody.	Teacher observation
	b	Students will individually improvise a simple melodic line using the Bb concert scale and rhythms consisting of whole, half, quarter, and eighth notes and their respective rests. Other students in	Peer observation

Middle School Band (Beginner and Intermediate)

2	a	ensemble will give feedback as to the creative use of the musical elements of pitch, rhythm, dynamic, tempi and style. Intermediate Teacher or student will play beginning of well-known melody utilizing an octave or more range in concert F, Eb, or Ab while another student completes the tune.	Teacher/peer observation
	b	Students will individually improvise a simple melodic line using F, Eb, or Ab concert scales and rhythms which include simple dotted rhythms and sixteenth-note groups. Other students in ensemble will give feedback as to the creative use of the musical elements of pitch, rhythm, dynamic, tempi and style.	Peer observation/feedback
3	a	Beginner Students will analyze and dictate rhythm patterns of simple recorded or performed examples that utilize whole, quarter, half, and eighth note rhythms by using the appropriate numbers or syllables.	Teacher evaluation of written work
	b	Students will identify and define the simple musical elements (fast/slow, simple meters, forte/piano, etc.) contained within a recording of a band, orchestral, or choral performance.	Teacher evaluation of student response or written work
3	a	Intermediate Students will analyze and dictate rhythm patterns of recorded or performed examples that utilize sixteenth notes and dotted rhythms by using the appropriate numbers or syllables.	Teacher evaluation of written work
	b	Students will identify and define the musical elements contained within a recording of a band, orchestral, or choral performance. Elements should include varying levels of dynamics (mf, ff, pp, etc.), crescendo/decrescendo, triple and duple meter, and varying degrees of tempi (allegro vs allegretto, for example).	Teacher evaluation of student response or written work
4	a	Beginner Students will evaluate recorded examples of their own individual instrumental sounds (based on a grading scale of 1-5) in the categories of tone and rhythm (whole to eighth notes). Examples of correct instrumental sounds may then be played for comparison.	Student evaluation using scale

Middle School Band (Beginner and Intermediate)

4	b	Students will evaluate recorded examples of the instrumental sounds (based on a grading scale of 1-5) of entire ensemble in the categories of tone and rhythm (whole to eighth notes).	Students evaluation using scale
	c	Students will apply knowledge and awareness of proper instrumental sounds by evaluating a simple recording of a different instrumental ensemble in the categories of tone and rhythm (based on a grading scale of 1-5).	Student evaluation using scale
4	a	Intermediate Students will evaluate recorded examples of their own individual instrumental sounds (based on a grading scale of 1-5) in the categories of tone (throughout the known range), rhythm (including dotted rhythms and sixteenths), and articulation. Examples of correct instrumental sounds will then be played for comparison.	Student evaluation using scale
	b	Students will evaluate recorded examples of the instrumental sounds (based on a grading scale of 1-5) of the entire ensemble in the categories of tone (throughout the known range), rhythm (including dotted rhythms and sixteenths), and articulation.	Student evaluation using scale
	c	Students will apply knowledge and awareness of proper instrumental sounds by evaluating a recording of a different ensemble (band, chorus, or strings) in the categories of tone, rhythm, and articulation (based on a grading scale of 1-5).	Student evaluation using scale
5	a	Beginner Students will identify and copy notation of whole, half, quarter, and eighth notes and their respective rests.	Written assessment of music notation
	b	Students will understand and be able to perform notes with the duration of whole, half, quarter, and eighth notes and their respective rests, as well as forte and piano and mezzo forte.	Teacher observation
5	a	Intermediate Students will demonstrate knowledge of basic rhythm patterns and rests by using standard notation and manuscript paper to write simple pieces dictated by the teacher which included dotted quarter/eighth rhythms and sixteenths.	Written assessment of music notation
	b	Students will be able to sight-read musical examples with a level of difficulty of 1.5 on a scale of 1 to 6 with very few mistakes or stops.	Teacher-created score sheet

Middle School Band (Beginner and Intermediate)

6	a	<p>Beginner</p> <p>Students will be able to identify one composer and one general characteristic from each of the five periods of Western Music (Renaissance, Baroque, Classical, Romantic, 20th Century) after listening to an excerpt of a significant musical work from each period.</p>	Written assessment
	b	<p>Students will be able to describe several similarities and differences between Western and several Non-Western musical examples.</p>	Written assessment or teacher observation
6	a	<p>Intermediate</p> <p>Students will be able to identify several composers and general characteristics from each of the five periods of Western Music (Renaissance, Baroque, Classical, Romantic, 20th Century) after listening to excerpts of significant musical works from each period.</p>	Written assessment
	b	<p>Students will be able to identify music from several different Non-Western cultures and/or countries.</p>	Written assessment
7	a	<p>Beginner</p> <p>Students will be able to list the musical elements that affect the mood of the music that they are performing. Ways of increasing or decreasing the emotional content should also be identified.</p>	Teacher-led discussion and observation of responses
	b	<p>After listening to a simple recorded example, the students will list the musical elements that dominated a given performance and what made that composition unique.</p>	Written assessment
7	a	<p>Intermediate</p> <p>Each student will demonstrate the ability to alter a given melody (nursery song or other simplistic melody) on their instrument to exhibit at least 3 different emotional states (happy, sad, angry, indifferent, etc.).</p>	Teacher and student observation and feedback
	b	<p>After listening to a recorded example (more complex than Beginner), the students will list the musical elements that dominated a given performance and what made it unique.</p>	Written assessment
8	a	<p>Beginner</p> <p>Students will be able to describe the relationship between instrumental music and both dance and drama utilizing terms which are in common to all three art forms (meter/pacing, dynamic/projection, etc.).</p>	Teacher observation

Middle School Band (Beginner and Intermediate)

8	b	Students will demonstrate how basic rhythm patterns can be formulated mathematical sentences and each student will clap the correlating rhythm.	Teacher observation
8	a	Intermediate Students will be able to identify the similarities of meter and phrases in music with that of poetry and literature.	Written assessment
	b	Students will identify how a particular event or object could be represented in terms of music, visual art, and dance.	Written assessment
9	a	Beginner Students will attend several musical performances not associated with the school.	Teacher-created frequency chart
	b	Students will provide written examples of community events that are enhanced by music.	Written responses
9	a	Intermediate Students will participate in musical performances not associated with the school.	Teacher-created frequency chart
	b	Students will complete a chart of all the music heard for five straight days. Included in this chart should be a description of how often music was heard, at what location, and how it affected their mood and attitude.	Student-created chart

Middle School Instrumental Ensemble (Beginner and Intermediate)

The strategies for Middle School Instrumental Ensemble and Middle School Band are similar since they both apply to teaching beginner and intermediate wind and percussion instrumentalists. Teachers with homogeneous or smaller heterogeneous groups (such as woodwinds, brass, or percussion alone) should use these strategies for Middle School Instrumental Ensemble, while those with combined woodwind, brass, and percussion groups should use those strategies for Middle School Band.

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Beginner Teacher (or other chosen demonstrator) will perform beginning notes with characteristic tone quality and students will imitate.	Teacher observation
	b	Students will demonstrate the ability to perform the Bb concert scale (clarinets may make octave jump to avoid the break) or 4 rudiments.	Teacher and peer observation
	c	Students will perform multiple pieces with a difficulty of Grade 1 individually and as a part of different-sized groups (duets, trios, etc.).	Teacher and peer observation
1	a	Intermediate Students will perform long tones throughout the know range (preferably along with an advanced model for comparison), demonstrating characteristic tone quality.	Teacher observation/peer comparison
	b	Students will demonstrate the ability to individually perform the Bb, Eb, F, and Ab concert scales or 9 rudiments by performing them all with a maximum of 3 mistakes or stops in eighth notes @ quarter note = 90 beats per minute.	Teacher evaluation of performance
2	a	Beginner Teacher will begin a well-known melody with limited range in concert Bb and students will complete melody.	Teacher observation
	b	Each student will improvise a simple melodic line using the Bb concert scale and rhythms consisting of whole, half, quarter, and eighth notes and their respective rests. Other students in class will give feedback as to the creative use of the musical elements of pitch, rhythm, dynamic, tempi and style.	Peer observation
2	a	Intermediate Teacher or student will play beginning of well-known melody utilizing an octave or more range in concert F, Eb, or Ab while another student completes the tune.	Teacher/peer observation

Middle School Instrumental Ensemble (Beginner and Intermediate)

2	b	Students will improvise a simple melodic line using F, Eb, or Ab concert scales and rhythms which include simple dotted rhythms and sixteenth-note groups. Other students in class will give feedback as to the creative use of the musical elements of pitch, rhythm, dynamic, tempi and style.	Peer observation/feedback
3	a	<p>Beginner</p> <p>Students will analyze and dictate rhythm patterns of simple recorded or performed examples that utilize whole, quarter, half, and eighth note rhythms by using the appropriate numbers or syllables.</p>	Teacher evaluation of written work
3	b	<p>Students will identify and define the simple musical elements (fast/slow, simple meters, forte/piano, etc.) contained within a recording of a band, orchestral, or choral performance.</p>	Teacher evaluation of student response or written work
3	a	<p>Intermediate</p> <p>Students will analyze and dictate rhythm patterns of recorded or performed examples that utilize sixteenth notes and dotted rhythms by using the appropriate numbers or syllables.</p>	Teacher evaluation of written work
4	a	<p>Beginner</p> <p>Students will evaluate recorded examples of their own individual instrumental sounds (based on a grading scale of 1-5) in the categories of tone and rhythm (whole to eighth notes). Examples of correct instrumental sounds will then be played for comparison.</p>	Student evaluation using scale
	b	Students will evaluate recorded example of the instrumental sounds (based on a grading scale of 1-5) of the entire class in the categories of tone and rhythm (whole to eighth notes).	Student evaluation using scale
	c	Students will apply knowledge and awareness of proper instrumental sounds by evaluating a simple recording of a different instrumental ensemble in the categories of tone and rhythm (based on a grading scale of 1-5).	Student evaluation using scale

Middle School Instrumental Ensemble (Beginner and Intermediate)

4	a	Intermediate Students will evaluate recorded examples of their own individual instrumental sounds (based on a grading scale of 1-5) in the categories of tone (throughout the known range), rhythm (including dotted rhythms and sixteenths), and articulation. Examples of correct instrumental sounds will then be played for comparison.	Student evaluation using scale
	b	Students will evaluate recorded examples of the instrumental sounds (based on a grading scale of 1-5) of the entire class in the categories of tone (throughout the known range), rhythm (including dotted rhythms and sixteenths), and articulation.	Student evaluation using scale
	c	Student will apply knowledge and awareness of proper instrumental sounds by evaluating a recording of a different ensemble (band, chorus, or strings) in the categories of tone, rhythm, and articulation (based on a grading scale of 1-5).	Student evaluation using scale
5	a	Beginner Students will identify and copy notation of whole, half, quarter, and eighth notes and their respective rests.	Written assessment of music notation
	b	Students will understand and be able to perform notes with the duration of whole, half, quarter, and eighth notes and their respective rests, as well as forte and piano and mezzo forte.	Teacher observation
5	a	Intermediate Students will demonstrate knowledge of basic rhythm patterns and rests by using standard notation and manuscript paper to write simple pieces dictated by the teacher which includes dotted quarter/eighth rhythms and sixteenths.	Written assessment of music notation
	b	Students will be able to sight-read musical examples with a level of difficulty of 1.5 on a scale of 1 to 6 with very few mistakes or stops.	Teacher-created score sheet
6	a	Beginner Students will be able to identify one composer and one general characteristic from each of the five periods of Western Music (Renaissance, Baroque, Classical, Romantic, 20 th Century) after listening to an excerpt of a significant musical work from each period.	Written assessment

Middle School Instrumental Ensemble (Beginner and Intermediate)

6	b	Students will be able to describe several similarities and differences between Western and several Non-Western musical examples.	Written assessment or teacher observation
6	a	Intermediate Students will be able to identify several composers and general characteristics from each of the five periods of Western Music (Renaissance, Baroque, Classical, Romantic, 20 th Century) after listening to excerpts of significant musical works from each period.	Written assessment
	b	Students will be able to identify music from several different Non-Western cultures and/or countries.	Written assessment
7	a	Beginner Students will be able to list the musical elements that affect the mood of the music that they are performing. Ways of increasing or decreasing the emotional content should also be identified.	Teacher-led discussion and observation of responses
	b	After listening to a simple recorded example, the students will list the musical elements that dominated a given performance and what made it unique.	Written assessment
7	a	Intermediate Each student will demonstrate the ability to alter a given melody (nursery song or other simplistic melody) on their instrument to exhibit at least 3 different emotional states (happy, sad, angry, indifferent, etc.).	Teacher and student observation and feedback
	b	After listening to a recorded example (more complex than Beginner), the students will list the musical elements that dominated a given performance and what made that composition unique.	Written assessment
8	a	Beginner Students will be able to describe the relationship between instrumental music and both dance and drama utilizing terms which are in common to all three art forms (meter/pacing, dynamic/projection, etc.).	Teacher observation
	b	Students will demonstrate how basic rhythm patterns can be formulated mathematically. Teacher will write simple mathematical sentences and each student will clap the correlating rhythm.	Teacher observation

Middle School Instrumental Ensemble (Beginner and Intermediate)

8	a	Intermediate Students will be able to identify the similarities of meter and phrase in music with that of poetry and literature.	Written assessment
	b	Students will identify how a particular event or object could be represented in terms of music, visual art, and dance.	Written assessment
9	a	Beginner Students will attend several musical performances not associated with the school.	Teacher-created frequency chart
	b	Students will provide written examples of community events that are enhanced by music.	Written responses
9	a	Intermediate Students will participate in musical performances not associated with the school.	Teacher-created frequency chart
	b	Students will complete a chart of all the music heard for five straight days. Included in this chart should be a description of how often music was heard, at what location, and how it affected their mood and attitude.	Student-created chart

Middle School Musical Performance, Instrumental

These strategies should be utilized by those ensembles formed for specialized or advanced instrumental music instruction (3rd year or top group in school with multiple ensembles) or ensembles made possible by artist's residency programs.

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students will demonstrate an increasingly mature tone quality throughout the dynamic range coupled with vibrato (where applicable).	Teacher observation
	b	Students will demonstrate the ability to individually perform all concert scales up to 5 flats (Db) and 1 sharp (G) or 15 rudiments b performing them all with a maximum of 2 mistakes or stops in eighth notes @ quarter note = 120 beats per minute.	Teacher and peer observation
	c	Students will achieve proficiency on multiple pieces with a difficulty of Grade 2.5 or 3 within the ensemble.	Teacher and peer observation
2	a	Each student will be able to successfully complete the final 2 measures of a recognizable 4-measure melody in duple or triple meter in the keys of Db, C, or G.	Teacher observation
	b	Students will improvise a melody over a simple I/ii/IV/V pattern in the keys of Bb, F, G, Eb, Ab, and Db in duple meter. Other students in ensemble will give feedback as to the creative use of the musical elements of form, rhythmic development, use of dynamic contrast, and style.	Teacher evaluation of performance
3	a	Students will analyze and dictate rhythm patterns of recorded or performed examples that utilize eighth not triplets and the combination of dotted eighth/sixteenth by using the appropriate numbers or syllables.	Written assessment
	b	Students will identify and define the musical elements contained within a recording of a band, orchestral, or choral performance. Elements should include both changing tempi and changing meters (i.e. from duple to triple meter).	Teacher evaluation of student response or written work
4	a	Students will develop an adjudication sheet designed to judge individual instrumental performances which incorporates those musical elements determined by the student to be important to a quality individual performance. The sheet will then be used to judge an individual performance of a peer.	Teacher evaluation of written work

Middle School Musical Performance, Instrumental

4	b	Students will develop an adjudication sheet designed to judge instrumental ensemble performances which incorporates those musical elements determined by the student to be important to a quality group performance. The sheet will then be used to judge the ensemble through the use of a recording.	Teacher evaluation of written work
	c	Students will utilize the adjudication sheets developed in 4b to evaluate recordings of higher-skilled orchestras or bands.	Teacher observation or evaluation of written work
5	a	Students will demonstrate knowledge of rhythm patterns and rests by using standard notation and manuscript paper to write melodies dictated by the teacher which includes dotted eighth/sixteenth rhythms and triplets.	Written assessment of music notation
	b	Students will be able to sight-read musical examples with a level of difficulty of 2 on a scale of 1 to 6 with very few mistakes or stops.	Teacher-created score sheet
6	a	Students will be able to sight-read musical examples with a level of difficulty of 2 on a scale of 1 to 6 with very few mistakes or stops.	Teacher assessment of written work or presentation
	b	Students will present indepth information about music from a Non-Western culture, including instruments utilized, notation used, and ways in which music is used in that particular culture.	Teacher assessment of written work or presentation
7	a	After listening to the first movement of Beethoven's <i>Symphony no. 6</i> ("Pathetique"), students will identify those musical elements used by Beethoven to achieve the emotional content of the piece.	Teacher evaluation of student responses
	b	After listening to <i>Carnival of the Animals</i> , students will describe the ways in which Saint-Saens utilized musical elements to represent the different animals.	Teacher evaluation of student responses
8	a	Students will provide a comparison between the form and elements of a musical composition and the form and elements of a dramatic play.	Teacher assessment of student responses or written work
	b	Students will describe the way in which music influences the enjoyment of a movie. Specifics should include such factors as how different ensembles and genres are effectively used and how music can portray what is apparently happening inside a person's mind.	Teacher evaluation of student response or written work
9	a	Students will organize a community musical event in honor of a person or community happening.	Teacher observation

Middle School Musical Performance, Instrumental

9	b	Students will describe how the musical event organized in 9a affected the community and/or the person being honored and how musical events can improve life in any community.	Written assessment
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Middle School Strings (Beginner and Intermediate)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Beginner Students learn correct left and right hand positions, and practice bowing long, slow bows on open strings.	Teacher observation
	b	Students practice easy scales such as D, G, and C by placing their fingers on colored tape guides on the fingerboard to insure proper note placement.	Playing test, teacher observation
	b	Students discuss before hand what finger position to be used, what strings to be played, and what time signatures are used in playing a certain piece.	Teacher observation of discussion
	c	Students identify and play music from a lesson book that demonstrates different types of bowing, dynamic markings, and tempos.	Visual and aural observation by teacher
1	a	Intermediate Students will play chorales to develop a more mature sound.	Peer evaluation through small student critique groups
	b	Students learn 1 and 2 octave scales, and corresponding minor scales using different rhythms, then complete a worksheet.	Teacher observation and evaluation of performance and evaluation of worksheet
	c	Students play in smaller, chamber groups, listening to each other.	Peer evaluation through small student critique groups
2	a	Beginner Teacher will begin a well-known melody with limited range in and easy key and students will complete melody.	Teacher observation
	b	Each student will improvise a simple melodic line using a simple scale and rhythms consisting of whole, half, quarter, and eighth notes and their respective rests. Other students in class will give feedback as to the creative use of the musical elements of pitch, rhythm, dynamic, tempi, and style.	Peer observation
2	a	Intermediate Students improvise, alone and in small groups. Students create and perform a four-measure melody.	Evaluation of creativity and resolution of the melody

Middle School Strings (Beginner and Intermediate)

3	a	Beginner Students use flashcards to review different types of notes and rests. Then they write music staff, notes, and corresponding rests to create measures of music on a worksheet.	Teacher evaluation of worksheet
	a	Students identify time signature, key signature, tempo, and dynamic markings of a piece before it is played.	Teacher observation
	a	Students label a rhythm worksheet with appropriate counts and symbols under each measure and/or rhythm.	Teacher evaluation of rhythm worksheets
	b	Students listen to related works of composers whose pieces they are playing and discuss differences and similarities of rhythm, style, tempo, and melody.	Teacher observation
	b	Students will differentiate among trill, tremolo, and vibrato.	Evaluation of student 's ability to recognize technique played by teacher
3	b	Intermediate Students play Classical, Baroque, and pop music, then identify composer and discuss different structures of each through written work or class discussion.	Teacher evaluation of written work or discussion
4	a	Beginner Students will evaluate recorded examples of their own individual instrumental sounds (based on a grading scale of 1-5) in the categories of tone and rhythm (whole to eighth notes). Examples of correct instrumental sounds will then be played for comparison.	Student evaluation using scale
	b	Students discuss recent performances, how they felt before, during, and after, and the difference between being an observer and a participant.	Teacher observation
4	a	Intermediate Students take a playing test.	Evaluation of playing test
	c	Students listen to a CD and watch a music video and discuss the music elements in each piece.	Observation of teacher-led discussion
5	a	Beginner Students memorize names of lines and spaces of their clef, then make flashcards to review with each other.	Written test
5	b	Intermediate Students will be able to sight-read musical examples with a level of difficulty of 1.5 on a scale of 1 to 6 with very few mistakes or stops.	Teacher-created score sheet

Middle School Strings (Beginner and Intermediate)

6	a	<p>Beginner</p> <p>Students read about a major composer and prepare a creative presentation to report findings to the class.</p>	Rubric
	b	<p>Students make a timeline including main events in a composer's life and the historical events that occurred during the same time period.</p>	Rubric
6	a	<p>Intermediate</p> <p>Students listen to CD's of various genres and styles of string music and participate in class discussion.</p>	Teacher observation
	b	<p>Students research cultures in which various compositions studied originated identifying cultural influences that affected the composer and the music, and sharing findings in creative presentations.</p>	Teacher evaluation of presentations
7	a	<p>Beginner</p> <p>Students describe the feeling or mood expressed in a piece of music, and explain those conclusions.</p>	Teacher observation of discussion
	b	<p>After listening to a simple recorded example, the students will list the musical elements that dominated a given performance and what made it unique.</p>	Written assessment
7	a	<p>Intermediate</p> <p>Students will listen to exemplary recordings of concert material and analyze how the music elicits various responses. Students then compose an essay describing their reactions to the nuances of the music.</p>	Teacher evaluation of written essays
	a	<p>Students listen to live and recorded music, discuss the feelings and emotions inspired by the music, and determine how the elements of music are used to create those feelings.</p>	Evaluation of teacher-led discussion
8	a	<p>Beginner</p> <p>Students listen to a variety of styles of music and view examples of a variety of styles of visual art, describing how music and visual art evoke involuntary responses.</p>	Teacher-led discussion of aesthetic experiences
	b	<p>Students read and discuss an historical event, geographical location, or idea inspiring the composer to write the music that the students are playing.</p>	Teacher observation
8	a	<p>Intermediate</p> <p>Students discuss arts programs in their school such as drama, choir, art, and how these groups interact.</p>	Evaluation of teacher-led discussion
	b	<p>Students identify similarities between music and math, such as how note values are like fractions, crescendo and decrescendo are like greater than/less than signs, and patterns in music phrases are similar to number patterns.</p>	Worksheets

Middle School Strings (Beginner and Intermediate)

9	a	Beginner Students perform at school, a local library, nursing home, mall, parent meeting, or other community site.	Teacher observation and student evaluation of performance
	b	Students discuss the places they hear music, such as advertising, CD's, cartoons, cell phones, videos, and radio, and determine what the music communicates and how it delivers a message in each application. Students prepare a written description of the selected use of music.	Teacher evaluation of written work
9	a	Intermediate Students discuss the importance of music in their lives and the impact of music on others.	Evaluation of discussion

MUSIC

MIDDLE SCHOOL

SMALL GROUP JAZZ IMPROVISATION

DESCRIPTION OF PROGRAM OF STUDY:

This program of study is intended for Middle Level I-IV music students who elect to study improvisation through the medium of jazz. The small group ensemble may include instrumental, keyboard, and/or vocal performers. The framework for this course fosters developing knowledge of jazz improvisation as a performance skill. This program of study is to be used in developing music curriculum for middle school students in the following:

Middle School Small Group Jazz Improvisation

The Middle School Small Group Jazz Improvisation course is designed for students who have completed at least one year of instrumental music, keyboard, and/or choral music instruction. Teachers are encouraged to select repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. There is also a benchmark chart in the general music introduction that establishes the progression of instruction for each goal area grouped by grade cluster.

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**MUSIC
MIDDLE SCHOOL
SMALL GROUP JAZZ IMPROVISATION**

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Sing and/or play a varied repertoire of music, alone and in large or small ensembles. (CP)**
 - a. Imitate melodic patterns or motives in a variety of keys.
 - b. Improvise selected jazz melodies in major and minor keys.
 - c. Practice playing and/or singing original jazz melodies in major and minor keys.
 - d. Improvise melodies based on the standard harmonic progression of blues.

- 2. Create and perform original jazz music within specified guidelines. (CP)**
 - a. Practice scales and/or melodies utilizing jazz rhythms.
 - b. Create jazz rhythmic interpretation of selected melodies.
 - c. Perform improvised solos in standard meters.

- 3. Listen to, analyze, and describe a varied repertoire of jazz music. (CA, HC)**
 - a. Listen to bass lines and chord harmonies from various jazz selections.
 - b. Distinguish between blues style and 32 bar (AABA) jazz forms.
 - c. Listen to and analyze harmonic relationships in jazz repertoire.
 - d. Listen to and describe recordings of significant jazz soloists and ensembles.
 - e. Distinguish differences in performance practices within various jazz styles (e.g., ragtime, swing, bebop, jazz-rock, Latin).

- 4. Develop criteria for evaluating the quality of jazz music performances. (CA, HC)**
 - a. Establish guidelines to assess jazz improvisation based on the elements of rhythm, melody, and harmony.
 - b. Determine the characteristics of high-quality improvised jazz solos.

5. Recognize and identify increasingly complex music notation and symbols. (CP, CA)

- a. Read and improvise solos from melodies printed in treble or bass clef.
- b. Interpret chord symbols by performing an improvised solo within a given harmonic sequence.

6. Demonstrate awareness of the role and function of music and musicians in various cultures, times, and places. (HC, CA)

- a. Examine the influence of jazz on music of the past and present centuries.
- b. Evaluate the cultural impact of the music of various jazz periods (e.g., ragtime, swing, bebop, jazz-rock, Latin).
- c. Recognize historical milestones and significant individual performers who influenced the development of jazz.

7. Develop awareness of aesthetic qualities of works of jazz music. (A)

- a. Determine the value of jazz in the music-learning environment.
- b. Explore the role of jazz as a significant music development in 20th Century American music.

8. Recognize broad concepts that music, the other arts, and other disciplines share in common. (HC, C)

- a. Compare and analyze events in jazz history with significant events in American history.
- b. Relate the concept of jazz improvisation to concepts of American democracy.
- c. Relate knowledge of American history and culture to the development of jazz as an American art form.

9. Understand the role of jazz music and musicians in everyday life. (HC, CA, C)

- a. Acknowledge the impact of jazz and jazz musicians on the music, recording, and entertainment industries in America and elsewhere.
- b. Research opportunities in the local and regional community for musicians to record and/or perform jazz music.

Middle School Small Group Jazz Improvisation

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	Play the melody of a familiar song such as <i>I've Been Working on the Railroad</i> . After playing the tune as it is written, vary notes in the tune to improvise a new version by altering the rhythm, pitches or tonality.	Teacher/peer observation and feedback
2	a	Create a set of teaching cards demonstrating jazz rhythm patterns such as swinging eighth notes, or triplets. The ensemble will play scales in the selected rhythm as a warm-up exercise.	Teacher observation and student self-evaluation
3	a	The teacher will play a slow tempo jazz selection (keyboard or recording). Ask students to hum the chord roots of the harmony as they listen. As the students improve in their hearing and singing skill, invite them to play the chord roots on their instruments (singers imitate the bass line by singing).	Teacher observation and student self-evaluation
4	c	Students and teacher develop a rubric or create a checklist with a score range of 1-10 to assess performances in the basic elements of rhythm, melody, and harmony. Two or three students play improvised solos in a teacher-selected example. Other students evaluate the performances.	Teacher and student created rubric or checklist
5	b	The teacher will play a CD (music minus one type) or a keyboard instrument to provide a harmonic accompaniment. Individual students will take turns improvising a solo by interpreting a written sequence of chord symbols.	Teacher, peer, and self-evaluation of performance
6	b	Students develop a time line to trace the evolution of jazz through various periods, including the names of performers who helped establish the style.	Teacher observation
7	a	Download a midi file version of Thelonius Monk's song, <i>Round Midnight</i> . Students listen to the music and describe what they think the composer is trying to say in the words and the tune. They answer the question, "What can we learn from this composer and text that will help us in school?"	Teacher-led discussion (Are students making the connection between what they are learning and how it teaches lessons in life?)
8	a	Students view selected portions of a video on the history of jazz, such as Ken Burns' film, <i>Jazz</i> . Discuss developments in jazz as they relate to events of history reviewed in the film.	Teacher observation of student discussion and participation

Middle School Small Group Jazz Improvisation

9	a	Obtain recordings of American orchestras such as Boston Pops or Cincinnati Pops. Listen to tracks on the recordings to determine if elements of jazz are present. Determine how many selections on a single CD incorporate elements of jazz such as improvisation, syncopation, rhythmic comping in guitar or keyboard parts, etc.	Teacher assessment of student responses
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MUSIC

KEYBOARD, INTERMEDIATE LEVEL

(Middle School)

DESCRIPTION OF PROGRAM OF STUDY:

The intermediate keyboard framework is designed to assist teachers in developing a keyboard music curriculum for students at the intermediate level. The competencies and strategies are closely related to the middle level general music framework. Individual schools or school districts make decisions about when students begin keyboard study. Teachers are encouraged to consider the age of the student and his/her prior music experiences when designing the keyboard curriculum. Competencies in this framework apply to students who have had some exposure to playing keyboard instruments, and are not designed for specific grade levels.

This program of study is to be used in developing music curriculum for middle school students, levels I – IV, in the following:

Middle School Keyboard

Teachers are encouraged to select repertoire and implement performance practices and assessments that will enable students to meet the competencies stated. Sample strategies and assessments are given for each competency. The benchmark chart in the general music introduction establishes the progressions of instruction for each goal area grouped by grade cluster.

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC
KEYBOARD, INTERMEDIATE LEVEL
(Middle School)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Play a varied repertoire of keyboard music alone or in small groups. (CP)

- a. Perform keyboard selections in a variety of tempos, styles, and keys.
- b. Learn proper finger numbers and placement on the keys.

2. Create and perform original music within specified guidelines. (CP)

- a. Create short, original compositions using left and right hands.
- b. Improvise a composition based on a given bass line.

3. Listen to, analyze, and describe a varied repertoire of music. (CA)

- a. Describe ways the elements of music are used in a composition.
- b. Compare and contrast a variety of music styles within selected repertoire.
- c. Recognize various types of keyboards by appearance and sound.
- d. Discriminate between use of black/white keys, up and down melodic direction, and high and low sounds on the keyboard.

4. Develop criteria for evaluating the quality of keyboard performances. (CA, CP)

- a. Analyze characteristics that produce quality performances in solo keyboard repertoire.
- b. Establish guidelines for assessing the quality of individual and group performances.

5. Recognize and identify increasingly complex music notation and symbols. (CA)

- a. Read music from the grand staff that includes ledger lines above and below the bass and treble clefs.
- b. Sight-read teacher-selected repertoire in major and minor keys.

6. Demonstrate awareness of the role and function of music and musicians in cultures, times, and places. (HC, CA)

- a. Recognize distinguishing characteristics of keyboard music within specific cultures, times, and places.
- b. Analyze the role and function of keyboard music in various cultures, times, and places.

7. Develop awareness of aesthetic qualities in works of music. (A)

- a. Analyze elements in works of music that impart artistic meaning and value.
- b. Determine common characteristics of works of music that endure over time.

8. Recognize broad concepts that music, the other arts, and other subject areas share in common. (C, CA)

- a. Discover ways that similar ideas are communicated through various arts disciplines.
- b. Recognize common conceptual elements among the arts disciplines.
- c. Understand the relationship between vibration and sound production.

9. Understand the role of music and musicians in everyday life. (C)

- a. Identify needs and uses for keyboard music and musicians in daily life.
- b. Compare and contrast careers of keyboard musicians to other music careers, careers in the arts disciplines, and careers in other disciplines.
- c. Evaluate the role of keyboard music and musicians within the entertainment business.

Music, Intermediate Keyboard

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	One student plays a repertoire selection for members of the class. Classmates identify the style and tempo of the selection.	Teacher observation
2	a	Develop a plan for an original keyboard composition using five-finger melodies in left and right hand. The sequence might include: 4-measure introduction played by left hand; 4 measure melody played by right hand; 4 measure conclusion played by both hands.	Teacher and peer evaluation using a checklist to assess elements of the piece
3	a	After listening to the first two sections of <i>Fur Elise</i> by Beethoven, students describe the use of dynamics in the two sections.	Teacher evaluation of student response
4	a	The teacher performs a selection from the student's repertoire, but plays it in a sloppy way. Afterward, the students will describe what changes should be made to improve the performance.	Teacher evaluation of student responses
5	b	Students sight-read teacher-selected music that includes grand staff notation in C, F, and G major and/or the relative minor keys.	Student oral self-evaluation; teacher or peer evaluation
6	a	After playing or listening to teacher-selected repertoire from cultures found in the United States (e.g., Hispanic, African-American, Asian), students evaluate the use of music elements in each selection.	Teacher observation of student responses
7	a	Students and teacher discuss the expressive qualities of two contrasting selections (e.g., a Clementi Sonatina and <i>Claire de Lune</i> , by Debussy).	Teacher assessment of student's use of vocabulary describing the selections
8	c	The student will play three chords, I, V, I, while holding down the sostenuto pedal; repeat the three chords without the pedal. Discuss the acoustical reasons for a difference in the sounds.	Teacher assessment of student response indicating an understanding of the scientific principle of vibration
9	a	Students conduct research to determine how often keyboard instruments are heard and seen during a two-week period, where they were found, and whether they were being played, or were idle to determine the impact of keyboard instruments and music on daily life. Share findings and tabulate results.	Discussion of the impact as determined by the student research

MUSIC

HIGH SCHOOL INTRODUCTION

The high school years serve as the culmination of years of music study. It is at this point that students synthesize and apply the music learning that began in early kindergarten experiences and continued through middle school. Students in grades 9-12 are ready for challenging repertoire in choral and instrumental music, in large and small ensembles, and in some cases, in solo performances. They are also ready to employ music technology applications, basic knowledge of music theory, and performing technique on their respective instruments. This is a time to polish individual performance skills and to evaluate individual or ensemble performances. Instrumental and choral ensembles often participate in festivals and competitions in addition to school performances. The circle of music experience in high school broadens to include a wide variety of repertoire, performing groups, and performance types.

Students in grades 9-12 may elect to take various high school music courses such as general music, choral, and/or instrumental music performance. The high school music framework is divided into separate programs of study that can be used to develop curriculum for a variety of courses listed in the *Approved Courses for the Secondary Schools of Mississippi* manual. For example, the High School Instrumental Music program of study will be used to develop curriculum for High School Band, High School Instrumental Ensemble, High School Performance Arts Special Course and Advanced Strings.

Each High School Music program of study includes an introduction listing the courses that will use that particular program of study in building curriculum. For each program of study sample strategies and assessments are given at proficient and advanced levels. When developing curriculum, teachers are encouraged to select course content, incorporate technology, choose a diverse range of choral and instrumental repertoire, and implement performance practices and assessments that will enable students to meet the competencies stated for proficient and advanced levels.

High school music courses build on sequential music instruction shaped by benchmarks established in grades K-8. Competencies in high school music 9-12 progress from *proficient* to *advanced*. The proficient level is attained by students who have completed courses of study involving relevant skills and knowledge that are equivalent to two semesters of study at the high school level. The advanced level of study is attained by students who have completed course work equivalent to three to four years of study. Students at the advanced level are expected to achieve competencies for the proficient as well as the advanced levels. Every student is expected to achieve the proficient level in at least one arts discipline by the time he or she graduates from high school.

In order to accommodate the variety of scheduling formats throughout Mississippi schools, some arts courses are available for 1 or 1/2 credit. Courses offered for 1/2 credit must cover all the competencies in the designated program of study. Those courses earning 1 credit will cover all the competencies, but in greater depth and breadth than the 1/2 credit courses. A listing of these courses and the corresponding program of study to be used in developing curriculum for those courses follows.

Music Course:

High School General Music
 High School Choral Music
 High School Choral Ensemble
 High School Performing Arts Special Course
 (Choral Music)
 High School Voice
 High School Band
 High School Strings - Proficient
 High School Strings - Advanced
 High School Instrumental Ensemble
 High School Performing Arts Special Course
 (Instrumental)
 High School Keyboard
 High School Small Group Jazz Improvisation

 High School Music, Theory and
 Harmony/Literature

 Advanced Placement Music Theory

Music Program of Study:

High School General Music
 High School Choral Performance
 High School Choral Performance

 High School Choral Performance
 High School Choral Performance
 High School Instrumental Performance
 High School Instrumental Performance

 High School Instrumental Performance
 High School Instrumental Performance

 High School Keyboard
 High School Small Group Jazz
 Improvisation
 High School Theory and Harmony/
 Literature

 Advanced Placement Curriculum

Course Descriptions

High School General Music (1/2 or 1 credit)

This course includes basic instruction in music performance, music theory, and music literature. In addition, connections between music, other arts, and other subject areas are made.

High School Choral Music (1/2 or 1 credit)

This course allows students to continue music learning through the study of choral performance repertoire. In addition to learning repertoire, students will continue to develop vocal technique, sight singing, and ear training skills. Students who choose to enroll in choral music courses in successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Choral Ensemble (1/2 or 1 credit)

This course is an extension of High School Choral Music intended for students who choose to perform in a particular ensemble. Students are often required to audition for

choral ensembles. Groups may be large or small; they may focus on specific types of repertoire or music genre. Students who elect choral music ensemble courses in successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Performing Arts Special Course (Choral Music) (1/2 or 1 credit)

This course is intended to provide specialized choral instruction in a specific category within the field of music (e.g. madrigal choir, sign language choir, vocal ensemble). The course draws upon musical expertise or knowledge of individual teachers that would not necessarily be widely practiced by all music teachers.

High School Voice (1/2 or 1 credit)

This course is designed for individualized instruction in vocal performance. Course content will address vocal technique and music literacy skills. Solo repertoire will be assigned, and individual performance goals will be set. Students who elect to study voice in successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Band (1/2 or 1 credit)

This large ensemble performance course is designed to include brass, wind, and percussion instruments. Individual student progress is often determined by repertoire selection, individual instruction, and accomplishment of stated progress requirements. Students who elect to play in high school band during successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Strings

Proficient (1/2 or 1 credit)

Advanced (1/2 or 1 credit)

This course is intended for students who are continuing their study of string instruments or who wish to begin studying a stringed instrument. Instruction may be in small or large groups. Classes may be divided by instrument type (e.g., cello, guitar, violin) or may include a mixture of instruments. Students with different performance and experience levels may be included in the same class. Students who elect to study string instruments in high school during successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Instrumental Ensemble (1/2 or 1 credit)

This course is intended for students who choose to perform in a particular instrumental ensemble. A wide variety of instrumental ensembles may exist in a single school (e.g., symphonic band, orchestra, brass choir, steel drum). Students are often required to audition for instrumental ensembles. Groups may be large or small; they may focus on specific types of repertoire or music genre. Students who elect instrumental music ensemble courses in successive years are expected to master proficient competencies, and then pursue advanced competencies.

High School Performing Arts Special Course (Instrumental) (1/2 or 1 credit)

This course is intended to provide specialized choral and/or instrumental music instruction in a specific category within the field of music (e.g., African drumming,

instrumental/ensemble, blue grass band). The course draws upon musical expertise or knowledge of individual teachers that would not necessarily be widely practiced by all music teachers.

High School Keyboard (1/2 or 1 credit)

This course is designed for students who wish to obtain or increase keyboard performance skills. Instructional methods will be determined in part by available equipment in the local school setting. In schools where only one piano or electronic keyboard is available, students will receive private or small group instruction. In settings where multiple keyboards are available in a technology laboratory, instruction may be individualized within keyboard classes for up to 20 students. Teachers may wish to screen individual student music and/or keyboard knowledge to determine acceptance and placement into keyboard classes.

High School Small Group Jazz Improvisation (1/2 or 1 credit)

This course is offered to choral, and instrumental students, including strings and keyboard performers, who wish to develop jazz improvisation skills. Students may perform in individual or ensemble settings as they develop competencies at proficient and advanced levels. Teachers may wish to audition individual students to determine appropriate placement.

High School Music, Theory and Harmony/Literature (1/2 or 1 credit)

This course examines the basic elements of music theory and music literature. Previous choral or instrumental music performing experience is a prerequisite for admission into this course. The analytical study of scales, keys, chords, and composition elements complements other high school music performance courses. A survey of music literature will broaden student knowledge of music as an art form, and will aid understanding of the connection between music theory and music literature. The survey of music literature will also involve the historical and cultural background of the various genres of music.

Advanced Placement Music Theory (1 credit)

The Advanced Placement course curriculum is administered by the AP Central College board and developed by a committee of college faculty and AP teachers to cover the in-depth, “information, skills, and assignments found in the corresponding college course.” <http://apcentral.collegeboard.com>. See the website for detailed information.

MUSIC

HIGH SCHOOL GENERAL MUSIC

(Proficient and Advanced)

DESCRIPTION OF PROGRAM OF STUDY:

Students who elect to study general music at the high school level may pursue music learning through a variety of means. This course may include lecture, choral and/or instrumental performance, cooperative learning group activities, interdisciplinary or thematic studies within the school, and use of technology applications to create, perform, or research music as an art form. This program of study may be used to develop curriculum that includes study of music appreciation, music literature, or music in relation to other arts disciplines. Teachers are encouraged to examine a wide array of repertoire for students to study and perform, including American music and music of cultures outside the United States.

Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used in developing music curriculum for high school students in the following:

High School General Music

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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MUSIC
HIGH SCHOOL GENERAL MUSIC
(Proficient and Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform in choral or instrumental ensembles of varying sizes and descriptions. (CP)

Proficient:

- a. Perform a composition in a group setting with expression and technical accuracy demonstrating ensemble skills.
- b. Perform simple rhythmic compositions using appropriate dynamics and tempo.

Perform works of music that include combinations of instruments and voices. (CP)

Advanced:

- a. Perform with expression and technical accuracy music compositions as a soloist.
- b. Demonstrate the ability to perform music from a varied repertoire in a variety of ensemble combinations with and without accompaniment.

2. Create and perform arrangements using a variety of music elements. (CP)

Proficient:

- a. Improvise rhythmic melodic variations using traditional and nontraditional sources of sound in major and minor keys.
- b. Compose and perform a variety of stylistically appropriate short musical works.
- c. Improvise original melodies over given chord progressions.

Create and perform original music and arrangements in a variety of forms, styles, and genres. (CP)

Advanced:

- a. Improvise rhythmic and melodic variations on a given melody demonstrating creativity in the use of musical elements.
- b. Construct a composition with a given chord progression in a consistent style, meter, and tonality supporting a specific genre or style of music.
- d. Improvise stylistically appropriate harmonizing parts.

3. Listen to, analyze, and evaluate music in a variety of forms and styles. (CA)

Proficient:

- a. Using critical thinking and listening skills, identify and analyze the basic elements of music.
- b. Decode and translate standard notational devices.
- c. Discuss and demonstrate appropriate audience and performance behavior.

Analyze and interpret music of various historic periods, forms, and styles. (CA, HC)

Advanced:

- a. Identify and describe compositional devices and techniques used to provide unity, diversity, tension, and release in a musical work.
- b. Analyze major musical works through identification of compositional devices and techniques using the vocabulary of music.

4. Analyze music performances by using critical thinking and listening skills. (CA, A)

Proficient:

- a. Judge music performances and compositions using prescribed criteria.
- b. Evaluate a musical performance in terms of its aesthetic qualities.

Evaluate the quality of music performances and compositions using multiple criteria. (CA, A)

Advanced:

- a. Develop criteria and evaluate the musical and expressive elements inherent in the informal and formal performance of a musical composition.
- b. Using prescribed or original evaluation criteria, assess a live or taped performance, composition, arrangement, or improvisation and compare to similar exemplary models.

5. Demonstrate understanding of music notation and symbols by reading and performing music. (CP, CA)

Proficient:

- a. Demonstrate knowledge of the elements of rhythm and melody.
- b. Identify the basic elements of music.
- c. Evaluate expression and meaning through the development of an appropriate musical vocabulary.
- d. Use notation to record musical ideas.

Demonstrate the ability to read a full score by describing how the elements of music are used. (CP, CA)

Advanced:

- a. Demonstrate extensive knowledge of music that contains technical demands, expanded ranges, and varied interpretive requirements.
- b. Discover aurally and visually the properties and function of the musical elements in specified pieces.
- c. Identify and explain compositional devices and techniques and give examples of works using similar devices and techniques.

6. Analyze forms and subject matter in music that recur in various cultures, times, and places. (CA, HC, C)

Proficient:

- a. Discuss the historical development of music in various cultures and places from antiquity through the twentieth century.
- b. Know the development of various genres of American music.
- c. Know how elements, artistic processes, and organizational principles are used in similar and distinctive ways across genres.

Assess the impact of music and musicians in various cultures, times, and places on society today. (CA, HC, C)

Advanced:

- a. Determine and assess the function of music genres within global cultures.
- b. Evaluate music and its expressive elements within each of the historical periods.
- c. Interpret the components of genres of American music through historical and musical analysis while citing well known musicians and their compositions.

7. Interpret the value of a musical work in terms of its aesthetic qualities. (A)

Proficient:

- a. Recognize feelings and emotions evoked from listening to music.
- b. Determine the artistic value of specified musical works based upon an individual perspective.

Evaluate selected musical works in terms of aesthetic qualities. (A)

Advanced:

- a. Communicate the aesthetic impact of arts performances seen live versus those recorded on audio or video.
- b. Explain the musical means a work uses to evoke feelings and emotions.

8. Analyze the relationship of the content in music to the other arts and other disciplines. (CA, C)

Proficient:

- a. Compare the expressive qualities in music with other artistic endeavors.
- b. Describe ways in which the principles and subject matter in other disciplines are interwoven with those of music.

Integrate knowledge of music and musicians with knowledge of the arts and other subject areas. (CA, HC, C)

Advanced:

- a. Analyze the elemental components and the organizational processes inherent to the creation of various art forms within the context of a given historical period or culture.
- b. Evaluate analytically an artistic work or set of compared works based upon a developed or prescribed system.
- c. Explain ways in which principles of music and principles in various disciplines outside the arts are related.

9. Analyze contributions of musicians and the music industry to individuals and communities. (CA, C)

Proficient:

- a. Explore the ways in which technology impacts music in a global culture.
- b. Identify careers associated with the music industry.

Evaluate the role of music as a career or avocation. (CA, C)

Advanced:

- a. Explore the choices available to individuals desiring to continue their musical experience and education.
- b. Explain the impact of a life that includes a variety of music experiences.
- c. Apply music skills to solve problems relevant to various careers.
- d. Research copyright and performance rights laws.

High School General Music (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Proficient Students perform a simple composition by singing or playing an instrument (recorder, xylophone, et al).	Teacher-made rubric Checklist
	b	Students perform simple rhythmic compositions using appropriate dynamics and tempo.	Small group evaluation
1	a	Advanced Students sing or play an existing and an original composition.	Teacher observation Rubric
	b	Students sing or play a composition with three or more parts.	Student Performance
2	a	Proficient Students improvise rhythmic and melodic variations on specific melodies.	Teacher observation Rubric checklist
	b	Students write and perform a minimum 32-measure composition beginning with a simple melody and adding chordal accompaniment, parts, voicings, and dynamic and tempo markings.	Rubric/checklist
2	a	Advanced Using a simple chord progression (I, IV, V, I), students create answer phrases/melodies to a question musical phrase.	Teacher observation Rubric/ checklist
	b	Students arrange pieces that preserve or enhance the expressive effect of the music.	Teacher-made rubric
3	a	Proficient Students create a chart to compare and contrast musical storytelling in works from different periods of music history, for example, <i>William Tell Overture</i> and "Theme from Star Wars."	Teacher evaluation of student chart
	c	Students compare and discuss appropriate behavior during various types of choral/instrumental performances.	Teacher observation Written analysis
3	b	Advanced Using a choral score, students listen to and analyze "Hallelujah Chorus" from <i>Messiah</i> by G. F. Handel.	Teacher observation of student analysis

High School General Music (Proficient and Advanced)

4	a	<p>Proficient Students view a videotape performance of a high school choir or band and evaluate the performance based on an adjudication form designed for high school choir or band.</p>	Teacher led discussion of student evaluations
4	b	<p>Advanced Students compare indicators of vocal or instrumental performance listed on no less than two adjudication forms for high school chorus or high school band.</p>	Teacher observation of student evaluations
5	c	<p>Proficient Students listen to a performance of LeRoy Anderson's <i>Bugler's Holiday</i> and make a list of dynamic levels heard in the selection using Italian terminology.</p>	Teacher evaluation of student lists.
5	b	<p>Advanced Students look at a score of "Prelude no.1" from Bach's <i>Well-Tempered Clavier</i> and describe how the composer uses a repeating rhythm pattern to unify the piece.</p>	Teacher observation of student descriptions.
6	a, b	<p>Proficient Students prepare a list of classical and/or popular music performers from around the world. Students choose a performer and research information about them through library, internet, or other sources.</p>	Teacher/peer evaluation of oral research reports and written copy
6	a	<p>Advanced Students listen to celebration music from three world cultures, for example, Asian (Chinese New Year), South American (Carnival/Brazil), and European (St. Patrick's Day/Ireland). Students decide what makes the music appropriate for each celebration and what characteristics the selections have in common.</p>	Teacher observation of student discussion
7	a	<p>Proficient Students describe and discuss the various emotions that occur when listening to a selected work.</p>	Teacher observation of student discussion
	b	<p>Students discuss the value of patriotic songs and the way the songs may make people feel about themselves and their country. Compare <i>America</i>, <i>America the Beautiful</i>, <i>Star Spangled Banner</i>, and <i>Battle Hymn of the Republic</i> for stylistic and expressive qualities, as well as Sousa marching band pieces and other patriotic songs.</p>	Teacher observation of student discussion

High School General Music (Proficient and Advanced)

7	a, b	Advanced Students listen to and analyze national songs from other countries for similarities and differences.	Teacher observation of student analysis
	b	Students listen to or watch videos of scenes from American musical theatre works such as <i>Sound of Music</i> , <i>Annie</i> , and <i>Lion King</i> . Students examine certain familiar songs and/or scenes from the show for musical and plot connections, staging, characters, actions, and music style.	Teacher observation of student comments and discussion
8	a	Proficient Students examine and describe the way sound is made on a piano, electronic keyboard, and computer MIDI soundcard.	Teacher / peer evaluation of student descriptions.
8	b	Advanced Students will write a research paper or create a presentation tracing the patronage of music from Bach to the present.	Research paper
9	a	Proficient Students examine the way music is sold and marketed to their generation and society through means of media, education, entertainment, and religion.	Teacher observation of student discussion
	b	Students interview a local musician (e.g., band director, church choir director, dance instructor) and write a report or create a presentation based on that interview.	Rubric, report
9	a	Advanced Students research the various opportunities available for music as a vocation or avocation through sources such as internet, career labs, guidance counselors, community choirs/orchestras, etc., and write a report or create a presentation based on the findings.	Rubric, report
	b	Students develop a list of ways music consumers are influenced. Students discuss the issues of musical choices and advertising.	Teacher/peer evaluation of individual lists and discussion of musical choices

MUSIC

HIGH SCHOOL CHORAL PERFORMANCE

(Proficient and Advanced)

DESCRIPTION OF PROGRAM OF STUDY:

This program of study is to be used in developing curriculum for use in a variety of choral performance courses. The focus of the course will guide the development of the specific curriculum based upon the competencies in this program of study. Competencies are provided at proficient and advanced levels to facilitate meeting needs of students at different levels. Curriculum developed from these competencies will foster increasing knowledge of: choral performance; the relationship of music elements, music theory, and technology to performance practices; repertoire encompassing a wide variety of forms, styles, and periods; historical/cultural connections of repertoire to events, times, places, other arts, and other disciplines.

Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used in developing music curriculum for high school students in the following:

- High School Choral Music
- High School Choral Ensemble
- High School Performing Arts Special Course (Choral Music)
- High School Voice

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

HIGH SCHOOL CHORAL PERFORMANCE

(Proficient and Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform in choral ensembles of varying sizes and descriptions. (CP)

Proficient:

- a. Sing from a diverse repertoire with expression and technical accuracy using correct vocal technique.
- b. Read and perform a varied repertoire of music that demonstrates understanding of music notation, symbols, and expression.
- c. Use ensemble skills (e.g., balance, intonation, rhythmic unity).

Perform works of choral music that include combinations of instruments and voices. (CP, A)

Advanced:

- a. Perform an increasingly difficult repertoire in various ensembles with expression, technical accuracy, and correct posture and breathing techniques.
- b. Interpret the text and style of a varied choral repertoire with expression, technical accuracy, and a sense of the contribution of the individual within the group setting.

2. Create and perform choral arrangements using a variety of music elements. (CP)

Proficient:

- a. Improvise harmonies in varied styles.
- b. Improvise rhythmic and melodic variations on specific melodies.
- c. Compose original melodies in a given chord progression.

Create and perform original choral music and arrangements in a variety of forms, styles, and genres. (CP)

Advanced:

- a. Create choral arrangements using all of the elements of music.
- b. Compose original choral works in a variety of forms, styles, and genres.

3. Listen to, analyze, and evaluate choral performances in a variety of forms and styles. (CA)

Proficient:

- a. Analyze the basic elements of choral music by using critical thinking and listening skills.
- b. Decode and translate standard notational devices.
- c. Use technical vocabulary to assess and analyze choral performances.

Analyze and/or interpret music of various historic periods, forms, and styles. (CA)

Advanced:

- a. Evaluate music performances and compositions using various criteria.
- b. Use accurate, technical vocabulary to assess and categorize music from various historical periods and cultures by genre or style.

4. Use critical thinking and listening skills to analyze choral performances. (CA)

Proficient:

- a. Judge music performances and compositions using prescribed criteria.
- b. Assess individual performances using prescribed or original evaluation criteria.

Evaluate quality choral performances and compositions using multiple criteria. (CA)

Advanced:

- a. Evaluate, both as an individual performer and as a member of a group, the musical and expressive elements inherent in the informal and formal performance of choral repertoire.
- b. Determine the effectiveness and/or appropriateness of various scoring rubrics for choral contests/festivals.

5. Demonstrate understanding of music notation and symbols by reading and performing music. (CP, CA)

Proficient:

- a. Demonstrate the ability to read and perform a vocal score of up to four staves.
- b. Interpret musical content relative to dynamics, tempo, and articulation to communicate the text to the listener.

Demonstrate the ability to read a full score by describing how the elements of music are used. (CP, CA)

Advanced:

- a. Read music that contains technical demands, expanded ranges, and varied interpretive requirements.
- b. Analyze and describe the characteristic use of musical elements in a variety of choral works.

6. Analyze forms and subject matter in choral music that recurs in various cultures, times, and places. (CA, HC, C)

Proficient:

- a. Interpret, analyze, and categorize music in various genres or cultures.
- b. Explain the use of elements of music and expressive devices in music of various genres and cultures.
- c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.

Assess the impact of music and musicians in various cultures, times, and places on society today. (CA, HC, C)

Advanced:

- a. Determine and assess the function of music genres within global cultures.
- b. Investigate the musical traditions of various cultures and the characteristics evident in each style or genre.
- c. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.

7. Interpret the value of a choral work in terms of its aesthetic qualities. (A)

Proficient:

- a. Explore and justify the artistic value of specific choral works.
- b. Recognize and identify the expressive qualities of a given choral work.
- c. Interpret the expressive meanings of the musical and/or compositional elements.
- d. Express individual perceptions and experiences within the context of specified choral works.

Evaluate selected choral works in terms of aesthetic qualities. (A)

Advanced:

- a. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
- b. Determine the effectiveness of the presentation of the musical work in evoking appropriate or desired feelings or emotions.

8. Analyze the relationship of content in music to other arts and other subjects. (CA, HC, C)

Proficient:

- a. Compare the expressive qualities in music with those in other artistic endeavors.
- b. Describe ways in which the principles and subject matter of other disciplines are interwoven with those of music.
- c. Research choral music from cultural, historical, and societal perspectives to determine the relationship.
- d. Interpret music using broad-based knowledge and skills that clarify the context and content of musical selections.
- e. Recognize the ways in which technology impacts music in a global culture.

Integrate knowledge of music with knowledge in the other arts and other subjects. (CA, HC, C)

Advanced:

- a. Discover the elemental components and the organizational processes inherent to the creation of various art forms within the context of a given historical period or culture.
- b. Integrate the knowledge of the elemental components of various art forms with an evaluation of the effective use of each component.
- c. Analytically evaluate an artistic work or set of compared works based upon a developed or prescribed system.
- d. Evaluate the importance of each person involved in the creation of an artistic work.
- e. Analyze the relationship between choral music, literature, visual arts, politics, societal structure, and technology throughout various historical periods.

9. Analyze the role of choral music in everyday life. (C, CA, HC)

Proficient:

- a. Analyze the importance of vocal music in common celebrations in America.
- b. Analyze the impact the treatment of certain music elements has on a musical work.
- c. Identify sources of American choral music genres, and cite well-known musicians and compositions associated with them.

Evaluate the role of choral music as a career or avocation. (C, CA, HC)

Advanced:

- a. Investigate choices available to individuals desiring to continue their musical experiences.
- b. Analyze the impact of a life that includes a variety of music experiences.
- c. Identify and describe choral music genres or styles that show the influence of two or more cultural traditions and how these affect the lives of individuals.
- d. Investigate laws pertaining to copyright and performance rights.

High School Choral Music (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Proficient Students sing correctly using appropriate breath support and control.	Small group observation
	b	Students perform choral literature in various cultures from antiquity through the 20 th Century.	Teacher observation
1	a	Advanced Students sing with expression and technical accuracy in accompanied and a capella selection.	Video/Audio observation
	b	Students sing, with expression and technical accuracy, a concert or contest repertoire that demonstrates accurate understanding of the text, style, and genre of the music.	Teacher observation
2	a	Proficient Students harmonize given melodies during warm-up exercises.	Teacher observation
	b	Students create and perform rhythmic ostinati on a given melody in a cooperative setting.	Teacher observation of performance
	c	Students create melodic “answer” phrases to teacher’s melodic “question” phrases.	Teacher observation
2	a	Advanced Using a compositional computer program, students create an arrangement of a given melody.	Rubric of prescribed criteria applied to composition
	b	Students create an original composition in various forms including theme and variations.	Rubric of prescribed criteria applied to composition
3	a	Proficient Students evaluate a work using teacher and student prescribed criteria.	Rubric
	b	Students identify standard notational devices (e.g., 1 st and 2 nd endings, D.C., D.S., Coda) in a given choral work.	Teacher observation
3	a	Advanced Students critique various video/audio choral performances using student-generated criteria.	Rubric

High School Choral Music (Proficient and Advanced)

	b	Students describe distinguishing characteristics of representative music genres and styles from various historical cultures.	Teacher observation, Chart
	c	Students identify sources of American music genres; develop a historical timeline showing the evolution of these genres and styles; include well-known musicians, their compositions, and the public's reaction to the initial performance.	Reports, timeline, teacher observation of student participation
4	a	Proficient Students attend a concert and evaluate the choral performance using teacher-prescribed criteria.	Rubric, reports
	b	Students evaluate individual performance using student-prescribed criteria.	Student generated rubric
4	a	Advanced Using prescribed criteria, students assess a choral performance.	Written evaluation
	b	Students evaluate another school's contest/festival performance using various scoring rubrics or adjudication forms.	Rubric Adjudication forms
5	a	Proficient Students perform a concert or contest repertoire and evaluate it according to teacher-prescribed criteria.	Rubric
	b	Students perform choral works using appropriate interpretive elements.	Teacher observation
5	a	Advanced Students read and perform vocal scores that include technically difficult elements such as complex rhythms and atonal melodic lines.	Small group evaluation
	b	Students compare and contrast the way the elements of music are used in choral works from antiquity through the 20 th Century.	Written or oral report of findings
6	a	Proficient Students categorize, according to style, voicing, and mood, performance of a visiting choral group.	Charts
	b	Students identify the differences between choral ensembles from various historical periods through cooperative presentations (e.g., PowerPoint, oral, written).	Teacher observation of presentations

High School Choral Music (Proficient and Advanced)

6	a	Advanced Students discuss the various functions of a prescribed piece such as African-American spirituals or gospels.	Teacher observation
	b	Students explore movements inherent to a particular music genre. (e.g., African music, the Harlem Renaissance).	Small group presentation
7	a	Proficient Students explain how a given work affects an individual performer.	Written evaluation
	b	Students listen to a professional recording of a specified work, observing expressive qualities.	Teacher observation
	c	Students compare and contrast feelings and emotions evoked from listening to classical and popular love songs.	Chart
7	a	Advanced Students explain how a complex musical work evokes feelings and emotions.	Small group discussion
	b	Students discuss the audience's reactions to particular performances.	Video observation
8	a	Proficient Students compare and contrast visual art, dance, literature, technology, and music of the same historical period.	Teacher observation of oral presentation
	b	Students discover the mechanics of the diaphragm by observing a dissected animal. (Integrated Activity with Biology or AP)	Observation of student participation during Biology class presentation
	c	Students compare and contrast the characteristics of music with other disciplines from a historical perspective.	Written evaluation
	d	Students discuss the ways music videos have influenced people throughout the world.	Teacher observation
8	a	Advanced Students explore the various forms in classical works (such as 2-part, 3-part, rondo, sonata).	Rubric for chart
	d	Students chart a musical composition from its inception to the performance by creating a pictorial timeline.	Teacher evaluation of timeline

High School Choral Music (Proficient and Advanced)

9	a	Proficient Students perform a thematic music program based on a holiday or celebration.	Teacher observation
	b	Students listen to and evaluate how the music elements are used to invoke specific emotional responses in music written for movies.	Teacher observation of class discussion or written response
9	a	Advanced Students interview professional vocal musicians to discover the educational and talent requirements for their field of study.	Reports/Interviews
	b	Students survey community members to discover how music has impacted their lives.	Survey developed written analysis of data collected

High School Choral Ensemble (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Proficient Students sing correctly using appropriate posture, breath support, and control.	Teacher observation
	b	Students perform a variety of choral ensemble literature selections written in parts, improving blend, and matching dynamic levels..	Teacher observation
1	a	Advanced Students sing with expression and technical accuracy both accompanied and a capella selections.	Video/Audio observation
	b	Students sing an increasingly difficult repertoire representing musically and culturally diverse literature with expression and technical accuracy while responding to the conductor's cues.	Teacher observation
2	a	Proficient Students harmonize given melodies during warm-up.	Teacher observation
	a	Students create and perform rhythmic ostinati on a given melody in a cooperative setting.	Teacher observation of performance
	b	Create melodic "answer" phrases to teacher's melodic "question" phrases.	Teacher observation
2	a	Advanced Using a compositional computer program, students create an arrangement of a given melody.	Rubric of prescribed criteria applied to composition
	b	Students compose an original composition in a prescribed form or genre.	Rubric of prescribed criteria applied to composition
3	a	Proficient Students evaluate a work using teacher prescribed criteria.	Rubric
	b	Students identify standard notational devices (e.g., 1 st and 2 nd endings, D.C., D.S., Coda).	Teacher observation
3	a	Advanced Students critique video/audio performance using student-generated criteria.	Rubric

High School Choral Ensemble (Proficient and Advanced)

	b	Students categorize performance repertoire according to historical period or culture identifying characteristics that distinguish the period or culture.	Teacher observation, chart
4	a	Proficient Students attend a concert and evaluate the concert program and performance using teacher-prescribed criteria.	Rubric, reports
	b	Students evaluate individual performance using student-prescribed criteria.	Student generated rubric
4	a	Advanced Students describe and evaluate the ensemble's music performance using musical terminology, and develop suggestions for improvement.	Teacher observation
	b	Students evaluate another school's contest/festival performance using various scoring rubrics or adjudication forms.	Rubric and adjudication forms.
5	a	Proficient Students listen to various choral works and evaluate according to teacher-prescribed criteria.	Rubric
	b	Students perform choral works using appropriate interpretive elements.	Teacher observation
5	a	Advanced Students sight-read increasingly difficult music.	Teacher observation
	b	Students discuss musical elements used in choral works.	Teacher observation
6	a	Proficient Students categorize music sung by visiting choral groups.	Teacher observation
	b	Students identify the differences between choral ensembles from various historical periods and their purpose in the culture of the period.	Teacher observation
6	a	Advanced Students discuss the function or purpose of a prescribed piece.	Teacher observation
	b	Students explore movements inherent to a particular music genre (e.g., African music, Blues, Caribbean music).	Teacher observation

High School Choral Ensemble (Proficient and Advanced)

7	a	Proficient Students explain how a given work affects an individual performer.	Teacher observation
	b	Students listen to a professional recording of a specified work, observing expressive qualities.	Teacher observation
	c	Students discuss feelings and emotions evoked from listening to music.	Teacher observation
7	a	Advanced Students explain how a complex musical work evokes feelings and emotions.	Teacher observation
	b	Students discuss the audience's reaction to particular performances and what factors contribute to evoking the noted reactions.	Teacher observation
8	a	Proficient Students compare and contrast visual art and music of the same historical period.	Teacher observation
	b	Students discover the mechanics of the diaphragm by observing a dissected animal. (Integrated Activity with Biology).	Observation
	c	Students compare and contrast the characteristics of music with other disciplines from a historical perspective.	Teacher observation
	d	Students discuss the ways music videos have influenced people throughout the world.	Teacher observation
8	a	Advanced Students explore the sonata form in a classical work.	Teacher observation
	b	Students identify and explain the features of any given piece and list the steps a choral group goes through to perfect this selection for performance.	Chart
9	a	Proficient Students perform a thematic music program based on a holiday or celebration.	Teacher observation
	b	Students listen to and evaluate ways music elements are used to invoke specific emotional responses in music written for movies.	Teacher observation, question and answer

High School Choral Ensemble (Proficient and Advanced)

9	a	Advanced Students investigate, compare, and evaluate the roles of musicians throughout history and in various cultures including music careers in today's society.	Reports/interviews
	b	Students survey community members to discover the various careers impacted or influenced by music.	Survey developed; written analysis of data collected

High School Voice (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	<p>Proficient The student and teacher will collaborate to select music from various eras, which the student learns and performs.</p>	<p>Student and teacher-created rubric addressing the components of high quality singing and performance</p>
1	b	<p>Advanced Students accurately interpret the text and style of a varied choral repertoire including a sense of the individual's contribution to the ensemble.</p>	<p>Teacher observation and rubric</p>
2	c	<p>Proficient Students create a melody in a given chord progression.</p>	<p>Teacher-made rubric</p>
2	b	<p>Advanced Students compose three or more musical works of increasing difficulty in form.</p>	<p>Rubric for original composition created by teacher and student</p>
3	b	<p>Proficient Using choral and solo student works provided by the teacher, students decode and translate standard notational devices.</p>	<p>Teacher-made rubric</p>
3	b	<p>Advanced Students research, categorize, and discuss music from various historical periods and cultures by genre or style.</p>	<p>Teacher observation of student discussion</p>
4	a	<p>Proficient Using a class-created adjudication form that states prescribed criteria, students judge live and/or video performances of vocal works of varied soloists and/or ensembles.</p>	<p>Teacher analysis of completed adjudication form</p>
4	a	<p>Advanced Students evaluate solo and choral performances from video or a live production according to a self-generated adjudication rubric that addresses the musical and expressive elements of performance.</p>	<p>Adjudication rubric and teacher observation</p>
5.	a	<p>Proficient Students evaluate examples of choral works by various composers from several eras of music history.</p>	<p>Teacher observation of student discussions</p>

High School Voice (Proficient and Advanced)

5	a	Advanced Students sing a selected voice part from a major work such as Handel's <i>Messiah</i> and explain the technical intricacies contained therein.	Teacher observation and oral report
6	b	Proficient Students listen to quality samples of folk music from a variety of places such as, Japan, Saudi Arabia, Ethiopia, Jamaica, Ukraine, and Brazil. Explain orally, or in writing, the use of expressive devices including unique instruments.	Teacher observation and/or written report
6	a	Advanced Students study and listen to the celebratory music of five or more cultures. Analyze in a research paper how this music is used in terms of the culture in which it exists.	Teacher observation Research paper
7	c	Proficient Students interpret the success of a choral/orchestral work, such as Beethoven's <i>Ninth Symphony</i> regarding the expressive meanings and use of musical elements.	Oral or written report to class
7	a	Advanced Students listen to a reflective, contemplative piece, such as Samuel Barber's <i>Agnus Dei</i> and evaluate. A listening map will be created using appropriate signs and symbols to indicate the emotions evoked.	Listening map
8	a	Proficient Students compare and contrast the complex story and music qualities of an opera with the writing complexities of a novel, such as Andrew Lloyd Webber's <u>The Phantom of the Opera</u> and William Faulkner's <u>A Light in August</u> .	Multi-media presentation demonstrating the major points of how the expressive qualities in music work with the art of writing
8	c	Advanced Students look at Delacroix's painting <i>Liberty Leading the People</i> , listen to Beethoven's <i>Eroica – Symphony no. 3</i> and read about its history at http://www.greatdreams.com/eroica.htm and read Victor Hugo's <u>Les Miserable</u> . For example, students draw a comparison between the political and social activity, art, and music of an era by analyzing works from that culture and time.	Teacher prescribed rubric Presentation of findings in a multimedia format
9	a	Proficient Students research the use of folk music in specific areas of the country, such as celebrations, family gatherings, or to retell a familiar story handed down.	Musical collage of the folk music in America

High School Voice (Proficient and Advanced)

9	a	Advanced Students visit a recording studio and watch or participate in a recording session. Students interview the recording engineer and other personnel to discover the music and education requirements for holding their positions.	Oral and/or written report Teacher-created rubric
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High School Performing Arts Special Course, Choral (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	<p>Proficient Students as a group perform a repertoire of three or more varied styles of music demonstrating an understanding of music notation and symbols.</p>	Teacher observation and rubric for performance
1	a	<p>Advanced The student will accurately interpret, in various choral ensemble combinations, the text and style of a varied choral repertoire including a sense of the contribution of each individual within the group setting.</p>	Teacher and student designed rubric
2	b	<p>Proficient Given a known melody, the student will improvise the rhythm and melody of the given melody.</p>	Teacher designed rubric including style appropriateness and singability of the variation
2	b	<p>Advanced Students compose original musical works in theme and variations, AB, and ABA forms for a soloist or choir.</p>	Rubric for original compositions
3	a	<p>Proficient Students research and create an adjudication sheet for choral performance and use this instrument to evaluate a live or taped choral performance.</p>	Adjudication sheet Rubric for adjudication
3	b	<p>Advanced Students listen to Handel's <i>Messiah</i>, Puccini's <i>LaBoheme</i>, and Andrew Lloyd Webber's <i>Jesus Christ Superstar</i> (or other similar choral selections) and categorize each of the component parts by genre and style. Students write a paper comparing these works, identifying the differences and similarities.</p>	Teacher evaluation on research paper
4	a	<p>Proficient Using a class created adjudication form, students judge live and/or video performances of choral works of varied ensembles.</p>	Rubric for adjudication form using prescribed criteria
4	b	<p>Advanced Students collect various scoring rubrics from District and State choral festivals, show choir contests, and solo and ensemble festival for comparison purposes</p>	Teacher evaluation of student reports

High School Performing Arts Special Course, Choral (Proficient and Advanced)

		and determine the effectiveness and appropriateness of each scoring rubric collected and evaluate which rubrics could be used interchangeably and why. Students report findings.	
5	a	Proficient Students perform a varied choral repertoire in three or more ensemble combinations	Teacher observation Scoring rubric
5	b	Advanced Students select a 20 th century classical vocal piece by Vincent Persichetti (or other composer) and a Schubert art song for evaluation. Student will listen to selected pieces and interpret the musical content, relative to the elements, in communicating the text to the listener.	Teacher/peer observation and feedback
6	a	Proficient Students listen to holiday and special occasion music from various countries (i.e. Jamaica, Mexico, Japan, England, America). Students interpret the music of various cultures identifying how the use of specific instruments or musical elements affects the intent of the work.	Teacher observation
6	b	Advanced After selecting a country for intensive study, students will research and investigate the use of music in various kinds of celebrations. Students write a paper reporting the findings of the research including the origin of the musical traditions of the selected country.	Teacher evaluation research paper
7	b	Proficient Students will identify and orally describe the written and performance sensitive qualities of selected works.	Teacher developed rubric
7	b	Advanced Students will listen to and research the historical debut of Stravinsky's <i>The Rite of Spring (Le Sacre du printemps)</i> . After hearing the work, students will evaluate the presentation in terms of the emotions it evokes. Prepare a presentation for a class describing the public reaction to this historical work. Compare this work to the work of contemporary artists whose works are criticized because they are misunderstood.	Rubric describing presentation criteria

High School Performing Arts Special Course, Choral (Proficient and Advanced)

8	c	<p>Proficient Students will write a paper comparing/contrasting the elements of each medium using the musical works of Debussy (<i>i.e. Afternoon of a Faun</i>) with the paintings of Claude Monet (<i>i.e. Lillies</i>).</p>	Teacher prescribed rubric
8	c	<p>Advanced Students will look at Delacroix's painting <i>Liberty Leading the People</i>, listen to Beethoven's <i>Eroica – Symphony no. 3</i> and read about its history at http://www.greatdreams.com/eroica.htm, listen to <i>Les Miserables</i>, and read Victor Hugo's book of the same name to draw a comparison between the political and social activity, art, and music.</p>	Teacher prescribed rubric Presentation of findings in a multimedia format
9	a	<p>Proficient Students will make a poster from a list compiled of the different kinds of celebrations experienced in America and discover, through listening, the music associated with each.</p>	Rubric describing poster criteria
9	a	<p>Advanced Students will create and present a series of brainstorm clouds that represent a variety of occupations associated with music, musicians, and the music industry with a brief description of the occupations and educational requirements of each.</p>	Rubric criteria for brainstorm clouds

MUSIC

HIGH SCHOOL INSTRUMENTAL PERFORMANCE

(Proficient and Advanced)

DESCRIPTION OF PROGRAM OF STUDY:

The High School Instrumental Music program of study is to be used in designing curriculum for high school courses in instrumental music in a variety of courses. The focus of the course will guide the development of the specific curriculum based upon the competencies in this program of study. The program of study contains competencies at the proficient and advanced levels to assist in meeting needs of students on different levels. Curriculum for courses must include all competencies at the proficient level. Curriculum for advanced courses must include all competencies at the proficient and advanced levels.

Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used in developing music curriculum for high school students in the following:

- High School Band (Proficient and Advanced)
- High School Instrumental Ensemble (Proficient and Advanced)
- High School Performing Arts Special Course, Instrumental (Proficient and Advanced)
- High School Strings, (Proficient and Advanced)

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC
HIGH SCHOOL INSTRUMENTAL PERFORMANCE
(Proficient and Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform in instrumental ensembles of varying sizes and descriptions. (CP)

Proficient:

- a. Perform with expression and technical accuracy a large and varied musical repertoire.
- b. Demonstrate desirable instrumental tone quality in practical registers and moderate dynamic levels.
- c. Perform scales/rudiments appropriate to the music being studied within the practical range of the instrument.

Perform a more difficult repertoire of music that includes combinations of instruments. (CP)

Advanced:

- a. Perform an increasingly difficult repertoire in various ensembles with expression and technical accuracy.
- b. Demonstrate a tone quality characteristic of the instrument in extended register and all dynamic levels.

2. Create instrumental arrangements using a variety of music elements. (CP)

Proficient:

- a. From a given melody improvise music in various styles.
- b. Improvise rhythmic and melodic variations from given chord progressions.

Create original instrumental music and arrangements in a variety of forms, styles, and genres. (CP)

Advanced:

- a. Compose and perform music in various styles with a given melody and accompaniment.
- b. Improvise original melodies in a variety of styles over given chord progressions demonstrating consistent style, meter, and tonality.

3. Listen to, analyze, and evaluate music in a variety of forms and styles. (CA)

Proficient:

- b. Play and count rhythm patterns and corresponding rests from a variety of forms and styles.
- b. Define, identify, demonstrate, and apply music theory terms and symbols at the appropriate level.

Analyze and/or interpret music of various historic periods, forms, and styles. (CA)

Advanced:

- a. Compare music performance practices of the Baroque, Classical, Romantic, Impressionistic, and Twentieth Century periods of composition.
- b. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

4. Analyze music performances by using critical thinking and listening skills. (CA)

Proficient:

- a. Aurally discriminate among various instrumental timbres.
- b. Evaluate a performance by comparing it to similar or exemplary models.

Evaluate music performances and compositions using multiple criteria. (CA, A)

Advanced:

- a. Describe the type of compositions performed on given recordings or of live music performance examples.
- b. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feelings and emotions.

5. Demonstrate understanding of music notation and symbols by reading and performing music. (CP, CA, A)

Proficient:

- a. Interpret music notation, including articulation and dynamic markings.
- b. Translate music notation into appropriate instrumental sound.
- c. Play and count rhythm patterns and corresponding rests.

Demonstrate the ability to read a full score by describing how the elements of music are used. (CP, CA)

Advanced:

- a. Read music that contains technical demands, expanded ranges, and interpretive requirements.
- b. Determine aurally and visually the properties and function of the musical elements in specified pieces.

6. Understand the role and function of music and musicians in various cultures, times, and places. (CA, HC)

Proficient:

- a. Demonstrate knowledge of a variety of compositional styles and periods.
- b. Evaluate the musical and expressive elements in compositions of various historical periods.

Evaluate the relationship of instrumental music and musicians in various cultures, times, and places. (CA, HC, A)

Advanced:

- a. Determine aurally and visually the individual characteristics and stylistic features that identify a musical composition of a historical period.
- b. Identify and explain the stylistic features of a given musical work that serves to define its aesthetic qualities and its historical and cultural context.

7. Interpret the value of a musical work based on one's beliefs about the art form. (A)

Proficient:

- a. Respond to the feelings experienced when listening to or performing a musical selection and justify or explain responses.
- b. Understand how music can communicate ideas suggesting events, feelings, moods, or images and how these ideas are related.

Evaluate selected musical works in terms of aesthetic qualities. (A)

Advanced:

- a. Interpret the varied uses of the elements of music and expressive devices appropriate to a given musical performance.
- b. Describe how music can communicate a variety of moods and feelings and how responses vary based upon individual perspectives.

8. Explain ways that music interrelates with the other arts and other subject areas. (CA, HC, C)

Proficient:

- a. Compare the uses of characteristic elements, artistic processes, and organizational principles among the arts from different historical periods and cultures.
- b. Know ways that current technology affects music education and the music industry.

Assess the roles of music and musicians in relation to the arts and other subject areas. (CA, C)

Advanced:

- a. Research various careers in music and requirements needed to obtain and be successful in a chosen musical profession.
- b. Explain how music can enhance visual art, dance, and drama in distinctive ways.

9. Examine the role of instrumental music in everyday life. (C)

Proficient:

- a. Understand how music affects one's quality of life.
- b. Explain practical applications of instrumental music in daily activity.

Evaluate the role of instrumental music in lifelong learning. (C)

Advanced:

- a. Explain the characteristics inherent in music making that would enhance lifelong learning experiences.
- b. Identify opportunities available in the community for instrumental musicians.

High School Band (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Proficient Students play exercises that develop concepts of balance/blend, flexibility, and control.	Teacher/peer performance evaluation
1	b	Advanced Students play warm-up exercises demonstrating the complete range of the instrument.	Student created audiotape and teacher feedback using prescribed criteria
2	a	Proficient Students compose and perform an original melody played in three different styles (e.g., march, song, swing).	Teacher observation
2	b	Advanced Students use the pentatonic scale to provide an example of improvisational technique.	Teacher Observation
3	a	Proficient Students will warm-up on rhythm patterns selected from the literature being studied.	Written exam
3	a	Advanced Students create a worksheet with stylistic characteristics of period in which the literature was composed.	Evaluation of worksheet
4	a	Proficient Students discuss the harmonic structure of literature being studied in terms of instrumental timbre.	Teacher observation
4	a	Advanced Students listen to recordings of a march and compare the style to a chorale.	Teacher/student performance assessment
5	a	Proficient Students play different articulations and dynamics during warm-up exercises.	Rubric
5	a	Advanced Students differentiate, label the basic elements color-coded score.	Teacher observation and evaluation of student responses
6	a	Proficient Students listen to recordings of different selections to compare compositional styles and periods.	Evaluate by using a checklist

High School Band (Proficient and Advanced)

6	a	Advanced Students listen to recordings and review highlighted scores to aid in determining the different characteristics and styles.	Teacher/peer observation
7	a	Proficient Students express the feelings created when listening to a musical selection.	Teacher or student-created rating scale
7	a	Advanced Using the developed form, students evaluate his/her own performance and correlate the evaluation with the teacher's evaluation.	Teacher observation
8	b	Proficient Students discuss how meter in poetry is similar to meter in music	Students determine if the timpani is properly tuned by listening for a matching sound
8	a	Advanced Students select a musical career from a teacher-compiled list. Students do a research paper on the career and its requirements matching Schools of Music that best meet the requirements of the specific career. Students report findings to class.	Teacher rubric Teacher observation of report
9	b	Proficient Students discuss types of music used in various environments (e.g., sporting events, dentist's office).	Teacher evaluates and responds to student answers
9	a	Advanced Students identify social skills associated with learning and performing music.	Teacher observation
	b	Students invite a local/professional musician from the local community to discuss the impact music's life long learning had on his/her life. Prior to the visit, students compose a list of possible interview questions to ask the artist. Through verbal assessment, students finalize which questions would be the best to use as a starting point for their discussion with the artist.	Teacher observation of student/artist discussion

High School Instrumental Ensemble (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Proficient Students perform grade level appropriate literature that requires expressive qualities.	Student performance skill inventory
1	a	Advanced Teacher selects a piece from the Classical period. The students perform the piece, presenting in their performance the indicators of interpretation that are characteristic of this period.	Teacher will assess through the use of a student performance skill inventory.
2	b	Proficient Students perform scales/rudiments in different styles and articulations.	Teacher observation with appropriate feedback
2	a	Advanced Student compose an arrangement of a given melody.	Rubric of prescribed criteria applied to the composition
3	b	Proficient Students apply appropriate articulation when given a specified style.	Teacher observation with appropriate feedback
3	a	Advanced Students listen to exemplary recordings of different periods and describe the considerations that a performer would encounter.	Written quiz.
4	a	Proficient Students listen to recordings and identify the type of ensemble and the instruments performing.	Written evaluation
4	a	Advanced Students listen to a march, such as <i>Stars and Stripes</i> , highlighting the elements that make this piece a march.	Written evaluation
5	a	Proficient Students review teacher provided worksheet with the musical terms, articulation, and dynamic markings that are specific to the piece being studied. Students will perform the assigned piece accurately.	Student performance assessment
5	a	Advanced Students label the basic elements of a teacher provided score.	Evaluation through the use of a rubric

High School Instrumental Ensemble (Proficient and Advanced)

6	a	<p>Proficient Students describe the intended purpose or function of a given piece of music.</p>	Written evaluation
6	a	<p>Advanced Teacher provide students the historical and cultural background of a given piece of music and discuss the significance.</p>	Written evaluation
7	a	<p>Proficient Students listen to recorded and/or live performances of a given musical work and discuss how the combination of musical elements creates unique qualities that set a certain style or genre apart.</p>	Inventory checklist
7	b	<p>Advanced Students perform or listen to Boysen's <i>I Am</i> as compared to Finlayson's <i>Early English Suite</i> and discuss individual reactions to each.</p>	Teacher-provided questionnaire
8	a,b	<p>Proficient Students compared the sounds from John Cage's work to visual imagery and sounds created by artists from the Dadaist movement. Students discuss how DaDa artists might have influenced Cage. Students discuss how technology from these artists' times influence the sounds and visual imagery they created. Students make a list of technological devices of today and discuss ways they could be used to create sounds unique to today. Students discuss their findings. Using a web site on John Cage (http://www.artandculture.com) students research to find other visual and performing artists who have been influenced by the work of John Cage. Students report their findings. Students working in groups use technological devices discussed earlier to create a short musical piece of their own based on given elements from the teacher. Students perform their works for the group.</p>	Teacher observation Rubric for performance piece
8	b	<p>Advanced Students analyze examples of musicals, operas, and ballets where the performer interprets the story through music. Students prepare an essay explaining how music enhances the communication of the story.</p>	Rubric describing essay criteria
9	a	<p>Proficient Students read memoirs of a famous instrumentalist and discuss in groups the skills that are acquired in instrumental music such as, self-discipline, goal setting, teamwork, loyalty, and commitment.</p>	Teacher/peer observation and feedback

High School Instrumental Ensemble (Proficient and Advanced)

9	a	Advanced Students brainstorm ways that important events are positively affected by music. Students predict ways in which their performances may improve the quality of life of their audience, creating a chart.	Teacher evaluation of chart
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High School Strings, Proficient and Advanced

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	<p>Proficient</p> <p>Students play exercises that develop concepts of balance/blend, flexibility, and control, such as drawing the bow on a string parallel to the bridge in a given rhythm pattern.</p>	Teacher and student evaluation of performed exercises
1	a	<p>Advanced</p> <p>Students produce a solid, balanced ensemble sound. Students, as an ensemble, draw the bow on a string parallel to the bridge, varying the length of bow used and the part of the bow used.</p>	Teacher and student evaluation of performed exercises
2	a	<p>Proficient</p> <p>Teacher demonstrates an original melody played in three different styles (e.g., march, swing, song). Students play pieces written in ternary form, such as <i>Skater's Waltz</i> by Strauss.</p>	Teacher evaluation of student performance
2	b	<p>Advanced</p> <p>Students distinguish the components of musical form by analyzing a specific form, such as minuets and written reports. Students improvise an original melody in the style of a minuet.</p>	Teacher evaluation of written and oral report
3	a	<p>Proficient</p> <p>Students will warm up, as a group, by playing rhythm patterns selected from a specific style or genre being studied.</p>	Student evaluation of performed exercise
3	b	<p>Advanced</p> <p>Students listen to music from selected periods and styles, such as Baroque, Classical, and romantic, identifying the styles, describing response to the music, and critiquing the music using student-created criteria.</p>	Teacher evaluation of student-created criteria and responses
4	a	<p>Proficient</p> <p>Students will play, as a group, all possible bowing articulations on open strings.</p>	Teacher evaluation of student performance
4	a	<p>Advanced</p> <p>Students will listen to isolated parts of a piece to determine the harmonic importance of each part. Students discuss the harmonic structure in terms of instrumental timbre.</p>	Teacher evaluation of student-created criteria and responses
5	a	<p>Proficient</p> <p>Students play different articulations and dynamics during warm-up exercises, such as playing rhythmic patterns and altering accents on given beats.</p>	Teacher observation

High School Strings, Proficient and Advanced

5	b	Advanced Students recognize natural and contrived accents and then respond appropriately to them. Students play rhythmic patterns, altering accents on given beats.	Teacher observation
6	a	Proficient Students listen to several recordings of various styles and periods, comparing compositions and presenting their findings.	Student and teacher evaluation of presentations
6	a	Advanced Students research and present findings on their exposure to string music performance outlets.	Teacher evaluation of presentations
7	a	Proficient Students respond to a variety of musical selections by expressing the feelings and emotions evoked while listening to those selections. Students discuss their emotional reactions to music used in various environments.	Teacher evaluation of discussion
7	a	Advanced Students listen to teacher selected pieces (e.g., Vivaldi's <i>Four Seasons</i>). Students list the various elements of music found in each piece and describe how these elements and expressive devices are used to communicate the various descriptive feelings evoked by each selection.	Teacher evaluation of discussion
8	b	Proficient Students will listen to various selections of string music, clapping rhythmic patterns, altering accents on given beats. Students read aloud and listen to various selections of poetry, clapping rhythmic patterns. Students discuss how meter in poetry is similar to meter in music.	Teacher observation of exercise and discussion
8	b	Advanced Students compare the way composers compose music to express a feeling or emotion to the way artists use color and line and authors use words and punctuation to elicit a response. Connections between all art forms will be made.	Teacher evaluation of discussion
9	b	Proficient Students discuss types of music used in various environments, such as sporting events and dentists' offices, how musical elements are used to evoke different responses, and the impact on individuals in those settings.	Teacher evaluation of discussion

High School Strings, Proficient and Advanced

9	b	Advanced Students will identify and interview string musicians in their community to identify the musical opportunities available in the locality. Students report findings to class.	Teacher evaluation of report
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High School Performing Arts Special Course, Instrumental (Proficient and Advanced)

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	<p>Proficient Students perform in groups or individually using resources appropriate to their skill level.</p>	<p>Teacher/peer observation and feedback</p>
1	a	<p>Advanced Students perform musical selections that provide an opportunity for students to experience different timbres and tonality.</p>	<p>Use a questionnaire to synthesize opinions and provide appropriate feedback</p>
2	a	<p>Proficient Students compose a melody with the chordal accompaniment provided by the teacher.</p>	<p>Teacher provided questionnaire</p>
2	b	<p>Advanced Students write or perform the melody from a familiar piece such as <i>Twinkle, Twinkle Little Star</i> in a swing style or march style.</p>	<p>The teacher will provide appropriate feedback through the use of a rubric</p>
3	a	<p>Proficient Students listen to recordings of exemplary quality of various styles.</p>	<p>Teacher/peer observation and feedback</p>
3	a	<p>Advanced Students perform selections from a specific time period or style using the appropriate and unique performance requirements.</p>	<p>Teacher/peer observation</p>
4	a	<p>Proficient Teacher provides a checklist of elements for students to listen for while listening to live or recorded performances.</p>	<p>Use a rubric to assess their progress</p>
4	a	<p>Advanced Students justify their opinions of live and recorded performances on a critique worksheet. Opinions should be limited to the basic elements of music and interpretative decisions and should be supported by knowledge of performance standards, of the period within which the selection was composed.</p>	<p>Teacher review of worksheet and discussion of feedback</p>
5	a	<p>Proficient Teacher provides a musical selection as a worksheet for students to use in labeling basic symbols and notation.</p>	<p>Teacher review of worksheet discussion of feedback</p>

High School Performing Arts Special Course, Instrumental (Proficient and Advanced)

5	a	Advanced Teacher provides students with a full score and recording. The students color code the elements found within the score. The teacher could also provide a checklist for items that should be labeled.	Teacher-created rubric and discussion of feedback
6	a	Proficient Teacher provides the historical and cultural background of a given piece of music and lead student discussion of the significance.	Written evaluation
6	a	Advanced Students research the historical and cultural background of a given piece of music and compare to a classic piece of art, dance, or literature from the same background.	Written evaluation
7	a	Proficient Students listen to recorded and/or live performances of a given musical work and discuss how the combination of musical elements creates unique qualities that set a certain style or genre apart.	Inventory checklist
7	a	Advanced Students perform or listen to a classical piece such as, Barber's <i>Adagio for Strings</i> as compared to a current pop tune and discuss their immediate reaction to the music. Discuss what elements within the music caused these reactions.	Inventory checklist
8	a	Proficient Students discuss the similarities of phrasing in music and sentence flow in literature.	Teacher observation
	b	Students discuss the impact that music has when used with technology, especially its commercial uses.	Prompts for essay response and evaluation of essay
8	b	Advanced Students create a historical timeline (e.g. Gothic, Renaissance, Baroque, etc.) of major artistic and musical developments relating influences and enhancements music has had on the other art forms (visual art, dance and drama).	Written evaluation

High School Performing Arts Special Course, Instrumental (Proficient and Advanced)

9	a	<p>Proficient After hearing from a local musical artist on opportunities available in music, students will interview a local musician or an individual within their community who has been involved in music on how music has impacted their life.</p>	<p>Teacher evaluation of interviews and discussion of feedback</p>
9	a	<p>Advanced Students discuss the development of community adult performing groups (community choruses, community bands) and the professional makeup of these groups. Students survey members of the community as to their musical background, establishing the percentage of adults who continue to be involved in musical activity within their community.</p>	<p>Teacher/peer observation and feedback</p>

MUSIC

HIGH SCHOOL KEYBOARD

Description of Program of Study:

The High School Keyboard framework is designed to assist teachers in developing a keyboard music curriculum for students in grades 9-12. The competencies and strategies are closely related to the high school general music framework. Individual schools or school districts make decisions about when students begin keyboard study. At the high school level students may have considerable experience playing keyboard instruments, or they may have no experience at all. It is probable that a plan of instruction will need to be developed for individual students based on assessments administered at the beginning of the course. Where possible, keyboard technology applications should be explored. Competencies in this framework apply to students who have had some exposure to playing keyboard and are not designed for specific grade levels. This program of study is to be used in developing music curriculum for high school students in the following:

High School Keyboard

The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

HIGH SCHOOL KEYBOARD

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform a variety of keyboard solos or duets. (CP)

- a. Perform repertoire that includes treble/bass clef, using both hands.
- b. Demonstrate proper use of fingering and hand placement on the keys.
- c. Know the functions of the three pedals on an acoustic piano.

2. Create and perform keyboard arrangements using a variety of music elements. (CP, CA)

- a. Create a keyboard arrangement of a familiar melody by writing a bass line and harmony parts.
- b. Improvise a keyboard accompaniment by reading chord symbols and a melody.
- c. Create an original 16-bar keyboard composition with two contrasting phrases.

3. Listen to, analyze, and evaluate music in a variety of forms and styles. (CP, CA)

- a. Analyze keyboard music by listening for specific elements: rhythm, melody, harmony, form, style, genre, and expression.
- b. Evaluate musical expression and performance by employing an appropriate music vocabulary.

4. Analyze keyboard performances by using critical thinking and listening skills. (CA)

- a. Evaluate keyboard compositions and performances using prescribed criteria.
- b. Evaluate keyboard performances in terms of aesthetic qualities.

5. Demonstrate understanding of music notation and symbols by reading and performing keyboard music. (CP, CA)

- a. Demonstrate knowledge of music notation by sight-reading music in treble and bass clef.
- b. Interpret content of keyboard music scores in terms of mood, dynamics, tempo, and articulation.

6. Analyze forms and subject matter in music that recur across cultures, times, and places. (HC, CA)

- a. Understand the development of keyboard music from antiquity through the twentieth century.
- b. Evaluate the various functions of keyboard music in cultures, times, and places.

7. Interpret the value of a musical work in terms of aesthetic qualities. (A, CA)

- a. Evaluate the artistic merit of specified musical works by comparing them to exemplary models.
- b. Establish criteria for evaluating the quality and effectiveness of keyboard compositions or performances.

8. Analyze the relationship of content in keyboard music to other arts and other subjects. (C, CA)

- a. Compare the expressive qualities of music with those of other artistic endeavors.
- b. Identify the correlation between organizing principles such as repetition and contrast, in music with those of other arts and other subjects.

9. Analyze the contributions of musicians and the music industry to individuals and communities. (C, CA)

- a. Analyze the impact of technology on keyboard music in today's culture.
- b. Research roles and contributions of well-known keyboard musicians, their influence on the art form and on the public.
- c. Research copyright and performance rights laws.

Music, High School Keyboard

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a.	Students perform scales using correct fingerings in at least three major and minor keys.	Teacher observation
2	b	Students create an arrangement of <i>America</i> that includes a chord accompaniment for one verse with melody in the right hand, and one verse with melody in the left hand.	Teacher observation or student/peer assessment
3	a	Students identify each theme entrance in a piano composition written in rondo form.	Teacher observes students responses
4	b	Teacher creates a checklist for adjudicating the expressive nature of a piano solo performance. Students play for one another and score the performance based on the checklist.	Peer assessment; student and teacher evaluation of checklists
5	a	Students work in pairs to sight-read teacher selected compositions. One student plays while the other student reads and listens. The pairs take turns as players or listeners.	Students evaluation of rhythmic and melodic accuracy of the performance
6	b	Students listen to three examples of American secular music repertoire, for example: folk songs, singing games, and popular music. The students guess an approximate date for the composition, and defend their choice by describing elements of music composed during that period.	Teacher observation of student responses
7	a	Students listen to a Duke Ellington keyboard performance of <i>Sophisticated Lady</i> or <i>Mood Indigo</i> . They determine why the selection has become known as a jazz standard.	Teacher observation of student responses
8	a	Students look at a color reproduction of Van Gogh's <i>Starry Night</i> , and compare elements of expression used by the artist to the music elements used by composer, John Williams, in his <i>Star Wars</i> movie theme.	Teacher observation of student discussion
9	b	Students interview people who play keyboard instruments (acoustic or electronic) and receive payment for doing so (e.g., church musician, piano teacher, school music teacher, or accompanist or studio musician). Teacher facilitates student discussion.	Teacher observation of student discussion

MUSIC
HIGH SCHOOL
SMALL GROUP JAZZ IMPROVISATION
(Proficient and Advanced)

DESCRIPTION OF PROGRAM OF STUDY:

This course is intended for high school music students electing to study improvisation through the medium of jazz. The small group ensemble may include instrumental, keyboard, and/or vocal performers. The framework for this course fosters developing knowledge of jazz improvisation as a performance skill.

Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters. This program of study is to be used in developing music curriculum for high school students in the following:

High School Small Group Jazz Improvisation

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC
HIGH SCHOOL
SMALL GROUP JAZZ IMPROVISATION
(Proficient and Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform in choral or instrumental jazz ensembles of varying sizes and descriptions. (CP)

Proficient :

- a. Practice playing and/or singing major and minor scales and modes.
- b. Improvise melodies within selected jazz repertoire.
- c. Perform selected choral and/or instrumental jazz ensemble repertoire.

Perform works of music that include combinations of instruments and voices. (CP)

Advanced:

- a. Sing or play improvised jazz solos with performers in an ensemble.
- b. Improvise solos in selected jazz ensemble repertoire.

2. Create and perform jazz arrangements using a variety of music elements. (CP)

Proficient:

- a. Create jazz arrangements by adding improvised solos to selected ensemble repertoire.
- b. Vary performances of selected repertoire by altering tempo and dynamics.

Create and perform original music and arrangements in a variety of forms, styles, and genres. (CP, HC)

Advanced:

- a. Create original music in 12-bar blues form incorporating improvised solos.
- b. Improvise solos in a variety of jazz styles (e.g., swing, jazz-rock, Dixieland, blues, Latin) in selected repertoire.

3. Listen to, analyze, and evaluate music in a variety of forms and styles. (CA, HC)

Proficient:

- a. Listen to and analyze examples of improvisation in various jazz styles.
- b. Listen to and analyze improvisation styles of significant jazz artists.

Analyze and interpret music of various historic periods, forms, and styles. (CP, CA, HC)

Advanced:

- a. Listen to and analyze wide variety of recordings featuring jazz soloists and ensembles.
- b. Describe and/or demonstrate the use of music elements in a variety of jazz periods, forms, and styles.
- c. Interpret jazz standards by arranging and/or improvising selected music in particular styles (e.g., swing, blues, Dixieland, etc).

4. Analyze music performances by using critical thinking and listening skills. (CA)

Proficient:

- a. Recognize the correlation of keys, scales, and chords to jazz improvisation.
- b. Listen to and analyze bass lines and chord harmonies from a variety of jazz repertoire.

Evaluate the quality of music performances and compositions using multiple criteria. (CA, HC)

Advanced:

- a. Listen to and analyze the relationship between improvised solos and the melodic and harmonic structure of recorded jazz examples.
- b. Develop and apply criteria to evaluate jazz performances, compositions, and arrangements.

5. Demonstrate understanding of music notation and symbols by reading and performing music. (CP, CA)

Proficient:

- a. Perform improvised solos in standard meters and in major and minor keys by reading jazz scores.
- b. Read and/or interpret standard chord symbols that function as the basis for jazz improvisation.

Demonstrate the ability to read a full score by describing how the elements of music are used. (CP, CA)

Advanced:

- a. Read, analyze, and interpret melodic and harmonic relationships in jazz scores.
- b. Describe composition devices that distinguish jazz scores from other music genres.

6. Analyze forms and subject matter in music that recur across cultures, times, and places. (HC, C)

Proficient:

- a. Analyze similarities between events in U. S. history and milestones of jazz history.
- b. Compare the subject matter of blues songs with topics in poetry and literature in various cultures and historical periods.

Assess the impact of music and musicians of various cultures, times, and places on society today. (HC, C)

Advanced:

- a. Assess the role of individuals and/or cultures that influenced the development of jazz.
- b. Know events and trends in U. S. history and culture that influenced the designation of jazz as an American art form.
- c. Examine the influence of jazz on composers in the 20th and 21st Century.

7. Interpret the value of a musical work in terms of aesthetic qualities. (CA, A)

Proficient:

- a. Analyze performance practices that contribute to the success of jazz artists or performing groups.
- b. Compare and contrast the lasting value of works in the jazz idiom.
- c. Determine the characteristics of jazz that led to its designation as an original American art form.

Evaluate selected musical works in terms of aesthetic qualities. (CA, A)

Advanced:

- a. Assess the role of improvised solos in determining the musical success of selected works of jazz.
- b. Establish criteria to evaluate the artistic success of jazz performances.
- c. Analyze the qualities of jazz performances that enable them to endure over time.

8. Analyze the relationship of content in music to other arts and other subjects. (HC, C)

Proficient:

- a. Recognize the importance of creativity in jazz music compared to creativity in drama, visual art, or dance.
- b. Relate historic developments in jazz with concurrent artistic, social, cultural, and political developments in America.

Integrate knowledge of music with knowledge in the other arts and other subjects. (HC, C)

Advanced:

- a. Assess the influence of jazz on 20th Century visual and performing artists and art forms.
- b. Compare the role of creativity in jazz to the role of creativity in other disciplines such as literature or science.

9. Analyze contributions of musicians and the music industry to individuals and communities. (C)

Proficient:

- a. Evaluate the impact of jazz and jazz musicians on the recording industry and the music industry.
- b. Analyze the influence of jazz and jazz musicians on race relations in the U.S.

Evaluate the role of music as a lifelong career or avocation. (C)

Advanced:

- a. Research employment opportunities for jazz musicians in the local or regional community.
- b. Determine the education, experience, and training requirements for musicians who pursue careers in jazz performance or the music industry.

High School Small Group Jazz Improvisation

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	Proficient Students play or sing a D minor scale, ascending and descending, using rhythmic accents to match various jazz rhythm idioms. (e.g., swinging eighth notes, drag triplets).	Teacher and/or peer observation
1	a	Advanced Students improvise a solo based on a jazz standard such as Duke Ellington's <i>Satin Doll</i> , while other ensemble members perform the harmonic changes.	Teacher and/or peer observation
2	a	Proficient Students create and perform a new arrangement of existing repertoire by adding improvised solos.	Teacher observation and feedback to individual performers
2	a	Advanced Rhythm players establish a harmonic accompaniment for 4, 8, or 12-bar improvised blues solos.	Teacher and/or peer observation
3	a	Proficient Teacher leads a student discussion distinguishing between the performance of eighth notes in ragtime music and swing era jazz. Student responses indicate that eighth notes are executed evenly in ragtime, unevenly in swing.	Teacher evaluation of student discussion
3	a	Advanced Students listen to and analyze recordings of improvised saxophone solos by artists such as Stan Getz and Kenny G.	Teacher observation of student analysis
4	b	Proficient Students compare the bass line of a Dixieland ensemble to a post-1950 jazz combo.	Teacher observation of student analysis
4	a	Advanced Students use an adjudication sheet intended for jazz ensemble competitions to determine criteria for evaluating jazz performances or recordings.	Teacher evaluation of student-developed criteria
5	a	Proficient Students use a lead sheet or a guitar/keyboard part from original or published music as a basis for developing improvised solos.	Teacher and/or peer feedback on student performance

High School Small Group Jazz Improvisation

5	b	Advanced Students will compare and describe the differences between a published score for a jazz ensemble and a choral octavo score or a band score.	Teacher and student observation
6	b	Proficient Students listen to various recordings of blues songs and identify themes or topics suggested by the words. The themes or topics in the songs are compared to themes in literature and poetry.	Teacher observation
6	a	Advanced Students listen to recordings of Louis Armstrong and discuss why he is sometimes described as a jazz legend in context of his life's work	Teacher evaluation of student discussion
7	b	Proficient Students learn the melody of <i>I Got Rhythm</i> by Gershwin and conduct an internet search to determine when the tune was composed, how many different arrangements have been written, and the names of different artists who have performed or recorded the tune.	Teacher observation of student lists and follow-up discussion
7	b	Advanced Students listen to a recording such as Oscar Peterson's <i>Live at Montreaux</i> . After discussing elements of the improvised solos in one selection, students list criteria (e.g., artist's creative ideas, musical connection or communication with other performers, audience response) of successful performances.	Teacher evaluation of student discussion and criteria
8	a	Proficient Students attend an exhibit of 20th Century art or view examples from a book or selected images found on the internet. Compare the creative expression in a jazz solo to the ways creative ideas are expressed in visual artworks.	Teacher observation of student discussion and comparisons
8	a	Advanced Students develop hypotheses about the importance of creativity in the field of science. Compare the hypotheses for science to the role of creativity in jazz.	Teacher observation of student hypotheses and discussion
9	b	Proficient Students discuss the racial make-up of various historic jazz ensembles and compare this to trends in American society at the time the ensembles performed.	Teacher observation of student discussion

High School Small Group Jazz Improvisation

9	b	Advanced Students visit or phone a recording studio, a private studio, or a music store to interview professional musicians or workers in the music industry. Interview individuals to determine the credentials necessary for a career in jazz performance or the music industry.	Teacher evaluation of student interviews and discussion
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HIGH SCHOOL THEORY AND HARMONY/LITERATURE

DESCRIPTION OF PROGRAM OF STUDY:

High school students in grades 9-12 electing to study Music Theory and Harmony/Literature are seeking a deeper knowledge of the discipline of music than performance courses alone generally offer. These students may desire to pursue music as a career or to continue serious music study after completing high school. Teachers are encouraged to incorporate music technology applications into instruction and to include the student's performance knowledge and skill into an integrated survey of music theory and literature.

This course examines the basic elements of Music Theory and Music Literature. Previous keyboard, choral, or instrumental music performing experience is a prerequisite for admission into this course. The analytical study of scales, keys, chords, and composition elements complements other high school music performance courses. A survey of music literature will broaden student knowledge of music as an art form, and will aid understanding of the connection between music theory and music literature.

This program of study is to be used in developing music curriculum for high school students in the following:

High School Music Theory and Harmony/Literature

Teachers are encouraged to select and implement unit topics, repertoire, teaching strategies, performance practices, and assessments that will enable students to meet the competencies stated for each level. Sample strategies and assessments are given for each competency. The benchmark chart in the Music Introduction section establishes the progression of instruction for each goal area through grade clusters.

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

MUSIC

HIGH SCHOOL

THEORY AND HARMONY/LITERATURE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Perform in choral or instrumental ensembles of varying sizes and descriptions. (CP)

- a. Sing major and minor (melodic and harmonic) scales in a variety of keys using *solfege*, letter names or numbers.
- b. Sing and/or play I, IV, V, and V^7 chords as intervals (e.g., do-mi-sol-mi-do; f-a-c-a-f; or 1-3-5-7-5-3-1) in selected major and minor keys.
- c. Combine voices and/or instruments to perform selected music examples in unison, two-part, three-part, and four-part harmony.
- d. Sing and/or play music selected from a variety of solo or ensemble repertoire.

2. Create and perform arrangements using a variety of music elements. (CP)

- a. Compose and perform (sing and/or play) an original melody with a given chord accompaniment.
- b. Play or sing an original melody that includes repetition and contrast.
- c. Improvise harmony for a selected melody by singing or playing in thirds or sixths.
- d. Create arrangements by varying the rhythm, articulation, instrumentation, or accompaniment of selected works of music.
- e. Write original compositions for voices and/or instruments using teacher-specified criteria.

3. Listen to, analyze, and evaluate music in a variety of forms and styles. (CA)

- a. Listen to recorded music samples to determine the form or style of selected repertoire and relate it to a specific genre or culture.
- b. Identify individual voice parts or groups (e.g., soprano, children's choir, male chorus, duet, adult choir) heard in selected solo or ensemble examples.
- c. Recognize and label the form of various music selections (e.g., canon, theme and variations, call-response, strophic song, verse-refrain, AB, ABA).

- d. Discriminate and specify differences among a wide variety of music genres (e.g., Classical, 20th Century, opera, instrumental, vocal, electronic, etc.) and styles (e.g., folk, sacred, secular, jazz, popular, ethnic).

4. Analyze music performances by using critical thinking and listening skills. (CA)

- a. Determine the date and place of origin of selected works of music based on the musical characteristics of the example.
- b. Compare and contrast separate performances of selected works of music.
- c. Describe characteristics of various music forms (e.g., chorale, fugue, sonata allegro, rondo, theme and variation, blues, etc.)
- d. Discriminate between intervals that move by step, skip, or leap.
- e. Analyze important harmonic events in music (e.g., cadences, key change, modulation, tonic/dominant chord relationships) when listening to selected instrumental or choral examples.
- f. Describe the musical devices composers use to convey mood and/or emotion in selected examples of music.

5. Demonstrate understanding of music notation and symbols by reading and performing music. (CA)

- a. Sight-read by singing or play melodies in a variety of major/minor keys and modes in treble and bass clef.
- b. Define, interpret, and perform rhythmic, melodic, and harmonic symbols of staff notation.
- c. Define, interpret, and perform meter signatures, tempo markings, and dynamic markings that are incorporated into music scores.
- d. Write melodies, bass lines, and inner parts as dictated from selections using basic chord progressions and limited non-harmonic tones.
- e. Interpret, demonstrate, or describe conducting gestures that assist performers in reading and performing music scores.

6. Analyze forms and subject matter in music that recur across cultures, times, and places. (HC)

- a. Compare and contrast music scores or performances of music written by well-known composers from major historic periods of classical music (e.g., Renaissance, Baroque, Classical, Romantic, early/late 20th Century).
- b. Integrate the study of music literature across cultures, times, and places through the use of universal themes (e.g., celebrations, lullabies, sacred or secular music).
- c. Compare the lives and works of composers of today with those of other times and places.
- d. Examine the role of music in the lives of people from a wide variety of cultures, times, and places.

7. Interpret the value of a musical work in terms of aesthetic qualities. (A)

- a. Establish criteria for evaluating works of music based on knowledge of music elements, performance practice, and individual beliefs about music.
- b. Examine works of music that have endured over time to determine qualities they share in common.
- c. Research and/or describe the meaning or message communicated by selected works of music.

8. Analyze the relationship of content in music to other arts and other subjects (C)

- a. Examine developments in music theory and literature that correlate with events in world history or American history.
- b. Discover relationships between sound in music and scientific study of sound.
- c. Investigate similarities between tone color in music and the color palette used by visual artists.
- d. Evaluate the relationship of music to the disciplines of dance and drama.

9. Analyze contributions of musicians and the music industry to individuals and communities. (C)

- a. Identify music performance and audience opportunities in the local community.
- b. Identify sources (e.g., libraries, education institutions, retail outlets, performing arts centers, performers) in the local community or region and on the Internet for pursuing a personal interest in music theory and music literature.
- c. Determine the importance of music in the lives of family members, friends, and/or members of the community.
- d. Evaluate the use of technology as a lifelong music-learning resource.

High School Theory and Harmony/Literature

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	c	Divide students into two groups. One group will sing the melody to a familiar song. The other group will sing or play chord roots to accompany the song.	Teacher observation of student success in group participation
2	e	Students arrange an accompaniment that incorporates I, IV, and V chords into a familiar 16-measure song such as <i>Twinkle, Twinkle, Little Star</i> . Divide the class into sections to sing the arrangement.	Teacher observation or student arranger self-assessment
3	a	Students listen to Benjamin Britten's <i>Young Person's Guide to the Orchestra</i> . Students list names of instruments (ex. flute, French horn, etc.) and instrument sections (ex. brass, percussion, etc.) on a piece of paper.	Students self assess based on outline prepared by the teacher
4	f	Students listen to a selection such as <i>Olympic Fanfare</i> , by Leo Arnaud and discuss the use of music elements and choice of instruments the composer incorporates to create a sense of pageantry in the music.	Teacher observation of student discussion
5	a	Individual students sight-read major or minor selections, or modal examples of teacher-selected repertoire.	Teacher and peer evaluation of sight-singing accuracy
6	a	Students compare and contrast separate performances of Bach's <i>Fugue in D Minor</i> played on an organ and on a synthesizer.	Teacher observes student ability to identify differences in the timbre of the two instruments
7	b	Students listen to and analyze music examples such as a love duet from <i>La Boheme</i> and a love duet from it's 20 th Century Broadway counterpart, <i>Rent</i> . Discuss the musical elements of a love song written in two different centuries.	Teacher observes student ability to identify common or dissimilar music elements in the selected works
8	b	Students listen to a recording of <i>Claire de Lune</i> by Debussy, an impressionist composer. Compare ways that painters (such as Monet, Renoir, or Degas) and ballet dancing of that era approached their work with elements heard in Debussy's piece.	Teacher observation of student discussion. Can students correlate the color in the music with the light and color in the paintings?

High School Theory and Harmony/Literature

9	d	Students keep a daily journal documenting their experiences using music and technology such as playing an electronic keyboard, downloading music from the internet, etc., for one week. Students compare reports.	Teacher and peer observation of journal writing Teacher and peer evaluation of student reports.
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LITERATURE CONNECTIONS

MUSIC

The *Literature Connections* section is designed to serve as a guide and first-stop source for making cross-curricular connections. The titles are not extensive and other books should be used in the classroom.

Kindergarten through Fourth Grade

- Aylesworth, Jim THE COMPLETED HICKORY, DICKORY DOCK. New York: Macmillan Publishing Co., 1994. Illustrated by Eileen Christelow. Recounts the antics of a young mouse each hour after the clock strikes one.
- Demi THE FIREBIRD. New York: Henry Holt, 1994. This Russian fairy tale is lavishly illustrated in bright colors and gold; a suitable companion for Stravinsky's ballet.
- Ellwand, David TEN IN THE BED. New York: Handprint Books, 2002. A counting book.
- Goode, Diane SILLY STORIES AND SONGS. New York: Dutton Children's Books, 1992. This collection of stories and songs from numerous cultures includes notes about story sources.
- Hays, Michael ABIYOYO. New York: Simon and Schuster, 1994. A story-song based on a South African lullaby and folk story. A Reading Rainbow Book.
- Kalman, Bobbie BALLET SCHOOL. New York: Crabtree Press, 1994. Describes what it is like to study ballet at the National Ballet School in Canada from living at the school to getting ready for a performance.
- Kellogg, Steven YANKEE DOODLE. New York: Simon & Schuster, 1996. The illustrator uses the multiple verses of the original Revolutionary War song to relate history. Facts supporting the text are included.
- Kovalski, Maryann THE WHEELS ON THE BUS. New York: Little Brown and Co., 1987. A book to sing. While a grandmother and grandchildren wait for a bus, they sing the title song with such gusto they miss the bus.

Middle School

- Baeza, Silvia P. MUSIC & DANCE. Vero Beach, FL: Rourke Publications, Inc., 1995. Latino life, music, history, and criticism.
- Bennett, William J. THE BOOK OF VIRTUES. New York: Simon & Schuster, 1993. This rich collection of stories provides numerous connections to literature and music.
- Geis, Jacqueline WHERE THE BUFFALO ROAM. Nashville: Ideals Children's Books, 1992. An illustrated version of *Home on the Range* with connections to wildlife and landscapes of the American southwest.
- Guthrie, Woody THIS LAND IS YOUR LAND. New York: Little, Brown and Co., 1998. The folksong writer's well-known music is lavishly illustrated by artist Kathy Jakobsen; introduction by Pete Seeger.
- Mitchell, Barbara AMERICA, I HEAR YOU. Minneapolis: Carolrhoda Books, Inc., 1987. A biography of the American composer, George Gershwin.
- Roalf, Peggy LOOKING AT PAINTINGS: MUSICIANS. New York: Hyperion Books for Children, 1993. Painters have depicted musicians for more than two thousand years to express joy, beauty, and sometimes despair. This book provides insights into artists and musicians, good connections between two arts disciplines.
- Siebert, Diane MISSISSIPPI. New York: Harper Collins Publishers, 2001. Greg Harlan has illustrated the poetry of the author with sweeping scenes of the river landscape. Additional connections to history and science.

High School

- Bamberger & Brofsky: THE ART OF LISTENING: DEVELOPING MUSICAL PERCEPTION AND RHYTHM. New York: Harper and Row, 5th ed., 1988. Chronological information on the fundamentals of harmony.
- Berger, Melvin THE STORY OF FOLK MUSIC. New York: S. G. Phillips, 1976. Examines the evolution of American folk music due to the influences of p
- Bernstein, Leonard THE JOY OF MUSIC. New York: Simon and Schuster, 1959. Best-seller collection of Bernstein's essays and conversations on the world of music from Blues to Beethoven.

- Ellis, Dr. Rex M. WITH A BANJO ON MY KNEE: A MUSICAL JOURNEY FROM SLAVERY TO FREEDOM. New York: F. Watts, 2001. Discusses the influence of the banjo on African American music and profiles various banjo players.
- Haskins, James BLACK MUSIC IN AMERICA. New York: Thomas Crowell, 1987. Surveys the history of African-American music, from early slave songs through jazz, the blues to soul, classical music and current trends.
- Lyons, John Henry STORIES OF OUR AMERICAN PATRIOTIC SONGS. New York: Vanguard, 1942. Music of patriotic songs with illustrations.
- Machlis, Joseph AMERICAN COMPOSERS OF OUR TIME. New York: Greenwood Press, 1990. Introduction to modern American music. Biographies of modern American composers, documenting their uphill struggles. Tips on compositions recorded to record and what to note in studying them.
- Mississippi Dept. of Archives History ALL SHOOK UP. Mississippi Roots of American and Popular Music

TECHNOLOGY CONNECTIONS

MUSIC

The *Technology Connections* section is designed to serve as a starting point for investigation into using technology in the music instructional program. The Mississippi Department of Education does not endorse or recommend purchasing the following resources. Mississippi Department of Education suggests that all resources be thoroughly reviewed to accommodate the needs of individual districts. Please note technology changes on a daily basis, therefore, web sites, software, etc. which may be current on a given day may not be the next. Keep this in mind when using this as a resource.

Web Sites

Americans for the Arts
<http://www.artsusa.org>

Arts Education Partnership
<http://www.aep-arts.org>

American Music Conference AMC
<http://www.amc-music.com>

The American Music Education Initiative
<http://www.usamusic.org>

American Orff-Schulwerk Association (AOSA)
<http://www.aosa.org>

ArtsEdge: Linking the Arts and Education Through Technology. Cooperative web site of the John F. Kennedy Center for the Performing Arts and the National Endowment for the Arts
<http://artsedge.kennedy-center.org>

Awesome Library
In the "Music" section, see listings for choir, composers, opera, etc.
<http://www.awesomelibrary.org>

Best Children's Music, Children's Music Web
<http://www.childrensmusic.com>

British Journal of Music Education (Cambridge University Press)
<http://Uk.cambridge.org>

CABC (Center for Arts in the Basic Curriculum)
http://www.Newhorizons.org/ofc_cabc.html#abcabc

CARTS: Cultural Arts Resources for Teachers & Students
<http://www.carts.org>

Children's Music Workshop
<http://childrensmusicworkshop.com/cmw.html>

Dalcroze Society of America
<http://www.dalcrozeusa.org/index.htm>

Earlychildhood News
<http://www.earlychildhood.com>

Education Index: Music Resources
<http://www.educationindex.com/music>

Education World
<http://www.education-world.com/arts/index>

ERIC Clearinghouse on Elementary and Early Childhood Education
<http://www.ericseece.org>

How to Sing and Dance
<http://www.ur-net.com/music-little-folks>

Idea Box: Early Childhood Education and Activity Resources
<http://www.theideabox.com>

J. Paul Getty Museum, the site offers the Multicultural Art Print Series for classrooms K-12; extensive links to arts-related Web sites
<http://www.getty.edu/artsednet/resources/Maps>

Kids Music Planet
<http://www.kidsmusicplanet.com>

Kidzone! (New York Philharmonic)
<http://www.newyorkphilharmonic.org>

Kindermusik
<http://www.kindermusik.com>

Lessons from the World
<http://www.mhhe.com/primis/catalog/pcatalog/D30-1.htm>

MENC: The National Association for Music Education, a professional organization serving the needs of music educators at all levels
<http://www.menc.org>

Mississippi Alliance for Arts Education. The site includes numerous state/national resources specific to music/arts education
<http://www.msartsalliance.com>

Music for Kids Online
<http://www.musicforkids.com>

Music Technology Center
<http://www.mtlc.net/main.php>

Musikgarten
<http://www.musikgarten.org>

NAMM (International Music Products Association)
<http://www.namm.com>

National Assembly of State Arts Agencies
<http://www.nasaa-arts.org>

National Association for the Education of Young Children (NAEYC)
<http://www.naeyc.org>

National Endowment for the Arts
<http://www.nea.gov>

National Institute on Early Childhood Development and Education (U.S. Department of Education)
<http://www.ed.gov/index.jsp>

The Nation's Report Card
<http://nces.ed.gov/nationsreportcard/arts>

The Newsletter of TI:ME/Technology Institute for Music Educators
<http://www.ti-me.org>

Organization of American Kodaly Educators (OAKE)
<http://www.oake.org>

VSA Arts (Formerly Very Special Arts)
<http://www.vsarts.org>

Software

ALFRED'S ESSENTIALS OF MUSIC THEORY - Alfred Publishing Co., Inc. (CD Rom) For ordering information: (818) 892-2454 or
<http://www.alfred.com/frameset.cfm?sub=home>

DR. T'S SING-A-LONG AROUND THE WORLD (1994-Music and Sound Award, Music Educator product of the year) CD Rom. This gives songs, pictures and flags for the countries on the map. Songs are sung in English and the language of the country.

GREAT COMPOSERS – Beethoven, Grieg and Hanson. CD Rom. (A selection of CD's is available.) The story of the composer with written/spoken story lines and with composer's most famous compositions played in the background. Zane Publishing.

THE INSTRUMENTAL HISTORY OF JAZZ. Wille L. Hill, Jr. MENC/International Association of Jazz Educators. Two audio CD boxed set with multimedia features (Mac, PC); 56-page book.

MUSIC ACE – An interactive CD-rom program designed to develop music skills.

MUSIC! WORD! OPERA! (Microsoft); MMB, Inc.

SONIC FOUNDRY DEMO CDs For ordering information:
<http://www.sonicfoundry.com> or call 1-800-57-SONIC

AURALIA COMPLETE EARTRAINING FOR ALL MUSICIANS (CD Rom) and MUSITION2
COMPETE MUSIC THEORY TRAINING FOR YOUR PC; 1999-2002 Rising Australia Pty.Ltd.
<http://www.risingsoftware.com>

Other

(See Music Resources for listings of books with accompanying cd's and tapes.)

RHYTHMICALLY MOVING by Phyllis Weikert.

MUSIC ALIVE! Magazine Subscription P.O. Box 53063, Boulder, CO 80323-3063
<http://www.musicalivel.com> (middle school)

Companies

Zane Publishing, Inc. 1950 Stemmons, Suite 4044, Dallas, TX 75207-3109.
<http://www.zane.com>

RESOURCES

MUSIC

The *Resources* section is a listing of supplemental educational material that may be helpful to teachers. This list is not comprehensive and is offered as a starting point for investigation into possible resources. The Mississippi Department of Education does not endorse or recommend the following resources and suggests that other resources should also be considered.

BOOKS

Kindergarten Through Fourth Grade

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|---|---|
| Barrett, McCoy, Veblen | <u>SOUND WAYS OF KNOWING: MUSIC IN THE INTERDISCIPLINARY CURRICULUM.</u>
ISBN: 0-02-864530-8
Schirmer: Thompson Learning
http://www.music.wadsworth.com |
| Beall, Pamela Conn;
Nipp, Susan Hagan | <u>THE WEE SING SERIES.</u> Los Angeles, California:
Price Stern Sloan, Inc. A Collection of Songs and
Fingerplays. |
| Bergethon/Boardman/
Montgomery | <u>MUSICAL GROWTH IN THE ELEMENTARY SCHOOL, SIXTH EDITION.</u>
ISBN: 0-15-501648-2
Schirmer: Thompson Learning
http://www.music.wadsworth.com |
| Brewer, James H. | <u>MISSISSIPPI MUSICIANS HALL OF FAME.</u> Brandon,
MS: Quail Ridge Press, 2001. Little know facts and
biographies of Mississippi's great musicians. Excellent
resource for any grade level. |
| Campbell/Scott-Kassner | <u>MUSIC IN CHILDHOOD: FROM PRESCHOOL THROUGH THE ELEMENTARY GRADES, SECOND EDITION.</u>
ISBN: 0-534-58554-X
Schirmer: Thompson Learning
http://www.music.wadsworth.com |
| Campbell-Towell, Lee | <u>ALLIGATOR PURSE.</u> Milwaukee, WI: Hal Leonard. Old
games made new with movement and song. |
| Campbell-Towell, Lee
Judy Smith Murray | <u>CAT PAWS.</u> Milwaukee, WI: Hal Leonard. Songs for and
moving and playing by. Book #44223097 (Book and tape). |

- Hammett, Carol
and Elaine Bueffel BALL, HOOP, AND RIBBON ACTIVITIES FOR YOUNG CHILDREN. Long Branch, NJ: Kimbo Educational (book and tape).
- Jacobsen, John
and Alan Billingsley CONGA IN THE KITCHEN. Milwaukee, WI: Hal Leonard. Movement and Activity Songs for Kids.
- Lavender, Cheryl ROCKIN' RHYTHM RAPS. Milwaukee, WI: Hal Leonard. A sequential approach to rhythm reading. (book and CD)
- Leonard, Hal ANY TURKEY CAN TANGO. Milwaukee, WI: Hal Leonard. Seasonal songs for moving and playing. Book #08740129. (book and tape)
- Leonard, Hal THE GREAT COMPOSERS. Milwaukee, WI: Hal Leonard. Interesting information that kids like to know, a unison music selection, and ways to teach the song. (book and reproducible packet)
- Levine, Donna B. MUSIC THROUGH CHILDREN'S LITERATURE: THEME AND VARIATIONS. Englewood, Colorado: Teacher Ideas Press, 1993. Thirty nine books are presented with music connections, vocabulary and additional resources.
- Lornell, Rasmussen MUSIC OF MULTICULTURAL AMERICA: A STUDY OF TWELVE COMMUNITIES. ISBN: 0-02-864585-5 Schirmer: Thompson Learning <http://www.music.wadsworth.com>
- Martin, Bill
and John Archambault CHICKA, CHICKA BOOM! BOOM! New York, NY: Simon and Schuster. A delightful way to encourage memorization of the alphabet. (book and cassette).
- Marx, Pamela TAKE A QUICK BOW! Glenview, IL: Goodyear Books, 1997. Contains twenty-six short plays that may be easily staged in the classroom on every subject from the seasons and holidays to American heritage, science, folk tales from diverse cultures, and more. Each play allows for a flexible number of characters, with enough roles for an entire class.
- Mattox, Cheryl Warren SHAKE IT TO THE ONE THAT YOU LOVE THE BEST: Play songs and Lullabies from Black Musical Traditions. El Sobrante, CA: Warren-Mattox Productions, 1989.
- McLean, Edwin SCHOOLHOUSE ROCK SONGBOOK. Port Chester, NY: Cherry Lane Music Company.
- Meyrick, Kathryn THE MUSICAL LIFE OF GUSTAV MOLE. Martinez, CA: Discovery Toys. (book and tape)

- Moss, Lloyd ZIN! ZIN! ZIN! A VIOLIN. Illustrated by Marjorie Priceman. New York, N.Y: Scholastic, Inc.
- Muller, Jorg PETER AND THE WOLF. New York: Alfred Knopf Inc., 1986. A musical fairy tale by Sergei Prokofiev. (book and tape)
- The Reader's Digest Association, Inc. THE READER'S DIGEST "CHILDREN'S SONGBOOK". Pleasantville, New York. ISBN-0-89577-214-0. A delightful collection of songs with notes about each song.
- The Reader's Digest Association, Inc. DOWN THE MISSISSIPPI. Reader's Digest travels and adventures condensed from MISSISSIPPI SOLO: A RIVER QUEST by Eddie L. Harris. Pleasantville, NY: The Reader's Digest Association, Inc.
- Riekehof, Lottie THE JOY OF SIGNING. Springfield, Missouri: Gospel Publishing House, 1987. Sign-language dictionary.
- Scieszka, Jon THE TRUE STORY OF THE 3 LITTLE PIGS. New York, N.Y: Puffin Books. (Use with Orff instruments and drama)

Middle School

- Brewer, James H. MISSISSIPPI MUSICIANS HALL OF FAME. Brandon, MS: Quail Ridge Press, 2001. Little know facts and biographies of Mississippi's great musicians. Excellent resource for any grade level.
- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN: Volume II: GRADES 4 – 6. Lyme, NH: 1996. Ten plays based on multicultural folktales from such countries as Ghana, China, and Italy.
- Jacobsen, John and Billingsley, A. CONGA IN THE KITCHEN. Milwaukee, WI: Hal Leonard. Movement and Activity Songs for Kids.
- Kalman, Bobbie BALLET SCHOOL. New York, NY: Crabtree Press.
- Lavender, Cheryl ROCKIN' RHYTHM RAPS. Milwaukee, WI: Hal Leonard. A sequential approach to rhythm reading.
- Leonard, Hal THE GREAT COMPOSERS. Milwaukee, WI: Hal Leonard. Interesting information that kids like to know, a unison music selection, and ways to teach the song. (book and reproducible packet)
- Levine, Donna B. MUSIC THROUGH CHILDREN'S LITERATURE: Theme and Variations. Englewood, Colorado: Teacher Ideas Press, 1993. Thirty nine books are presented with music connections, vocabulary and additional resources.

The Reader's Digest Association, Inc. THE READER'S DIGEST "CHILDREN'S SONGBOOK". Pleasantville, New York: ISBN-0-89577-214-0. A delightful collection of songs with notes about each song.

Riekehof, Lottie THE JOY OF SIGNING. Springfield, Missouri: Gospel Publishing House, 1987. Sign-language dictionary.

Silverman, Jerry MEL BAY PRESENTS: THE AMERICAN HISTORY SONGBOOK. Pacific, MO: Mel Bay Publications, 1992. U.S. patriotic and national songs through history.

High School

Albrecht, Sally CHORAL MUSIC IN MOTION. Vol. I, Vol. II, 1989. Adding movement to your choral program.

American String Teacher Association STRING SYLLABUS. American String Teacher Association.

Brewer, James H. MISSISSIPPI MUSICIANS HALL OF FAME. Brandon, MS: Quail Ridge Press, 2001. Little know facts and biographies of Mississippi's great musicians. Excellent resource for any grade level.

Crocker, Emily and Eilers, J. CHORAL APPROACH TO SIGHT SINGING. Milwaukee, WI: Hal Leonard, 1995. Collection offers a variety of a capella warm ups and workouts.

Glencoe McGraw-Hill MUSIC! ITS ROLE AND IMPORTANCE IN OUR LIVES (text)
Teacher Resource Binder includes: Unit and Chapter Blackline Masters, Music Theory Masters, Unit Tests and Answer Key, Fine Art Transparencies, Fine Art Transparencies Instructor's Guide.

Gridley, Mark Jazz Styles: History of Analysis 3rd and 6th Edition, Upper Saddle River, NJ. History of Jazz styles.

Kamien, Roger MUSIC AN APPRECIATION 2nd Brief Edition McGraw-Hill Publisher, ISBN: 0-07-034819-7.

Kinghorn, Harriet
Lewis-Spicer, Lisa and
Badman, Jacquelyn LET'S MEET FAMOUS COMPOSERS. T.S. Denison & Company, Inc., Publisher. A creative activity book.

Miles, Richard TEACHING MUSIC THROUGH PERFORMANCE. Vol. I – IV, Chicago, IL: GIA publications, 2000. Indispensable resource for band directors.

Swope, Carol M. INDIVIDUALIZED RESOURCE BOOK FOR GENERAL MUSIC CLASSES. J. Weston Welch, Publisher. (reproducible)

Telfer, Nancy SUCCESSFUL SIGHT SINGING. San Diego: Neil A. Kjos Music Co., 1992. Well Organized method for sight-singing.

ORGANIZATIONS

Mississippi Alliance for Arts Education, 3008 Navajo Cir., Hattiesburg, MS 39402
<http://www.msarts.alliance.com>

Mississippi Arts Commission, 239 N. Lamar Street, Suite 207, Jackson, MS 39201
(601) 924-0131 <http://www.arts.state.ms.us>

MUSIC PUBLISHERS

Cherry Lane Music Company. P.O. Box 430, Port Chester, NY 10573

Crabtree Press. 350 Fifth Avenue, Suite 3308, New York, NY 10118

Gospel Publishing House. 1445 Boonville Ave., 65802

Hal Leonard. 7777 W. Blue Mound Rd. P.O. Box 13819, Milwaukee, WI 53213

Kimbo Educational, P.O. Box 477, Long Branch, N.J.

Plank Road Publishing Company. P.O. Box 26627, Wauwatosa, WI 53226. (262-790-5210)

Price Stern Sloan, Inc. 360 North La Cienega Blvd, Los Angeles, California 90048.

Scholastic, Inc., 555 Broadway, New York, NY 10012

USA Plays for Kids, Drury University, 900 North Benton Avenue, Springfield, MO 65802
<http://usaplays4kids.drury.edu>

OTHER

NATIONAL STANDARDS FOR ARTS EDUCATION. 1994. Reston, VA: MENC.

MUSIC K-8. The Resource Magazine for Elementary and Middle School Music Teachers.
Plank Road Publishing Company.

Teaching Music Magazine; MENC

Choral Journal; ACDA

General Music Today; MENC

Bob Kelly Cosmetics, 151 West 46th Street, New York, NY 10036

Combat Video, 322 Northwest 175th, Seattle, WA 98177

DVC, Inc., P. O. Box 40227, Indianapolis, IN 46240

Films for the Humanities, P. O. Box 2053, Princeton, NJ 98543

Insight Media, 121 West 85th Street, New York, NY 10024

Metropolitan Opera Guild, "Creating Original Opera," 212-769-7023, David Dik, Program Director

Osesen Company, 1535 Ivar Avenue, Hollywood, CA 92024

Suggested Additional Resources/Equipment

MIDI – Interface cables or device with cables that allow digital instruments to connect to computer software for program applications and to make digital sounds.

Sequencing software - Records acoustic or digital sounds digitally on computer software for editing, playback, and archival.

Ethnic music videos - Videos that show indigenous people make traditional music native to their culture, country, or ethnic group.

Electronic keyboards - Piano-based instruments that are powered by batteries or electricity. They make representations of acoustic sounds, synthesized new sounds, chords and stylistic rhythms. Many have songs loaded on instrument and some have ways that songs can be recorded onto the instrument. They may be connected to computers with MIDI hardware. They are portable.

Barred percussion - Xylophones, metallophones, glockenspiels commonly called "Orff" instruments. They are played with mallets.

Recorders - Flute-like instruments that are made of plastic or wood. Plastic ones are inexpensive.

Notation software - Computer programs that write music notes through manual entry or MIDI entry. Music looks professional and may be printed or played back through the computer or connected keyboard.

Basal textbook series - Adopted by state as optional required textbooks for music. Includes videos, CD accompaniment tracks, and supplement books for instruments, sign language, foreign languages, worksheets, and music technology.

MUSIC GLOSSARY

a cappella – Unaccompanied choral singing.

accent – A stress or emphasis (>) given to certain tones.

accompaniment – Vocal or instrumental parts that accompany a melody.

acoustic – A term used to distinguish instruments from their electronic counterparts.

aesthetics – The study of the relationship of music to the human senses and intellect.

alla breve – The meter signature indicating the equivalent of 2/2 time.

allegro – Fast.

analyze – To separate or distinguish the component parts of a piece of music in order to discover their unique characteristics.

andante – Moderately slow (“walking”).

arco – With the bow.

arrangement – The adaptation of a composition for performance to suit the particular needs of performers.

articulation – The manner in which notes are performed, such as staccato or legato.

atonality – Music in which no single tone is the home base or key center.

bar or bar line – A vertical line separating the staff into measures.

beat – Unit used to measure rhythmic pulses.

binary – A musical form consisting of two main sections.

blues – A style of music usually conceived in twelve-bar phrases; tonality is predominantly major, but with the 3rd and 6th of the key flattened; other characteristics include use of 7th chords, syncopation, and improvisation.

brass instruments – Wind instruments made of brass or other metals. Some examples are: trumpet, French horn, trombone, and tuba.

cadence – A group of notes or chords at the end of a phrase or piece of music that gives a feeling of pausing or finality.

caesura – Silence (often following a fermata) often indicated by “railroad tracks” or apostrophe.

call-response – A musical form in which a melodic statement (call) is presented followed by an answer (response).

canon – Process of imitating the same pattern while the original pattern is still being performed; similar to round.

chord – The simultaneous combination of at least three different pitches.

chord root – The pitch on which a chord is constructed; the most important pitch in the chord.

classroom instruments – Instruments typically used in the general music classroom, including, for example, recorders, mallet instruments, hand-held percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

clef – A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

coda – A short passage added to the end of a composition; a musical way of saying “the end.”

composition – Original music created by organizing sound; usually written for others to perform.

compositional devices – The melodic, harmonic, rhythmic, formal, and expressive techniques used to create and sustain a musical composition (e.g., the use of terraced dynamics in the Baroque period, 12-tone, and serial technique in 20th Century music).

compound meter – Meter characterized by 3:1 relationship of the beat to the subdivided beat (the note receiving the beat in compound meter is always a dotted note).

create – To invent original text, melody, or harmony in a musical setting.

crescendo – A gradual increase in volume.

culture – The patterns, traits, and products that are associated with a particular period, place, or population.

duple meter – The grouping of beats into sets of two.

dynamic levels, dynamics – Degrees of loudness and softness of a musical passage.

elements of music – Pitch, rhythm, harmony, dynamics, timbre, texture, form.

ensemble – The dynamic interplay of two or more performers making music.

ethnic – Music associated with a particular culture, race, or population.

expression, expressive, expressively -- With appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

evaluate – To examine and judge carefully; appraise.

fermata – A symbol placed over a note or rest to indicate that it is to be prolonged beyond its normal duration.

form – The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

genre – A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

glissando – A continuous or sliding movement from one pitch to another.

harmonic progressions – A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions.

harmony – The simultaneous sounding of two or more pitches.

icons – Symbols associated with learning and reading music notation.

improvisation – Spontaneous musical invention created without the aid of manuscript, sketches, or memory.

interval – The distance in pitch between two tones.

intonation – Degree to which the pitch is accurately produced in performance, particularly among the players or singers in an ensemble.

introduction – A brief section of music that precedes the main body of a composition.

jazz – A style of American music that originated in the South with African Americans; characterized by a strong, prominent meter, improvisation, and syncopated rhythms.

key – The series of tones forming any given major or minor scale.

keyboard instruments – Instruments played by means of a set of piano-like keys.

key signature – The sharps or flats printed at the beginning of each staff that indicate the key of the composition.

legato – To sing or play in a smooth or connected manner with no breaks between the tones.

major key – A key based on a major scale.

measure – A group of beats separated by bar lines.

melody – A logical succession of musical pitches arranged in a rhythmic pattern.

melodic rhythm – Durations of pitches used in a melody.

meter – The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work.

meter signature – An indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

MIDI – Music Instrument Digital Interface – A standard interface that enables electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

minor key – A key based on a minor scale.

mixed meter – A sequence of different meters within a section of a composition.

modal – In the character of a mode, patterned from church modes of the 13th Century.

modal tonalities – Music based on scales other than major, minor, or pentatonic.

motive -- A brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

musical technique – The ability to perform with appropriate timbre, intonation, and diction and to play or sing correct pitches and rhythms.

ostinato – A short musical pattern that is repeated persistently throughout a composition.

overtones – Tones generated from a fundamental sound source.

pentatonic scale – Music based on a five-tone scale using tones, do, re, mi, sol, and la.

percussion – The group of instruments that are sounded by striking or shaking.

performance practices – Approach to performance in a particular style of music.

phrase – A musical idea like that of a sentence or clause.

pitch – The highness or lowness of a music tone.

pizzicato – Plucked.

repertoire – A collection of music compositions.

range – The highest and lowest pitches of a melody, an instrument or a voice.

refrain – Phrases recurring at the end of each verse of a song, sometimes called the chorus.

rest – The notation symbol used to indicate silence in music.

rhythm – The combinations of long and short, even and uneven sounds and silences in music.

rondo – A musical form in which the A section alternates with contrasting section (ABACA).

root – The lowest tone on which a chord is built.

round – A melody performed by 2 or more groups entering at different times.

rubric – An assessment strategy where objectives are defined and work is assessed according to a hierarchy of proficiency.

rudiments – A basic set of patterns used to rehearse performance technique.

sacred – Subject matter relating to sacred or religious themes.

scale – The arrangement of notes in specific order of whole and half steps.

score – Notation showing all the parts of a music ensemble, instrumental or choral.

secular -- Subject matter relating to daily life; not sacred or religious.

simple meter – Meter characterized by a 2:1 relationship of the beat to the subdivided beat (the note receiving the beat in simple meter is always an eighth note, quarter note, or half note).

solfege – A system for identifying the pitches of the Western scale: *do, re, mi,, fa, sol, la, ti, do.*

sonata – A composition for one or two instruments, usually in 3 or 4 movements.

sostenuto – Sustained.

staccato – To sing or play notes in a detached or separated manner.

staff – Five parallel horizontal lines used in traditional music notation.

string instruments – Those instruments in which the sound-producing agent is a stretched string.

strophic songs – Songs in which all of the stanzas are sung to the same music; hymns and folk songs are usually strophic.

style – The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

sympathetic vibration – An acoustical concept describing a sound that is produced as a result of another nearby sound source.

syncopation – An arrangement of rhythm that places emphasis on weak beats or weak parts of beats.

tempo – The pace which at music moves, based on the speed of the underlying beat.

ternary – A musical form consisting of three main sections.

terraced dynamics – Gradual changes in dynamic level.

texture – The character of musical sound produced by different layers of horizontal (melodic) or vertical (harmonic) elements.

theme – A short melody within a musical composition.

theme and variation – A musical form in which a given melody (called a theme) is presented, followed by a number of modifications (each of which is called a variation).

timbre – The distinctive quality of sound that distinguishes one instrument, voice, or other sound source from another.

time signature – See meter signature.

tonality – The tonal center of a composition or a section of music.

tonic – The central tone of the key and the first note of the scale.

tremelo – Usually, the quick and continuous reiteration of a single pitch.

trill – The quick alteration between two notes, most often between the note indicated and the next diatonic step above.

triple meter – The grouping of beats into sets of three.

unison – Music that is sung or played on the same pitch by a group of performers.

variation – A different form or version of a given theme, with modifications in rhythm, key, or melody.

verse-refrain – A two-part song form (AB) with multiple verses where the second part (B) remains constant and repeats after every verse.

vibrato – A slight fluctuation of pitch used by performer to enrich or intensify the sound.

wind instruments – Generic name for instruments in which an enclosed column of air is the sound-producing agent. Includes brass and woodwind instruments.

woodwind instruments – Instruments in which a column of air is the sound-producing agent, such as clarinet, flute, oboe, saxophone.