GENERAL MUSIC
Grade 7

CURRICULUM GUIDE

Aligned with the Ohio Academic Content Standards

COLUMBUS PUBLIC SCHOOLS

Division of Academic Achievement Support Services

VOCAL MUSIC CURRICULUM GUIDES

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge and experiences to master the Columbus Public Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of "deep curriculum alignment." Deep alignment occurs when lessons taught to students include activities, experiences and materials that match or exceed the content, context and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus Public Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive "no surprises" when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus Public Schools. The lessons in this curriculum guide contain Writing Connections that are used by CPS students; e.g., Type 1 and 2 Quick writes, comparison and contrast, graphic organizers, short answer response and the writing process. Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CPS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-teach strategies involve breaking down strategies from the procedures into smaller chunks of learning; e.g., instead of applying several elements to a piece of music, apply one element at a time.

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

General Music Scope and Sequence
Grade 7 – Grading Period 1

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1&2	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1		
1&2	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary - D Research - C
1&2	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		
1&2	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument (e.g., hand drums).	GM72A3		
1&2	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM72B3		
1&2	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
3	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1		
3	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary – D Research – C
3	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
3	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM71A2		
3	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM71A4	People in Societies - A	

General Music Scope and Sequence
Grade 7 – Grading Period 1

4	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1		
4	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary - D Research - C
4	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument.	GM72A3		
4	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM72B3		
5	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1		
5	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary - D
5	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
5	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM71A4	People in Societies - A	
5	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM71A2		
6	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
6	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		
6	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument.	GM72A3		

General Music Scope and Sequence
Grade 7 – Grading Period 1

6	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
7	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies– C
7	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
7	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
7	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM71A4	People in Societies - A	
7	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM71A2		
8	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1		
8	Reading and Notating	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary - D Research - C
8	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies– C
8	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A

General Music Scope and Sequence
Grade 7 – Grading Period 1

9	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
9	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM71A4	People in Societies - A	
9	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM71A2		
9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		
9	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument.	GM72A3		
9	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
10	Reading and Notating	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM75A1	Research Stand. - C	
10	Reading and Notating	Reviews and utilizes standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	GM75A3		Acquisition of Vocabulary - D Research - C
10	Singing	Sings, independently and with others, utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
10	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM71A4	People in Societies - A	

General Music Scope and Sequence
Grade 7 – Grading Period 1

10	Singing	Sings songs using articulation, dynamics, and tempi with accuracy.	GM71A2		
10	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument.	GM72A3		
10	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Hand-Drumming: 4/4 Heartbeat	Grade 7	General Music	Period 1, Weeks 1-2 Lessons 1-4

CONTENT STANDARD 5

Reading and notating music

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	Reads whole, half, quarter, eighth, sixteenth, dotted notes and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	Students will echo short rhythmic patterns by ear on their instrument, employing note values and rests up to sixteenth notes, keeping a steady tempo in 2/4, 3/4, and 4/4 time.	Reads, writes, and performs whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.
	GM75A1	**Strand 2-SLC 2**	**GM85A1**
Benchmark A	Grade Level Indicator 3	Previous Level	Next Level
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression.	Students will echo short rhythmic patterns by ear on their instrument, employing note values and rests up to sixteenth notes, keeping a steady tempo in 2/4, 3/4, and 4/4 time.	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.
	GM75A3	**Strand 2-SLC 2**	**GM81A2**

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A	Grade Level Indicator 3	Previous Level	Next Level
Perform a piece of music independently with technical accuracy and expression.	Performs a rhythmic ostinato using a rhythm instrument.	Students will echo short rhythmic patterns by ear on their instruments, employing note values and rests up to sixteenth notes, keeping a steady tempo in 4/, 3/4, and 2/4 time.	Performs a rhythmic ostinato using a rhythm instrument e.g. hand drums.
	GM72A3	**Strand 2 SLC 2**	**GM82A3**
Benchmark B	**Grade Level Indicator 3**	**Previous Level**	**Next Level**
Perform a part in an ensemble with technical accuracy and expression.	Responds appropriately to the cues of a conductor or section leader.	N/A	Responds appropriately to the cues of a conductor or section leader.
	GM72B3		**GM82B3**

Hand-Drumming: 4/4 Heartbeat

Unit Introduction

Drum circles are a common part of many world cultures. In this unit students learn a hand-drumming ostinato from Jamaica called **4/4 Heartbeat**. While this lesson can be taught on any rhythm instrument, the instructions are given as if students are performing in a hand-drumming circle.

Summative Assessment

- Students perform a selected rhythmic ostinato at varied dynamic levels and tempi.

- Students respond to a predetermined rhythmic signal (commonly referred to as a "call") to stop the ostinato.

- The teacher uses the *4/4 Heartbeat Performance Rubric* to determine student mastery of this lesson. This rubric is used throughout each of the four lessons and is totaled at the end of the two-week unit.

Pre-Assessment

- Students demonstrate rhythm instrument playing position and technique.

- If using hand drums: Students demonstrate knowledge of **bass tone** and **open tone**.

Lesson 1

Procedures

Students learn the proper playing position and technique to take part in a drum-circle. Refer to the Background Information for specifics on the activities below:

1. Students sit in a circle facing the center. Teacher sends small groups of students to get the hand drums reminding them to carry the instruments with two hands. Teacher models and reminds students to sit at **rest position** when they return to their seats.

2. The teacher shows students proper **playing position** for using a hand-drum, starting with a couple of basic echoes using the **open tone**. Several echoes are found below:

q q q	q ee q	eeee q	eeee q q
o	o	o	

3. After students are comfortable playing **open tone**, they echo with **bass tone** only and then with both **bass** and **open tones**.

4. Students practice echoing **open** and **bass tones** while using correct **playing position**.

5. Students complete *Hand Drumming Quiz* (Type 1 and 2 Quick writes, Formative Assessment)*.*

Lesson 2

1. The teacher reviews hand-drum **playing position**, **rest position**, how to produce **open tone** and **bass tone.**

2. The teacher introduces **4/4 Heartbeat** hand-drum ostinato (or any comparable beginning hand-drum ostinato) aurally, then by standard notation and finally by box notation. See the Background Information for notation of **4/4 Heartbeat**.

3. Students practice **4/4 Heartbeat** rhythm, noting the difference between the quarter, eighth and sixteenth notes that make up the rhythm.

4. Students complete *Looking at 4/4 Heartbeat* worksheet and use this worksheet as a basis for discussing the differences between quarter, eighth and sixteenth notes and the differences between box notation and standard notation (Type 2 Quick write, short answer response, Formative Assessment).

5. The teacher completes the Lesson 2 portion of the *4/4 Heartbeat Performance Rubric* (Summative Assessment).

Lesson 3

1. The teacher reviews **rest position**, how to position the hand-drum for performance, how to produce **open tone**, **bass tone** and the **4/4 Heartbeat** rhythm that was introduced in Lesson 2.

2. The teacher introduces performing **4/4 Heartbeat** with varied dynamics, and reviews the differences between **piano** and **forte**, **mezzo piano** and **mezzo forte**, and **pianissimo** and **fortissimo**.

3. The teacher introduces the call-and-response pattern, **The Stop**. The "call" portion of **The Stop** is given by the leader (teacher or an advanced student) while the ostinato is being played. The group gives the "response" to the aural cue of the leader, bringing the ostinato to an end. See Background Information for notation of **The Stop**.

4. Students practice **4/4 Heartbeat** rhythm, vary the group dynamic level using correct terminology (e.g., piano, forte, etc.). The class also practices bringing the ostinato to an end with **The Stop**.

5. Play *Dynamics Bingo* as a class. The teacher calls squares with definitions or descriptions, for example: "The square that contains the musical term for soft," (*piano*) or "The square that has contains the abbreviation for soft," (*p*) or "The square that contains that English translation for the term piano" (*soft*; Formative Assessment).

6. The teacher completes Lesson 3 portion of *4/4 Heartbeat Performance Rubric* (Summative Assessment).

Lesson 4

1. The class reviews how to position the hand-drum for performance, produce **open tone** and **bass tone**. Students perform **4/4 Heartbeat** with varied dynamics and practice bringing the ostinato to an end using **The Stop** call-and-response rhythm.

2. Students practice and perform **4/4 Heartbeat** with varied tempi. The teacher explains differences between **allegro**, **andante**, **moderato**, **lento** and other tempi.

3. The students draw images or symbols that represent the ideas of **allegro**, **andante**, **moderato**, **lento** and other tempi. Use the *Picture the Tempo* worksheet for this activity (graphic organizer, Formative Assessment).

4. The teacher completes Lesson 4 portion of *4/4 Heartbeat Performance Rubric* (Summative Assessment).

Writing Connections

Type 1 and 2 Quick writes, graphic organizer, short answer response

Interdisciplinary Connections

*   Social Studies Skills and Methods D – Work effectively in a group.

*   People in Societies A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

*   *Hand Drumming Quiz, Looking at 4/4/ Heartbeat* worksheets, *Heartbeat Performance Rubric*, *Picture the Tempo* worksheet, *Dynamics Bingo*

*   Hand drums are preferred for these lessons. Teachers can be creative and teach the lessons with other rhythm instruments if hand drums are not available. Other options include using buckets or homemade frame-style drums.

*   The drum leader (teacher or advanced student) uses a higher pitched drum that can project over the group (smaller djembes work well) or a cowbell to give the calls for **The Stop**.

Supplemental

Conga Joy by Bill Matthews, World Music Drumming by Dr. Will Schmid

Re-Teach

- Students may find it helpful to isolate the parts of **4/4 Heartbeat** and only add the **open tones** after they are comfortable with playing the **bass tones**.

- Students may find it helpful to say the words "One, Two, Three, Four, STOP!" as they are responding to **The Stop** call at the end of the ostinato. Words can also be applied to **4/4 Heartbeat** rhythm.

Enrichment/Extension

- Since there will be many different kinds of hand-drums in the drumming circle, students should take turns using the different drums. One way to make this interesting is to use a cue word (such as "Switch!") to signal the group to move one spot clockwise around the circle. Teachers can count down from ten to zero to make a contest of it and encourage students to "switch" in three steps:

    1. Set your instrument 2 feet in front of you.

    2. Move one spot to your right.

    3. Sit at your new drum at **rest position**.

- The students can add the shaker, clave and agogo bell parts to the basic **4/4 Heartbeat** rhythm.

- "Pass the Rhythm" around the drumming circle: One student plays one cycle, or measure, of the **4/4 Heartbeat** rhythm and the next person repeats the pattern without pauses or losing tempo.

- The **4/4 Heartbeat** rhythm is indigenous to Jamaica. Classroom connections to the culture, history, geography and people of Jamaica are endless.

- The names of standard notational symbols (1/2 notes and rests, 1/4 notes and rests, etc.) are derived from fractions. Meaningful math connections are easy to create.

- Hand-drumming circles almost always accompany dance movement. Movement studies in physical education classrooms can be connected to the hand-drumming lessons.

- Many legends and stories surround drums and the music they create. Reading and writing connections peak students' interest in the music they are creating in the drumming circle.

BACKGROUND INFORMATION

Lesson 1
Hand-Drumming Terms

Playing Position: While there are many opinions on proper positioning for hand-drums, the drum should not be flush against the ground. "Hugging" the drum with the legs and tilting it forward or backward so the sound can escape from under the drum is a common position.

Rest Position: Common rest position is resting one hand on the drum with the other on top.

Open Tone: Strike the drum on the edge of the drumhead with the fingertips. "Bounce" off the drumhead like "touching a hot stove," or "bouncing a basketball."

Bass Tone: Strike the drum in the center of the drumhead with the palm of the hand. "Bounce" off the drumhead like "touching a hot stove," or "bouncing a basketball."

Lesson 2

How to Read "Box" Notation

Hand drumming circles commonly notate rhythms using "box notation." Each cell contains four symbols, each lasting the equivalent of a 1/16 note. One cell is equivalent to one beat in standard notation. Beginner rhythms are usually written in 4-beat cycles equivalent to one measure. See the key below for definitions of each symbol in box notation.

– = rest
O=Open Tone
B=Bass Tone
X=Strike Instrument
L=Low Bell Tone
H=High Bell Tone

4/4 Heartbeat

Standard Notation for Drums:	e
	  e
		x x x
		     x
			e
			e
				q

DRM:	B - B -	O O O O	B - B -	O - - -
SHKR:	X - - -	X - - -	X - X -	X - - -
CLV:	X - - X	- - X -	- - X -	X - - -
AGO:	L - H	H - H -	L - - -	H - - -

The Stop

Stand. Notation for Call:	e . x	q	e . x	q
Call:	X - - X	X - - -	X - - X	X - - -

Stand. Notation for Response:	e e	e e	q	g
Response:	X - X -	X - X -	X - - -	- - - -
	ONE TWO	**THREE FOUR**	**STOP!**	

This drum rhythm brings an ostinato to a stop. It may be played on any instrument but is heard best on a bell or a lead (higher pitched) drum. The Leader plays the "call" at any time during the ostinato and the group "responds" after it with the answer to bring the groove to an end.

Words for the response: "One, two, three, four, stop!"

4/4 Heartbeat Performance Rubric

The teacher and students will use this rubric to evaluate performances of the **4/4 Heartbeat** rhythm. This rubric is used after lessons 2, 3 and 4 and is totaled at the end of the two-week unit.

Each column is scored accordingly:	At the end of the unit enter a total score:
1 = Never **2 = Sometimes** **3 = Always**	**16-18 = 90% (A)** **14-15 = 80% (B)** **12-14 = 70% (C)** **11-12 = 60% (D)**

Student Names	Lesson 2 Student performs **4/4 Heartbeat** evenly, without pauses.	Lesson 3 Student performs **4/4 Heartbeat** at piano dynamic.	Lesson 3 Student performs **4/4 Heartbeat** at forte dynamic.	Lesson 3 Student responds correctly to **The Stop**.	Lesson 4 Student performs **4/4 Heartbeat** at allegro tempo.	Lesson 4 Student performs **4/4 Heartbeat** at lento tempo.	Total Score

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Name _____

Date _____

Class _____

Hand-Drumming Quiz

	What Part of Hand?	What Part of Drum?	Hand does what after striking?	High or Low pitch?
Open Tone				
Bass Tone				

	Rest Position

How should you hold your hands for rest position?
When should you be at rest position?

	Playing Position

Why should your drum never be flat against the ground when playing?

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Name _____

Date _____

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Looking at 4/4 Heartbeat

Here's what musicians read when they play the **4/4 Heartbeat** rhythm. This rhythm contains eighth notes, sixteenth notes and quarter notes. Label each note on the spaces below the rhythm.

Standard Notation for 4/4 Heartbeat:	e e	x x x x	e e	q
Write either 1/8, 1/16 or 1/4 under each note!	__ __	__ __ __	__ __	__

Here's another way musicians can read the **4/4 Heartbeat** rhythm. The **B** represents a bass tone, the **O** represents open tone and the dashes are rests. Same sound as the line above, just a different way of writing it!

Box Notation for 4/4 Heartbeat:	B - B -	O O O O	B - B -	O - - -

REMEMBER! – = rest
O=Open Tone
B=Bass Tone

Challenge Question:
Where does the name eighth note come from?

Your Answer:

HINT: Think about how many eighth notes fit into one measure.

DYNAMICS BINGO!

MP	Mezzo Piano	Medium Loud	PP
Soft	FF	Piano	MF
Very Soft	Forte	P	Medium Soft
F	Mezzo Piano	Very Loud	Loud

NOTE: Your teacher will call squares with definitions or descriptions, for example: "The square that contains the musical term for soft," (piano) or "The square that has contains the abbreviation for soft," (p) or "The square that contains that English translation for the term piano," (soft).

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Name _____

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Date _____

Picture the Tempo...

Fill the squares with pictures of people, places, things, symbols or abstract shapes. Use your imagination but be prepared to explain why the drawing represents each tempo!

Allegro...	Andante...
Moderato...	**Lento...**

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Sing On!	Grade 7	General Music	Period 1, Week 3 Lessons 1-2

CONTENT STANDARD 1

Singing alone and with others a varied repertoire of music

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Sing an excerpt of music independently with musical accuracy.	Sing in small groups, pairs and alone, using correct singing posture, breath support and tone from a varied repertoire of cultural songs.	Sings comfortably while developing vowel production and tone placement as the voice changes.	Sings independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.
	GM71A1	**Strand 2–SLC 1**	**GM81A1**
Benchmark A Sing an excerpt of music independently with musical accuracy.	**Grade Level Indicator 2** Sings songs using articulation, dynamics, and tempi with accuracy.	**Previous Level** Sings in unison or 2 parts with a pleasant choral tone using correct diction and articulation while producing dynamic contrast.	**Next Level** Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.
	GM71A2	**Strand 2–SLC 1**	**GM81A2**
Benchmark A Sing an excerpt of music independently or in a group with musical accuracy.	**Grade Level Indicator 4** Sing songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	**Previous Level** Sings a variety of musical selections from different time periods and cultures to understand the value of the arts to mankind throughout history.	**Next Level** Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.
	GM71A4	**Strand 3-SLC 9**	**GM81A3**

Sing On!

Unit Introduction

Students learn to sing in small groups and alone, a 16-measure excerpt from one of three known songs, incorporating correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style. Students evaluate each other's performance. Students analyze lyrics of a song and summarize the meaning of the lyrics in writing.

Summative Assessment

Students sing with others and alone an excerpt of one of the following songs in <u>Share the Music 7</u>: "Jane," page 323; "O Come, Sing a Song," page 331; or "Down, Down, Down," page 362; incorporating correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style. Students use the *Evaluation Checklist* to evaluate each other's performance.

Alternative Assessment

If a student is uncomfortable singing in front of a partner, s/he may sing into a tape recorder in a private area and let the evaluator work from the tape to score partner's performance.

Pre-Assessment

Students sing the following songs from <u>Share the Music 7</u>:

> "Jane, Jane," page 323 (CD 6, track 21; CD 8, track 12)

> "Come, Sing a Song," page 331 (CD 7, track 1; CD 8, track 17)

> "Down, Down, Down," page 362 (CD 7, track 14; CD 8, track 28)

Procedures

Lesson 1

- Teacher reviews the following concepts for each song: articulation, tempo, dynamics, rhythm, style.

- Students sing the three songs listed above.

- Students choose a 16-measure excerpt from 1 of the 3 songs and practice in pairs and alone.

- Class reviews song information: cultures, state or country, traditions.

- Class finds Mississippi, West Indies, and West Africa on a world map (Formative Assessment).

- Students analyze the song lyrics for meaning and summarize in writing on the *Song Summary* worksheet (Type 2 Quick write, Formative Assessment).

Lesson 2

- Students re-read song lyrics and writing of the *Song Summary* worksheet to understand how to express style.

- Students form three groups, according to song choice, share their *Song Summaries* and discuss how songs should be expressed in the particular culture of its origin.

- In the same three groups, the students sing their common chosen song together to reinforce confidence.

- Teacher gives directions on the use of the *Evaluation Checklist*.

- Working in pairs, students use the *Evaluation Checklist* to sing an excerpt with correct expression of style, rhythm, tone, breath support, and posture for each other (Summative Assessment).

Writing Connections

Type 2 Quick write

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.

- Writing Convention A – Use correct spelling.

- Writing Convention B – Use conventions of punctuation and capitalization in written work.

- Writing Convention C – Use grammatical structures to effectively communicate ideas in writing.

- People in Societies A – Compare cultural practices, products, and perspectives of past civilization in order to understand commonality and diversity of values.

- Social Studies Skills and Methods D – Work effectively in a group.

Materials and Equipment

Share the Music 7 CDs 6, 7 and 8; maps of the West Indies, Cameroon, West Africa, and Mississippi; *Evaluation Checklist*; *Song Summary* worksheet

Textbook

Share the Music 7

Technology Resources

Tape recorder with microphone and tape or CD recorder

Re-Teach

- Teacher groups students who need additional singing practice on their song in separate groups for more rehearsal.

- Teacher pairs students who know the songs well with students who do not, to help re-teach the songs.

Enrichment/Extension

- Students create a new ending to their song's story.

- Students learn a work song from another culture.

- Students learn a call-and-response song in pairs.

- Students create a call-and-response song in pairs.

Name_____ Class _____

Evaluation Checklist Directions

YOUR TASK TODAY: To sing alone and with a partner, an excerpt of an familiar cultural song in the appropriate style with correct singing posture, breath control, pitches, rhythm and lyrics for evaluation POINTS.

Choose a 16 measure excerpt from the song of your choice in the following list:
- "Jane, Jane:" pg. 323 (CD 6:21, 8:12)
- "Oh, Come Sing a Song:" pg. 331 (CD 7:1, 8:17)
- "Down, Down, Down:" pg. 362 (CD 7:14, 8:28)

* *

Evaluation Checklist of
Partner's Song Performance

Partner's Name_____Your Name_____

Song to be Performed:_____

DIRECTIONS: Here are 9 questions to help evaluate your partner's performance. If s/he performs each task correctly, give 1 point, if not, leave the line blank. Total the score at the end. Do not share your partner's score with others.

Ask your partner to TELL you or SHOW you the answers to the following:

1. Does singer know the COMPOSER of the song?   1 pt. ____
2. Does singer know the STATE or COUNTRY of song?   1 pt. ____
3. Can singer give SUMMARY of song LYRICS?   1 pt. ____
4. Does singer use CORRECT POSTURE when singing?
      a. Tall back   1 pt. ____
      b. Feet shoulder width apart   1 pt. ____
      c. Hands at sides   1 pt. ____
      d. Chest high   1 pt. ____
5. Does singer use correct BREATH CONTROL?
      a. Breaths taken in places that made musical sense?   1 pt. ____
      b. Long notes held without running out of breath?   1 pt. ____
      c. Shoulders down when breaths were taken?   1 pt. ____
      d. Breaths were quiet, not distracting to song?   1 pt. ____
6. Does singer sing the MELODY as written?   1 pt. ____
7. Does singer sing the RHYTHM of the MELODY as written?   1 pt. ____
8. Does singer sing the LYRICS CLEARLY?   1 pt. ____
9. Does singer sing the song in the correct TEMPO and cultural STYLE?   1 pt. ____

TOTAL POINTS POSSIBLE: <u>15</u>   TOTAL: ____

♪ Song Summary ♪

YOUR TASK TODAY: Write a summary of chosen song's LYRICS to understand the song's meaning and to understand how to express the song appropriately. Please use the answers to the questions below, in your summary. You may write additional comments, if you wish. Please use **proper grammar, capitalization and punctuation** for your completed summary.

Choose your song from the following list:
- "Jane, Jane:" pg. 323
- "Oh, Come Sing a Song:" pg. 331
- "Down, Down, Down:" pg. 362

* *

Song Summary Questions

Please use the answers to the following questions in your summary.

1. Who or what is the song about?
2. Where does the story take place?
3. What is going on in the story of the song?
4. What is the time period of the song?
5. What is the ending of the song about?

♪ WRITE YOUR SONG SUMMARY BELOW

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

General Music Scope and Sequence
Grade 7 – Grading Period 2

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	History and Culture	Describes how elements of music are used to create various musical styles.	GM79A1		Literary Text - F, G Communications: Oral and Visual - A
1	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM79A2	People in Societies - A, B, C	Literary Text - F, G Communications: Oral and Visual - A
1	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
2	Performing on Instruments	Performs with characteristic tone a 5-note scale and pentatonic music on an instrument (e.g., recorder, guitar. keyboard instrument, string instrument).	GM72A1		
2	Performing on Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		

General Music Scope and Sequence
Grade 7 – Grading Period 2

3	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
3	Reading and Notating	Identifies and/or notates the following major key signatures and scales: C, F, and G.	GM75A5		Research - C
3	Reading and Notating	Reads 8-12-measure melodies in both treble and bass clefs.	GM75A2		
3	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed with musical accuracy.	GM71A4		
3	Singing	Sings independently and with others utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
3	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
4	History and Culture	Recognizes and describes how historical, political, and cultural events have influenced music.	GM79B1	People in Societies - C History - B, C, D, E, F, G	Literary Text - F, G
4	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
4	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed with musical accuracy.	GM71A4		

General Music Scope and Sequence
Grade 7 – Grading Period 2

4	Singing	Sings independently and with others utilizing correct posture, breath support and tone.	GM71A1	Social Studies Skills and Methods - D	
4	Singing	Responds appropriately to the cues of a conductor or section leader.	GM71A5		
4	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
5	History and Culture	Classifies by composer and historical period a varied body of musical works.	GM79C1	History - A Social Studies Skills and Methods - B	Literary Text - F, G
5	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM79A2	People in Societies - A, B, C	Literary Text - F, G Communications: Oral and Visual - A
5	Listening, Analyzing, and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
6	History and Culture	Classifies by composer and historical period a varied body of musical works.	GM79C1	History - A Social Studies Skills and Methods - B	Literary Text - F, G
6	History and Culture	Listens to and identifies stylistic elements and musical examples from Western literature and diverse cultures.	GM79A2	People in Societies - A, B, C	Literary Text - F, G Communications: Oral and Visual - A
6	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

General Music Scope and Sequence
Grade 7 – Grading Period 2

6	Listening, Analyzing, and Describing	Identifies and describes forms within individual sections of a larger musical work (e.g., fugue, 12-bar blues, suite).	GM76B1		Communications: Oral and Visual - A
7	Reading and Notating	Reads 8-12-measure melodies in both treble and bass clefs.	GM75A2		
7	Singing	Sings canons and rounds in 3-4 parts with accuracy.	GM71A3		
7	Singing	Sings independently and with others utilizing correct posture, breath support, and tone.	GM71A1	Social Studies Skills and Methods - D	
7	Singing	Responds appropriately to the cues of a conductor or section leader.	GM71A5		
7	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
8	Reading and Notating	Reads 8-12-measure melodies in both treble and bass clefs.	GM75A2		
8	Performing On Instruments	Performs music in unison parts within an ensemble.	GM72B2	Social Studies Skills and Methods - D	
8	Performing On Instruments	Exhibits understanding of blend and balance in an ensemble.	GM72B1		
8	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		
8	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM72B3		
8	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

General Music Scope and Sequence
Grade 7 – Grading Period 2

9	Reading and Notating	Reads 8-12-measure melodies in both treble and bass clefs.	GM75A2		
9	Performing On Instruments	Performs music in unison parts within an ensemble.	GM72B2	Social Studies Skills and Methods - D	
9	Performing On Instruments	Exhibits understanding of blend and balance in an ensemble.	GM72B1		
9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		
9	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM72B3		
9	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Music—It's Got Style	Grade 7	General Music	Period 2, Week 1 Lessons 1-2

CONTENT STANDARD 9

Understanding music in relation to history and culture

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Compare and contrast music from various historical periods and diverse cultures.	Describes how elements of music are used to create various musical styles. GM79A1	Describes distinguishing characteristics of representative music genres and styles from various cultures. Strand 3-SLC 6	Compares and contrasts musical examples from different historical time periods and diverse cultures. GM89A1
Benchmark A Compare and contrast music from various historical periods and diverse cultures.	Grade Level Indicator 1 Listens to and identifies stylistic elements from Western literature and diverse cultures. GM79A2	Previous Level Describes distinguishing characteristics of representative music genres and styles from various cultures. Strand 3-SLC 6	Next Level Examines and describes musical elements (e.g., form, melody, harmony, timbre, texture) in American music of the 20th century. GM89A2

Music - It's Got Style

Unit Introduction

Students read how different artists have combined different musical styles to create innovative music of their own. Students identify varied musical influences heard in several pieces of music.

Summative Assessment

- Students identify three musical elements used in selections from two of the following styles of music: gospel, rock, pop, rhythm and blues, rap, African.

- Students identify specific musical elements by listening to two selections and completing a *Listening Grid*.

Pre-Assessment

- Students identify **call-and-response** and **syncopation** in a listening example.

- Students list various rock styles (e.g., heavy metal, rock and roll, folk rock, jazz rock, progressive rock, hard rock, pop rock).

Procedures

Lesson 1

- Students read Share the Music 7, page 224.

- Students define **call-and-response** and **syncopation**. Students listen to "River of Dreams" by Billy Joel (CD 4, track 54) and identify when the Gospel style of call-and-response between the lead vocalist and choir is heard (Pre-Assessment).

- After listening to "River of Dreams," students write a two-paragraph response about the meaning of the song (short answer response).

- Students list various rock styles on the board (Pre-Assessment).

- Students read Share the Music 7, page 225.

- The class listens to "In Your Eyes," by Peter Gabriel (CD 5, track 1). Students identify how the instrumentation, harmonies, rhythms, languages, and vocal style make this selection a combination of African and Pop styles.

- Students complete a Venn diagram that compares and contrasts Gospel, Pop, and African musical styles (Formative Assessment).

Lesson 2

- Students identify various genre of popular music.

- Students listen to Will Smith's "Just the Two of Us" (or another rap song) and list different styles used throughout this piece.

- Students listen to Van Halen's "Can't Stop Lovin' You" (CD 5, track 2). The teacher lists the different guitar sounds heard on the board. Students brainstorm/explain how each effect is created.

- Students listen to "The Color of Love" by Boyz II Men (or another R&B song) as an example of a rhythm and blues piece.

- Students compare and contrast these three styles of music (Formative Assessment).

- Teacher plays several examples of these differing styles and has students identify which style is being played.

- Students read pages Share the Music 7, pages 226 and 277.

- Students list and discuss rap, R&B, and rock musicians they are familiar with. Students may list favorite artists or songs.

- Students complete the *Music Styles Listening Grid* (Summative Assessment).

Materials and Equipment

Music Styles Listening Grid worksheet; stereo with CD player; Share the Music 7, CD 4 and 5

Textbook

Share the Music 7

Writing Connections

Short answer response, Venn diagram

Interdisciplinary Connections

- Literary Text F – Identify similarities and differences of various literary forms and genres.

- Literary Text G – Explain how figurative language expresses ideas and conveys mood.

- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.

- People in Societies B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.

- People in Societies C – Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language, and forms of government.

Re-Teach

The teacher isolates one specific musical element and has students listen to and identify that element in several selections. Use the same selections and repeat the process one element at a time.

Enrichment/Extension

- Students bring in their own examples of two specific styles of music and identify, compare and contrast the musical elements in the selections.

- Students perform their own selections of two specific styles of music and identify, compare and contrast the musical elements in the selections.

Musical Styles Listening Grid

Name_____   Class _____

Directions: Place a check mark in the boxes that apply to each of the musical styles. Some characteristics will apply to more than one style.

Musical Styles and Characteristics	Gospel	Rock	Pop	African	Rap	Rhythm and Blues
Strong, steady rhythms with emphasis on beats 2 and 4						
Syncopated Rhythms						
Lyrics mostly spoken with little melody						
Call-and-response						
Uses a lot of improvisation						

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Performing a Five-Note Scale on the Guitar	Grade 7	General Music	Period 2, Week 2

CONTENT STANDARD 2

Performing on instruments, alone and with other, a varied repertoire of music

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Perform a piece of music independently with technical accuracy and expression.	Performs with characteristic tone a 5-note scale and pentatonic music on an instrument (e.g., recorder, guitar, keyboard instrument, string instrument). **GM72A1**	Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range. **Strand 2-LC 2**	Performs with characteristic tone a major scale and music using a major key on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument). **GM82A1**
Benchmark A Perform a piece of music independently with technical accuracy and expression.	**Grade Level Indicator 1** Exhibits correct posture, playing position, breath, and bow/stick control. **GM72A2**	**Previous Level** Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range. **Strand 2-LC 2**	**Next Level** Exhibits correct posture, playing position, breath, and bow/stick control. **GM82A2**

Performing a Five-Note Scale on the Guitar

Introduction

In this unit students perform a five-note scale and corresponding song on the guitar. Students will also identify the basic parts of an acoustic guitar. Many of the same strategies apply to the electric guitar.

Summative Assessment

- Each student plays a five-note scale and corresponding song on the guitar with characteristic tone, correct posture, playing position and control.

- Students identify the major parts of an acoustic guitar.

Pre-Assessment
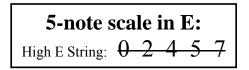
Students identify a pentatonic scale.

Procedures

- The students sit with guitars in cases. The teacher shows the class each of the following steps *before* the guitars come out of the case.

- Teacher demonstrates how to hold the pick between the thumb and first two fingers of the right hand.

- Teacher demonstrates how to position the guitar on the right thigh tilting slightly back

- Using the *Anatomy of the Guitar* worksheet, the teacher reviews the different parts of the guitar, highlighting which parts are most fragile (Formative Assessment). Remind students to always hold the guitar by the body or neck and not to turn the pegs.

- The teacher distributes the *Anatomy of the Guitar* worksheet (graphic organizer, short answer response, Formative Assessment). Students get the instruments out of the cases. The teacher checks the tuning of the guitars. (HINT: This process is quicker if a preliminary tuning of the guitars is done before class.) Students complete the *Anatomy of the Guitar* worksheet while spot checking the strings with the teacher guitar (already in tune), a tuner or by ear. The strings of the guitar are: E, A, D, G, B, and E; lowest to highest.

- Students practice strumming the guitar with the pick, strumming the open strings first to get the proper **downward** motion. The class echoes open strumming patterns with the teacher.

- After students feel comfortable with strumming all five strings with the pick, they can play individual strings. Students start with the highest or thinnest string (high E) and strum in a downward motion. The class echoes patterns on the open high E string with the teacher and continues with patterns on other open strings.

- Students put their fingers on the fingerboard to change pitches. Below is an easy five-note scale pattern to play. The numbers represent the frets on the guitar.

> **5-note scale in E:**
> High E String: ~~0 2 4 5 7~~

      a. Students play this pattern on the high E string first.

      b. Students play the pattern up and down (forward & backward).

      c. Students play the pattern on other strings.

- Students practice echoing patterns on open strings one string at a time and then mix them up. (HINT: Teacher says the name of the string about to be played before the class echoes it.)

- Students practice playing the five-note scale. Teacher encourages students to keep their thumbs pressed against the center of the back of the guitar's neck (Formative Assessment).

- Teacher shows students to use a "claw-hand" shape for the left hand by arching fingers like claws so that the strings are pressed by the tip of the finger and other strings are not muted by the rest of the left hand (Formative Assessment).

- Teacher encourages students to press down the string as close to the fret as possible.

- When playing on higher frets (the 4th, 5th & 7th frets) students should use more than one finger to hold the string down. Ideal fingers-on-frets for the above five-note scale are:

Second fret	Fourth fret	Fifth fret	Seventh fret
Use 1st finger	Use 1st & 2nd finger	Use fingers 1-3	Use fingers 1-4

- Teacher and students use the *Guitar Performance Rubric* to assess students' progress on the five note scale (Summative Assessment).

Writing Connections

Graphic organizers, short answer response

Interdisciplinary Connections

- Social Studies Skills and Methods: Benchmark D – Work effectively in a group.

- People in Societies – A Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

Acoustic guitars (preferred for this lesson but electric guitars work just the same), guitar picks, *Guitar Performance Rubric*, *Anatomy of the Guitar* worksheet

Re-Teach

Though it would be best for students to use all four fingers to press the string on higher frets (the 4th, 5th and 7th frets) some students do not have enough strength in their 3rd or 4th finger and may find it easier to use only two fingers at first. Teacher encourages students to use all left-hand fingers as they get comfortable.

Enrichment/Extension

- The class combines guitar playing with other rhythm instruments and drums to make the lesson more interesting. This also works well if there are not enough guitars for every student.

- The four strings of the electric bass are the same as the lowest four strings on a guitar. If an electric bass is available, some students can play it during the lesson.

- Once students are comfortable playing five notes on the high E string they can try the same thing on other lower strings. Teacher reminds students to keep the left thumb on the back of the guitar neck and maintain the "claw-hand" shape of the left hand.

Guitar Performance Rubric

Teacher and students use this rubric to evaluate classroom guitar performances.

Score each column accordingly:	At the end of the lesson enter a total score:
1 = Never 2 = Sometimes 3 = Always	16-18 = 90% (A) 14-15 = 80% (B) 12-14 = 70% (C) 11-12 = 60% (D)

Student Names	Student has guitar balanced on right knee, tilted back toward body	Student holds pick between first two fingers and thumb	Student strums guitar in a downward motion	Student keeps left thumb on back of the fingerboard	Student maintains "claw-hand" shape in left hand	Student performs five-note scale on the guitar	Total Score

Name _____

Date _____

Class _____

ANATOMY OF THE GUITAR

Question to think about...

How do you tune a guitar?

EXTRA POINTS
FOR SPECIFICS!

ANATOMY OF THE GUITAR

Head

Tuning Pegs

Nut

Fingerboard or Neck

Sound hole

Soundboard

Saddle

Bridge

Question to think about...

How do you tune a guitar?

EXTRA POINTS FOR SPECIFICS!

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
C,F,G—The Major Leagues	Grade 7	General Music	Period 2, Week 3 Lessons 1-2

CONTENT STANDARD 5

Reading and notating music

Benchmark A	Grade Level Indicator 5	Previous Level	Next Level
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.	Identifies and/or notates the following major key signatures and scales: C, F, G.	Develops basic sight-singing skills consisting of solfege, simple rhythmic patterns and limited melodic interval recognition in at least 3 major key signatures.	Identifies and/or notates the following major key signatures and scales: C, F, B-flat, E-flat, G, D, and A.
	GM75A5	**Strand 3-SLC 5**	**GM85A6**
Benchmark A	**Grade Level Indicator 5**	**Previous Level**	**Next Level**
Identify and utilize the following clef, key signature, meter, tempo, dynamic markings, and note values.	Reads 8-12 measure melodies in both treble and bass clefs.	Reads simple treble clef melodies from middle C to F and interprets dynamic markings.	Identify and utilize the following: clef, key signature, time signature, tempo, dynamic markings, and note values.
	GM75A2	**Strand 3-SLC 5**	**GM85A6**

C, F and G: The Major Leagues

Unit Introduction

In this unit students read and notate pitches in C, F, and G major scales.   Students also use their skills to read 8-12-measure melodies in both treble and bass clefs.

Summative Assessment

- Students write down C, F and G scales and label the pitches of each.

- Students read an 8-12-measure melody in treble or bass clef and identify which key the melody is written in.

Pre-Assessment

- Students identify the names of the notes in the treble and bass clef (see activity).

- Students practice drawing different notes and rhythms on staff paper or on a staff on the chalk board.

- Students demonstrate a basic knowledge of music terminology including clef, key signature, meter, tempo, dynamic markings, and note values (*Music Terminology Review*).

Procedures

Lesson 1

- Teacher explains that all major scales follow the same exact pattern, WWHWWWH
 (W=Whole Step, H=Half Step)

- Students speak the WWHWWWH pattern as a chant using various rhythms to encourage memorization.

- Teacher explains the difference between a whole and half step using a picture of a keyboard to illustrate. Teacher calls out different intervals (C to D, C to C3, etc.) and ask students to identify which notes are moving by half steps and which ones are moving by whole steps (Formative Assessment).

- Students practice playing a C major scale on electronic keyboards, a piano, or paper keyboards. If keyboards are not readily available, students can use Orff instruments, tone bells, hand chimes, or Boomwhackers.

- Students play the G Major scale identifying which key is the black key (*F#*). "Is it a sharp or flat?" (*sharp*). "How did we know it was a sharp?" (*The note had to be raised by a half-step*.)

- The class continues this process with the F Major scale. Students discover the B has to be lowered to the black key one-half step down (*Bb*).

- Students write C, F and G scales on staff paper and label each pitch (Formative Assessment).

Lesson 2

- Teacher shows several examples of 8-12-measure melodies on the overhead projector. Students identify notes in each measure (Formative Assessment).

- Teacher provides 8-12-measure melodic examples in treble and bass clefs, one each in the key of C, F and G.

- Teacher divides class into three groups and assigns each group one treble and one bass clef 8-12-measure melody. Each group is responsible for identifying the notes of their melodies and the keys they are written in (Summative Assessment).

- Each group practices playing their melodies on an electronic keyboard (depending upon the availability of keyboards), then performs them for the rest of the class (Summative Assessment).

- If time allows, the groups may trade melodies and practice the other examples.

Materials and Equipment

Keyboards, paper keyboards, piano, overhead examples of melodies, *Music Terminology Review*, staff paper

Interdisciplinary Connections

- Social Studies Skills and Methods D – Work effectively in a group.

- Research C – Organize information in a systematic way.

- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.

Re-Teach

- Groups of students practice identifying notes in both treble and bass clefs.

- Students create 4-measure melodies in either treble or bass clef.

- Teacher/students use musical flash-cards to help students remember musical terms such as clef, key signature, meter, tempo, dynamic markings, and note values.

- Visit <http://www.practicespot.com/scaleschef/generate.php> for worksheets students can practice identifying scales and labeling pitches

Enrichment/Extension

- Class discusses the blues scale. Students practice playing a blues scale starting on C, F, and G.

- Students compose an 8-12-measure melody in the key of C, F, or G major.

Music Terminology Review

Name_____

Class/Period_____

Directions: Match the musical symbol with the correct definition.

1.   Key Signature   ___   A.   The speed of the beat

2.   Tempo   ___   B.   The number of sharps or flats –
                                                indicates which key the music is in

3.   Clef Signs   ___   C.   Levels of loudness and softness

4.   Dynamic Makings ___   D.   The organization of beats into
                                                 recurring sets

5.   Note Values   ___   E.   Signs used to indicate the range that
                                                 the music is to be performed

6.   Meter   ___   F.   The number of beats per note

Music Terminology Review

Teacher's Key

Class/Period_____

Directions: Match the musical symbol with the correct definition.

1.   Key Signature   **B**   A.   The speed of the beat

2.   Tempo   **A**   B.   The number of sharps or flats –
                                              indicates which key the music is in

3.   Clef Signs   **E**   C.   Levels of loudness and softness

4.   Dynamic Makings **C**   D.   The organization of beats into
                                              recurring sets

5.   Note Values   **F**   E.   Signs used to indicate the range that
                                              the music is to be performed

6.   Meter   **D**   F.   The number of beats per note

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Name That Tune!	Grade 7	General Music	Period 2, Week 5-6 Lessons 1-4

CONTENT STANDARD 9

Understanding music in relation to history and culture

Benchmark C	Grade Level Indicator 1	Previous Level	Next Level
Identify composers and classify them according to chronological historical periods.	Classifies by composer and historical period a varied body of musical works.	Understanding music in relation to history and culture.	Compare and contrast varied music styles from the United States, world music, and historical periods.
	GM79C1	**Strand 3-SLC 9**	**GM89A1**

CONTENT STANDARD 6

Listening to, analyzing, and describing music

Benchmark B	Grade Level Indicator 1	Previous Level	Next Level
Analyze the structure of larger musical works and the sections of which it is comprised.	Identifies and describes forms within individual sections of a larger musical work (e.g., fugue, 12-bar blues, suite).	Listening to, analyzing and describing music.	Analyzes and explains the musical elements of larger musical works (e.g., symphony, mass, concerto).
	GM76B1	**Strand 3-SLC 6**	**GM86B2**

Name That Tune!

Unit Introduction

Students study six composers and examples of their work throughout three lessons. During the fourth lesson they identify the composer, name of work and historical time period of listening examples and take a test about the composers studied.

Summative Assessment

- Students take a multiple-choice test about six composers and their music (*Name That Tune! Unit Test*).

- Students identify the form of a given section of musical works ("Serenade," "Canon", "The Entertainer," "Ode to Joy," "Star Wars").

Pre-Assessment

Students identify musical forms; e.g., 12-bar blues, rondo, ternary, binary (*Musical Form Review Worksheet*).

Procedures

Lesson 1

- Students listen to "The Stars and Stripes Forever" (CD 4, track 14).

- Teacher asks students if they have heard this song before. "Where?" "What does it make you think of?"

- Students read John Phillip Sousa biography (Share the Music 7, page 187).   The teacher asks the following questions: "What was Sousa's nickname?" (*March King*) "What time period did Sousa live in?" (*Civil War, Early 1900's*)

- Students identify where Sousa should be placed on a *Composer Timeline*. The timeline is created by the class and should be large enough for all students to see (Formative Assessment).

- Teacher shows transparency of "The Stars and Stripes Forever." A student volunteer follows along while the recording plays.

- Students raise their hands when they hear a new section.

- As the recording is played, the teacher writes letters on the board to indicate each section of the piece.

- Students read the excerpt about Johann Pachelbel (Share the Music 7, page 100).

- Students listen to "Canon," by Johann Pachelbel (CD 2, track 31). Teacher also has a transparency of "Canon" available for students to follow as they listen.

- Students identify the time period they think this piece comes from. Point out the art connection in Share the Music 7, page 100.

- Students identify the time period when Pachelbel lived and place his name on the *Composer Timeline* (Formative Assessment).

- Students identify the form heard in "Canon" by Pachelbel (Summative Assessment).

Lesson 2

- Students read Share the Music 7, pages 118 and 119.

- Teacher introduces Benjamin Britten and class brainstorms ideas of what happened historically when "Serenade" was written (*World War II*).

- A student volunteer places Britten on the *Composer Timeline* (Formative Assessment).

- Class listens to the prologue from "Serenade" by Benjamin Britten (CD 3, track 1), and discuss the lowered 7th pitch in the Mixolydian mode. This is a technique that Benjamin Britten used in "Serenade."

- Teacher asks students what the form is for "Serenade" (Summative Assessment).

- Students read about Scott Joplin and ragtime music (Share the Music 7, pages 48 and 49). **"**What was the time period when ragtime music became popular" (*late 1890's and faded by 1920)*?

- Students find Joplin's place on the *Composer Timeline* (Formative Assessment).

- Class listens to "The Entertainer" by Scott Joplin (CD 1, track 43). **"**What made ragtime so exciting?" (*complex, off-the-beat rhythms*) "What was Scott Joplin's nickname?" (*King of Ragtime*)

- Students divide into three groups. Each group analyzes the form of "The Entertainer" as they listen. Each group chooses a representative to present their groups' findings to the class. After the groups have finished, the class establishes which group was correct (Summative Assessment).

Lesson 3

- Students read biography of Ludwig Van Beethoven (Share the Music 7, page 97).

- A student places Beethoven on the *Composer Timeline* (Formative Assessment).

- Students listen to "Ode to Joy" (CD 2, track 28).

- The teacher asks, "What historic event took place in 1989 when Beethoven's Symphony No. 9 was performed at a special concert in Germany?" (*The Berlin Wall was taken down*.)

- Class listens to the example again. Students raise hands when they hear the main theme change.

- Students identify the form of "Ode to Joy" as ABA. Students may follow along in <u>Share the Music 7</u>, page 94, to visualize the contour of the movement (Summative Assessment).

- Student volunteers read about John Williams (<u>Share the Music 7</u>, page 84), and identify the time period that he lives in. The teacher asks the following questions: "What century?" "How many students have seen <u>Star Wars</u>?"

- A student volunteer places John Williams on the *Composer Timeline* (Formative Assessment).

- Students predict the form of <u>Star Wars</u> and list ideas on the board (Summative Assessment).

- Class listens to the theme from <u>Star Wars</u> by John Williams (CD 2, track 13) and assesses the number of students who were correct in their form predictions.

Lesson 4

- Teacher does a brief overview of the composers and compositions that have been discussed in this unit.

- Students review the *Composer Timeline* and where each composer fits in (Formative Assessment).

- Teacher plays short excerpts from each of the six examples studied and students verbally identify the composer's name, name of the composition and historical time period (Formative Assessment).

- Students take the *Name That Tune! Unit Test* (Summative Assessment).

Materials and Equipment

Stereo with CD player; <u>Share the Music 7</u> CDs 2, 3, and 4; *Musical Form Review Worksheet*; *Name That Tune! Unit Test*

Textbook

<u>Share the Music 7</u>

Technology Resources

Website <www.practicespot.com>

Writing Connections

Compare and contrast

Interdisciplinary Connections

- Literary Text F – Identify similarities and differences of various literary forms and genres.

- Literary Text G – Explain how figurative language expresses ideas and conveys mood.

- History A – Interpret relationships between events shown on multiple-tier time lines.

- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Some students may need to focus in on one particular composer, such as John Phillip Sousa. Students listen to a variety of recordings by Sousa and determine the form of each selection.

- The teacher can choose one particular form, such as ABA, and play a variety of recordings focusing in on just one form.

Enrichment/Extension

- This unit can be re-taught later in the year using a variety of composers from differing time periods, adding on to the list of composers and compositions that the students already know.

- Students can create their own "Composer Bingo" game using the names of compositions and composers that they have learned throughout the year.

- Teacher can help create a list of listening examples based upon the grid that students come up with for the bingo game.

Musical Form Review Worksheet

Name_____

Class Period_____

Directions: Match the following forms.

1. 12-Bar Blues   _____

A. ABA – A three-part form in which there is repetition after contrast.

2. Rondo   _____

B. Chord pattern often used in blues music based on the I, IV and V chords.

3. Ternary   _____

C. A musical composition consisting of a succession of short pieces.

4. Binary   _____

D. A form of polyphonic music using imitation

5. Fugue   _____

E. A musical form that uses alternating repetitions of the main theme with two or more contrasting sections (ABACA).

6. Suite   _____

F. AB – a two part song.

Musical Form Review Worksheet

Answer Key

Class Period_____

Directions: Match the following forms.

1. 12-Bar Blues   **B**

    A. ABA – A three-part form in which there is repetition after contrast.

2. Rondo   **E**

    B. Chord pattern often used in blues music based on the I, IV and V chords.

3. Ternary   **A**

    C. A musical composition consisting of a succession of short pieces.

4. Binary   **F**

    D. A form of polyphonic music using imitation

5. Fugue   **D**

    E. A musical form that uses alternating repetitions of the main theme with two or more contrasting sections (ABACA).

6. Suite   **E**

    F. AB – a two part song.

Name That Tune! Unit Test

Name _____   Class_____ Period_____

Directions: listen to a section of music and identify it either by the composer or the title of the composition.

1. The composer of this example is: a) Pachelbel b) Beethoven c) Williams d) Britten

2. The composer of this example is: a) Joplin b) Sousa c) Beethoven d) Williams

3. The name of this excerpt is: a) "Star and Stripes Forever" b) "Canon in D"
    c) "The Entertainer" d) Theme from "Star Wars"

4. The name of this excerpt is: a) "Ode to Joy" b) "Prologue" from Serenade c) "Fur Elise" d) Theme from "Raiders of the Lost Ark"

Choose the best answer to these multiple choice questions:

5. John Phillip Sousa was known as the: a) King of Rag b) March King c) King of the Hill

6. Pachelbel's "Canon" is from the: a) 1930's b) 1650-1706 c) 1950's 3) 1800's

7. Beethoven's "Ode To Joy" is from: a) 9th symphony b) 5 symphony c) Sousa march
   d) "The Entertainer"

8. The form for John William's "Star Wars" is: a) ABA b) ABABABAB c) ABC d) AB

9. Which style was one of the first true American styles of popular music?: a) Hip-hop
    b) ragtime c) march d) boogie woogie.

10. Scott Joplin was known as the: a) King of Ragtime b) Piano Man c) The Entertainer
     d) Rag Captain

Name That Tune! Unit Test-Answer Key

Name _____   Class_____ Period_____

Directions: listen to a section of music and identify it either by the composer or the title of the composition.

1. The composer of this example is: **a) Pachelbel** b) Beethoven c) Williams d) Britten

2. The composer of this example is: a) Joplin b) Sousa c) Beethoven **d) Williams**

3. The name of this excerpt is: **a) "Star and Stripes Forever"** b) "Canon in D"
   c) "The Entertainer" d) Theme from "Star Wars"

4. The name of this excerpt is: **a) "Ode to Joy**" b) "Prologue" from Serenade
   c) "Fur Elise" d) Theme from "Raiders of the Lost Ark"

Choose the best answer to these multiple choice questions:

5. John Phillip Sousa was known as the: a) King of Rag **b) March King**
   c) King of the Hill

6. Pachelbel's "Canon*"* is from the: a) 1930's **b) 1650-1706** c) 1950's 3) 1800's

7. Beethoven's "Ode To Joy" is from: **a) 9th symphony** b) 5 symphony c) Sousa march
   d) "The Entertainer"

8. The form for John William's "Star Wars" is: **a) ABA** b) ABABABAB c) ABC d) AB

9. Which style was one of the first true American styles of popular music?
   a) Hip-hop **b) ragtime** c) march d) boogie woogie.

10. Scott Joplin was known as the:
    a) King of Ragtime b) Piano Man c) The Entertainer d) Rag Captain

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Canon It Be Done?	Grade 7	General Music	Period 2, Week 7

CONTENT STANDARD 1

Singing, alone and with others, a varied repertoire of music

Benchmark A	Grade Level Indicator 3	Previous Level	Next Level
Sing an excerpt of music independently or in a group with musical accuracy.	Sings canons and rounds in 3-4 parts with accuracy.	Singing, alone and with others, a varied repertoire of music.	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.
	GM71A3	**Strand 1-SLC 1**	**GM81A1**
Benchmark A	**Grade Level Indicator 1**	**Previous Level**	**Next Level**
Sing an excerpt of music independently or in a group with musical accuracy.	Sings, independently and with others, utilizing correct posture, breath support, and tone.	Singing alone and with others, a varied repertoire of music.	Sings, independently and with others, utilizing correct posture, breath support, tone, diction, phrasing and articulation.
	GM71A1	**Strand 1-SLC 1**	**GM81A1**

Canon It Be Done?

Introduction

In this lesson students demonstrate their knowledge of singing using correct posture, breath support and tone. With these tools, they sing a canon or round in 3-4 parts with accuracy.

Summative Assessment

Students sing a canon or round in 3-4 parts with accuracy.

Pre-Assessment

• Students sing alone or with others a selected piece of music with musical accuracy. Teacher calls on students to sing excerpts in class.

• Students identify a round or canon when a sample is played.

• Students demonstrate their basic knowledge of singing through using correct breath support, posture, and tone.

Procedures

• Students do a variety of vocal and physical warm-up exercises to get their voices and bodies prepared to sing:

   a. Students do an energizer activity by shaking each arm and leg in the following pattern: Right arm, left arm, right leg, left leg. Each time a limb is being shaken the students count 8, 7, 6, 5, 4, 3, 2, 1, and then the next time they will count 7, 6, 5, 4, 3, 2, 1 and so on until the last pattern is 1,1,1,1.

   b. Students bend from the waist and let their upper body hang loose like a rag doll. Students stand tall again using the imagery of each vertebrae stacking up one at a time as they come back to a correct posture for singing.

• Teacher asks class, "What criteria are needed for correct posture?" Students answer orally in class (Answers may include: *feet shoulder width apart, knees slightly bent, sternum lifted but not tight, arms at the side, head straight and in alignment with spine, chin level*).

• Students close their eyes, breathe in for 4 beats, hold for 4 beats, and then breathe out for 8 beats. Repeat three times.

▪ Using a five-tone pattern of do-sol have students perform the following exercise:
1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 5, 3, 5, 2, 5, 1, 5, 1
Students may sing this on "doo," then the actual numbers, and/or solfege syllables.

• Using 1, 3, 5, 8, 5, 3, 1, students sing "I Will Sing Ah Today."

- Using the solfege syllables, students sing a C-Major scale using half notes. Teacher divides the class into two groups to sing the same exercise as a round.

- Teacher explains that when two groups sing the same melody starting at different times, this is called a **round** or a **canon**. Students identify other examples of a round or canon.

- Class listens to example by Johann Pachelbel (Share the Music 7, page 100; CD 2, track 31) "Does anyone know the name of this piece?" (*"Canon")*

- Teacher introduces "America, America" (Share the Music 8, page 302) and plays the melody on the piano. "Where do you think the round will begin?" (*after the second measure*) "How do you know?" (*Roman numerals II, III, and IV are listed above the music to show where each group begins*.)

- Students stand tall and concentrate on the vowel sounds in each word to help develop correct tone.

- Students sing "America, America" in unison to learn the song. Half the class sings while the other half listens and then they switch sides. After the students feel comfortable with the melody, they divide into two parts.

- After successfully singing "America, America*"* in two parts, the students continue to practice until the round can be sung successfully in four parts.

- Each student writes a paragraph about what America means to them (Type 1 Quick write).

Materials and Equipment

Piano, CD player

Textbook

Share the Music 7, Share the Music 8

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Students stand in circle groups and perform the round.

- Teacher provides samples of corner pieces of PVC pipe and students sing into them. They create an amplified effect and help the students hear themselves more clearly.

- Students sing the round in two parts only. It may take several weeks before the class can sing in 3-4 parts with accuracy.

Enrichment/Extension

- Spoken Fugue for Three Voice (<u>Share the Music 7</u>, page 148): Teacher chooses three groups to perform this three-part fugue. After the students practice, teacher chooses groups of only three students each to perform the fugue.

- Teacher chooses groups of three or four students to perform "America, America" for the class.

- Students make a bulletin board about America using the writing samples that the class created about what America means to them.

- Teacher asks administration if there is an important ceremony where the students could perform the round.

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Performing Unison Parts in an Ensemble	Grade 7	General Music	Period 2, Week 8-9 Lessons 1-4

CONTENT STANDARD 2

Performing on instruments, alone and with other, a varied repertoire of music

Benchmark A	Grade Level Indicator 2	Previous Level	Next Level
Perform a piece of music independently with technical accuracy and expression.	Exhibits correct posture, playing position, breath, and bow/stick control.	Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range.	Exhibits correct posture, playing position, breath, and bow/stick control.
	GM72A2	**Strand 2-SLC 2**	**GM82A2**
Benchmark B	**Grade Level Indicator 1**	**Previous Level**	**Next Level**
Perform a part in an ensemble with technical accuracy and expression.	Exhibits understanding of blend and balance in an ensemble.	Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range.	Exhibits understanding of rhythmic unity and phrasing in an ensemble.
	GM72B1	**Strand 2-SLC 2**	**GM82B1**
Benchmark B	**Grade Level Indicator 2**	**Previous Level**	**Next Level**
Perform a part in an ensemble with technical accuracy and expression.	Performs music in unison parts within an ensemble.	Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range.	Performs music in 2-3 parts within an ensemble.
	GM72B2	**Strand 2-SLC 2**	**GM82B2**
Benchmark B	**Grade Level Indicator 3**	**Previous Level**	**Next Level**
Perform a part in an ensemble with technical accuracy and expression.	Responds appropriately to the cues of a conductor of section leader.	Students will use correct posture while producing acceptable tone quality, playing in an ensemble or solo with a dynamic range.	Responds appropriately to the cues of a conductor or section leader.
	GM72B3	**Strand 2-SLC 2**	**GM82B3**

Performing Unison Parts in an Ensemble

Unit Introduction

In this unit the students play 8-12-measure melodies on the guitar in unison. The teacher models correct guitar playing position and technique. Students continue to familiarize themselves with the parts of an acoustic guitar and discuss the ideas of blend and balance as a class. Students also learn a basic conducting pattern and practice leading the group from the podium.

Summative Assessment

- Students perform an 8-12-measure melody with characteristic tone on the guitar.

- Students learn the basic 4/4 conducting pattern and conduct the class.

- Class discusses blend and balance.

- The teacher uses the *Guitar Performance Rubric* to assess student progress. The first three columns of this rubric are filled out for the whole class after Lesson 1. The second three columns are filled out at some time during Lessons 2, 3 or 4. This way the students who are ready to play during the second lesson can do so and others may wait until they feel more comfortable. The scores are totaled at the end of the two-week unit.

- Students take a written *Final Guitar Exam* and will be asked to provide information they have learned throughout the unit.

Pre-Assessment
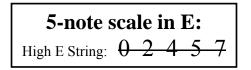
- Students demonstrate correct guitar playing position and technique.

- Students correctly identify the major parts of an acoustic guitar.

Lesson 1

- The teacher reviews correct guitar playing position with the class. Guitars should be balanced on the right thigh and tilted slightly towards the player. Correct pick holding position is between the first two fingers and thumb.

- The teacher orally reviews the parts of the guitar with the class. The names of the guitar's six open strings are low E, A, D, G, B, high E.   This information will appear on a *Final Guitar Exam* given at the end of the unit.

- The class echoes the teacher on simple rhythmic patterns on the open strings. Students strum the guitar in a downward motion, keep the left thumb on back of the fingerboard and maintain a "claw-hand" shape in left hand (to avoid muting strings).

- The class discusses correct guitar technique and reviews playing a five-note scale on the high E string. The teacher checks students for correct positioning and technique.

- The teacher uses the first three columns of the *Guitar Performance Rubric* to assess student progress (Summative Assessment).

- A reminder about which frets to push down is written on the blackboard:

<div style="border:1px solid black; text-align:center;">

5-note scale in E:

High E String: 0 2 4 5 7
</div>

- Students review the parts of the guitar by completing *Anatomy of the Guitar* worksheet (Formative Assessment). Remind students that this information will appear on a *Final Guitar Exam* given at the end of the unit.

Lesson 2

- Class reviews correct playing position, the main parts of the guitar and correct playing technique. Remind students that this material will be on a *Final Guitar Exam* given at the end of the unit.

- The class plays "Hot Cross Buns" and "Merrily We Roll Along" from the *Guitar Songs* worksheet (Formative Assessment). These songs are written to be played on one string only. It is easiest for the class to start out playing these songs on the "high E" first. The numbers refer to the fret that needs to be pressed down and the "R" refers to a rest.

  a. The teacher models "Hot Cross Buns" for the class at a medium-slow tempo.

  b. The class echoes the song.

  c. Repeat the process with "Merrily We Roll Along."

- Students press down the string as close to the fret as possible.

- When playing on higher frets (the 4th, 5th & 7th frets) students should use more than one finger to hold the string down. Ideal fingers-on-frets for the above five-note scale are:

Second fret	Fourth fret	Fifth fret	Seventh fret
Use 1st finger	Use 1st & 2nd finger	Use fingers 1-3	Use fingers 1-4

- The class completes the *Electric or Acoustic?* worksheet (Type 2 Quick write). While the class is working on this, the teacher has student volunteers complete their second three rows of the *Guitar Performance Rubric*. The teacher reminds students that they have two more lessons during which they will be able to complete the 8-12-measure melody requirement.

Lesson 3

- The class completes one of the *Jimi Hendrix Worksheet* activities as bell work. A biography, quiz, and missing lyric worksheet are included in these activities.

- The class revisits the five-note scale on the high E string and plays through "Hot Cross Buns" and "Merrily We Roll Along" as a class. Students should press the down the strings as close to the fret as possible and to use all the fingers as higher frets are needed.

- The class plays other songs from the *Guitar Songs* worksheet. These songs are written to be played on one string only. It is easiest for the class to start out playing these songs on the "high E" first. The numbers refer to the fret that needs to be pressed down and the "R" refers to a rest.

- The teacher models the songs for the class at a medium-slow tempo.

- The class echoes the songs.

- Students complete the *Leaders & Followers* worksheet (short answer response, Formative Assessment). While the class is working on this, the teacher has student volunteers complete the second three rows of the *Guitar Performance Rubric*. The teacher reminds students that they will have to perform their 8-12-measure melody requirement during this lesson or the next lesson.

- The teacher discusses blend and balance with the class while referring to the *Leaders & Followers* worksheet (Formative Assessment).

- The class practices the 4/4 conducting pattern as a class. If time permits, individuals lead the class in playing songs they've learned on the guitar (Summative Assessment).

- Remind students that they will take a *Final Guitar Exam* the next class session.

Lesson 4

- The teacher uses the *Final Guitar Exam* worksheet as a guide for review. The teacher uses lecture format or a class game (such as blackboard relays) to study guitar material as a class.

- After a short class review, the students complete the *Final Guitar Exam*. Any students who have not yet completed the second three rows of the *Guitar Performance Rubric* play their melodies while others are completing the exam (Summative Assessment).

- After the exam, the class can either play songs together on the guitar or complete one of the Jimi Hendrix worksheet activities depending on how much time is available.

Writing Connections

Graphic organizers, short answer response, Type 2 Quick write

Interdisciplinary Connections

- Social Studies Skills and Methods: Benchmark D – Work effectively in a group.

- People in Societies – A Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

- Acoustic guitars (preferred for this lesson but electric guitars work as well), guitar picks, *Guitar Performance Rubric, Final Guitar Exam, Anatomy of the Guitar, Guitar Songs* worksheet, *Jimi Hendrix* worksheet*, Leaders and Followers* worksheet

- Teachers should make sure that the guitars are in tune before the lesson. While it usually saves a lot of time if the teacher tunes guitars before the class period it might be possible to have a couple select students from the class help tune them.

Supplemental

- Recording of Jimi Hendrix performing "Come On (Let the Good Times Roll)" found on many albums including Jimi's *Electric Ladyland* (titled "Come On, Pt. 1")

Re-Teach

Though it would be best for students to use all four fingers to press the string on higher frets (the 4th, 5th & 7th frets) some students do not have enough strength in their 3rd or 4th finger and may find it easier to use only two fingers at first. The teacher encourages students to use all left-hand fingers as they get comfortable.

Enrichment/Extension

- The class combines guitar playing with rhythm instruments and drums to make the lesson more interesting. This also works well if there are not have enough guitars for every student.

- The four strings of the electric bass are the same as the lowest four strings on a guitar. If an electric bass is available, some students will enjoy playing the above lessons on it.

- Once students are comfortable playing some of the songs on the *Easy Guitar Tunes* worksheet, the teacher encourages them to play other songs by ear. Students can play easy songs they've known since childhood (i.e., "Happy Birthday") or popular songs of the day (i.e., commercial jingles).

Guitar Performance Rubric

Teachers and students use this rubric to evaluate classroom guitar performances.
The first three columns or this rubric are completed for the whole class after lesson 1. The second three columns are completed during lessons 2, 3 or 4. This way the teacher can have the more eager students play during the second lesson and others may wait until they feel more comfortable. The scores are totaled at the end of the two-week unit.

Score each column accordingly:	At the end of the unit, enter a total score should be entered:
1 = Never **2 = Sometimes** **3 = Always**	**16-18 = 90% (A)** **14-15 = 80% (B)** **12-14 = 70% (C)** **11-12 = 60% (D)**

Student Names	Student has guitar balanced on right knee, tilted back toward body **Lesson 1**	Student holds pick between first two fingers and thumb **Lesson 1**	Student strums guitar in a downward motion **Lesson 1**	Student performs one 8-12 measure melody **Lesson 2,3 or 4**	Student keeps left thumb on back of the fingerboard **Lesson 2,3 or 4**	Student maintains "claw-hand" shape in left hand **Lesson 2,3 or 4**	**Total Score**

Name _____

Date _____

Class _____

ANATOMY OF THE GUITAR

Question to think about...

How do you tune a guitar?

EXTRA POINTS
FOR SPECIFICS!

Columbus Public Schools
General Music
Grade 7

TEACHER'S KEY

ANATOMY OF THE GUITAR

Head

Tuning Pegs

Nut

Fingerboard or Neck

Sound hole

Soundboard

Saddle

Bridge

Question to think about...

How do you tune a guitar?

EXTRA POINTS FOR SPECIFICS!

Columbus Public Schools
General Music
Grade 7

Name _____

Date _____

Class _____

~Easy Guitar Songs~

Hot Cross Buns

Line 1: **4 – 2 – 0 – Rest**

Line 2: **4 – 2 – 0 – Rest**

Line 3: **0000   2222**

Line 4: **4 – 2 – 0 – Rest**

> Play these songs on one string only! Use the numbers to figure out which frets to push.

Merrily We Roll Along

Line 1: **4 2 0 2 4 4 4 Rest 2 2 2 Rest 4 4 4 Rest**

Line 2: **4 2 0 2 4 4 4 4 2 2 4 2 0 0 0**

Beethoven's 9th

Play a quick 4-5-4 combination here…

Play the B-String here! (String beside "high E")

Line 1: **4 4 5 7 7 5 4 2 0 0 2 4 4 2 2**

Line 2: **4 4 5 7 7 5 4 2 0 0 2 4 2 0 0**

Line 3: **2 2 4 0 2 4-5-4 0 2 4-5-4 2 0 2 B**_{string}

Line 4: **4 4 5 7 7 5 4 2 0 0 2 4 2 0 0**

~More Easy Guitar Songs~

Smoke on the Water

Line 1: **0   3   5**

Line 2: **0   3   6-5**

Play a quick 6-5 combination here…

Line 3: **0   3   5   3   0**
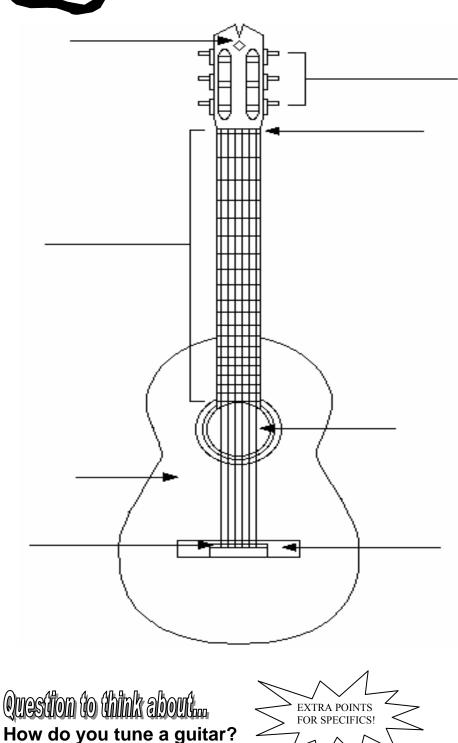
Jingle Bells

Line 1: **4   4   4** Rest **4   4   4** Rest **4   7   0   2   4**

Line 2: **5 5 5 5 5 4 4 4 4 2 2 4 2** Rest **7**
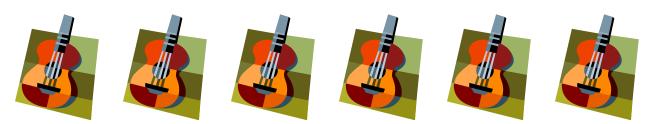
Line 1: **4   4   4** Rest **4   4   4** Rest **4   7   0   2   4**

Line 4: **5 5 5 5 5 4 4 4 7 7 5 2 0 0 0**
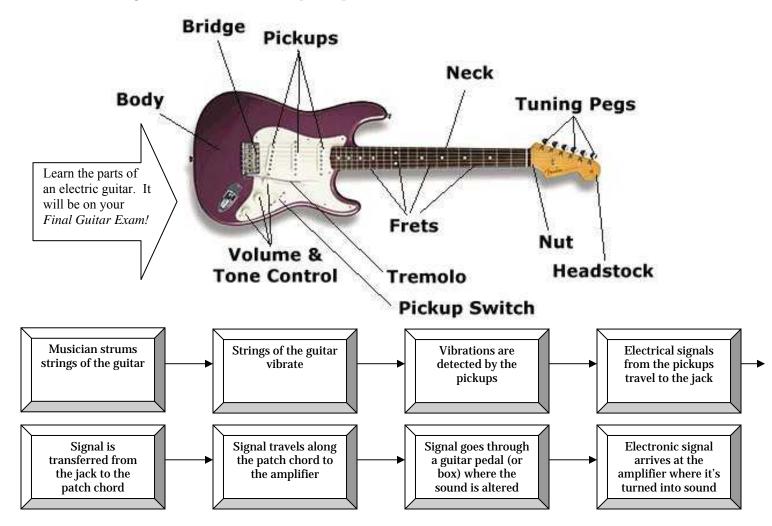
Say the word "REST" when you come to it… it will help you keep a more even pace while you play!

Old Mac Donald…

Line 1: **5 5 5 0 2 2 0** Rest **9 9 7 7 5**

Line 2: **5 5 5 0 2 2 0** Rest **9 9 7 7 5**

Line 3: **0-0 5 5 5   0-0 5 5 5** REST

5-5-5   5-5-5   5-5-5-5-5 5

Line 4: **5 5 5 0 2 2 0** Rest **9 9 7 7 5**

Frets 5, 7 & 9 are easy to find!
5, 7 & 9 all have *Fret Markers* on them… these are little dots or squares in the middle of the fingerboard!

Columbus Public Schools
General Music
Grade 7

Electric or Acoustic?

Today most electric guitars are made with a **solid body** design. The first electric guitars were made from a **hollow body** design similar to the acoustic guitar. But as guitar makers and players continued to investigate ways of increasing the volume of the electric guitar throughout the 1940's, it became clear that the solid body was the way to go.

In a hollow body guitar the string's vibrations are transferred to the guitar's body. The **pickups** (the tiny electric "microphones" that detect string vibrations) can't tell the difference between the string and body vibrations and the signals get jumbled. In a solid body guitar the string vibrations are very active but the solid body remains pretty still. This enables the pickups to detect and produce a more stable or "cleaner" signal. The more stable an electric signal is the more you can turn up the volume.

A solid body electric guitar must be plugged into an **amplifier** with a **patch cord** to make any sound. When the electric guitar is plugged in the electrical impulses created by the pickups are converted into sound by the amplifier. Though an acoustic guitar has only one sound when you play it electric guitars can have many different sounds. Special effects boxes or pedals can be used to create a distorted sound by changing the signal from the pickups, which then changes the sound that the amplifier produces.

Learn the parts of an electric guitar. It will be on your *Final Guitar Exam!*

Bridge Pickups Neck Tuning Pegs Body Frets Nut Headstock Volume & Tone Control Tremolo Pickup Switch

Musician strums strings of the guitar	→	Strings of the guitar vibrate	→	Vibrations are detected by the pickups	→	Electrical signals from the pickups travel to the jack	→

Signal is transferred from the jack to the patch chord	→	Signal travels along the patch chord to the amplifier	→	Signal goes through a guitar pedal (or box) where the sound is altered	→	Electronic signal arrives at the amplifier where it's turned into sound

Electric or Acoustic?

Questions to think about...

1. What are some of the advantages of playing an electric guitar?

   EXTRA POINTS FOR SPECIFICS!

2. What are some of the advantages of playing an acoustic guitar?

3. Cars travel along highways to get from place to place. What does the electronic signal from an electric guitar travel on to get to the amplifier?

4. While on the road, travelers can stop and visit many different places before getting to their final destination. What is one place that the signals from an electric guitar can "visit" before getting to the amplifier? (HINT: This "visit" can change the sound of the signal)

5. List any electric guitarists you've heard before in the table below. See if you can list the style each guitarist plays and any songs they're famous for playing!

GUITARIST	STYLE	SONGS

FAMOUS ELECTRIC GUITARISTS
Jimi Hendrix
Eric Clapton
BB King
Carlos Santana
T-Bone Walker
Muddy Waters
Wes Montgomery
Stevie Ray Vaughan
John McLaughlin
Pete Townshend
John Lee Hooker
George Harrison
Les Paul
Keith Richards
Jimmy Page
Bonnie Rait
Frank Zappa
Eddie Van Halen

GUITAR AMPLIFIER…
The guitar plugs into the effects pedal to the right of the amp. The knobs at the top allow the guitarist to adjust volume & tone.

Columbus Public Schools
General Music
Grade 7

Name _____

Date _____

Class _____

Jimi Hendrix

1942 - 1970

Jimi Hendrix is considered one of the greatest guitarists of all time. Also a singer and songwriter, Jimi was born in Seattle, Washington on November 27, 1942. Jimi was already an accomplished guitarist as a teenager – teaching himself how to play the guitar by listening to albums of bluesmen like Muddy Waters and B.B. King and rock musicians such as Chuck Berry. In 1959, he enlisted in the U.S. Army. He didn't really seem to like the military but served as a parachute jumper until he was discharged in 1961 after being injured. After his discharge, Hendrix moved to New York City and began playing as a side guitarist for some of the biggest rock acts of the time, including Ike & Tina Turner, the Isley Brothers, and Little Richard. He often used the stage name Jimmy James.
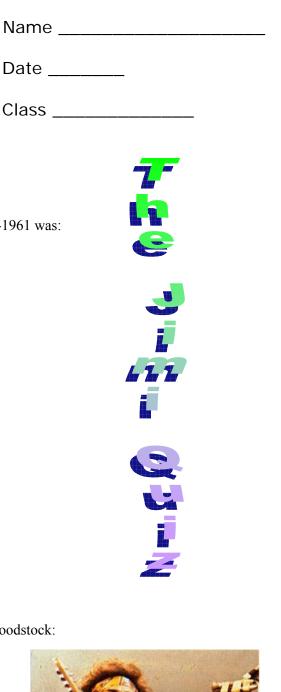
In 1965 Jimi left Little Richard's band after an argument and formed his own group called Jimmy James and the Blue Flames. Some say Jimi was tired of performing in the background and wanted to be a star. The Blue Flames became fairly well-known around an area of New York City called Greenwich Village. Jimi played many Greenwich Village bars and coffeehouses during 1965.

In the fall of 1966, Hendrix moved to London, England where he created an even better band he called the Jimi Hendrix Experience. The band had three members: Jimi was joined by bassist Noel Redding and drummer Mitch Mitchell. The band's first record was called *Are you Experienced?* and is a classic rock and roll album. By the time he returned to the USA in June of 1967, Jimi and his band were already superstars in England. His innovative playing and his outrageous stage show soon made Jimi an international star. Whether he was playing his guitar backwards, behind his head or setting it on fire, a Jimi Hendrix concert was always exciting to watch.

Jimi Hendrix went on to form new bands, record cutting-edge albums and play many famous concerts. During his performance at the 1969 Woodstock Festival Hendrix played a fiercely memorable rendition of "The Star-Spangled Banner" during which audience members could actually hear the bombs and rockets mentioned in the lyrics. Unfortunately, Jimi's exciting life came to a tragic and short end when he died on September 19, 1970 of a drug overdose – he was only 28. Since his death, Hendrix has been an undeniable influence on many musicians ranging in style from rock to blues to jazz to even classical. Jimi Hendrix was inducted into the Rock and Roll Hall of Fame in 1992.

1. Jimi Hendrix was born in:
    a. Columbus, Oh
    b. Washington D.C.
    c. New York City
    d. Seattle, Washington

2. Jimi Hendrix was:
    a. One of the greatest electric guitarists of all time
    b. Wrote many well-loved rock songs
    c. Was a captivating singer
    d. All of the above

3. The branch of the military that Hendrix was a part of from 1959-1961 was:
    a. The Marines
    b. The Army
    c. The Navy
    d. The Air Force

4. After his discharge for military service, Hendrix went where:
    a. Columbus, Oh
    b. Seattle, Washington
    c. New York City
    d. To Kroger's

5. Where did Jimi Hendrix first achieve rock stardom?
    a. Columbus, Oh
    b. England
    c. Mars
    d. The USA

6. Circle the song written by Jimi Hendrix:
    a. *Surfin' USA*
    b. *Symphony #9*
    c. *Purple Haze*
    d. *Hang On Sloopy*

7. Circle the song that Jimi Hendrix is famous for performing at Woodstock:
    a. *The Star-Spangled Banner*
    b. *Purple Haze*
    c. *America the Beautiful*
    d. *Give Me Rock and Roll Dude*

8. How did Jimi Hendrix die?
    a. Car wreck
    b. Airplane wreck
    c. Drug overdose
    d. Natural causes

9. What was Jimi Hendrix inducted into in the year 1992?
    a. The Blues Hall of Fame
    b. The Rock & Roll Hall of Fame
    c. The Sausage Eating Hall of Fame
    d. The Electric Guitar Hall of Fame

Name _____

Date _____

Class _____

The Jimi Quiz

Columbus Public Schools
General Music
Grade 7

Name _____

Date _____

Class _____

Listening Sheet: COME ON (LET THE GOOD TIMES ROLL)
Written by Earl King and sung by Jimi Hendrix

> Listen to Jimi Hendrix perform this song with this band *The Jimi Hendrix Experience* and fill in the missing lyrics!

People talkin' but they just don't _____,
What's in my _____, and why I love you so.
I love you baby like a miner loves _____.
Come on _____, let the good times roll.

So many _____ live in make believe,
They keep a lot a going up their _____.
But my love baby is no kind that _____.
Come On Baby, let the good times roll.

Let the good _____ roll
Oh come on baby
Come on baby and let _____do you so
Hey yeah, _____ let the good times roll

A love is nice if it's _____
It's even _____ when you're feelin' _____
You got me flippin' like _____ on a _____
Come on _____, let the good times roll.
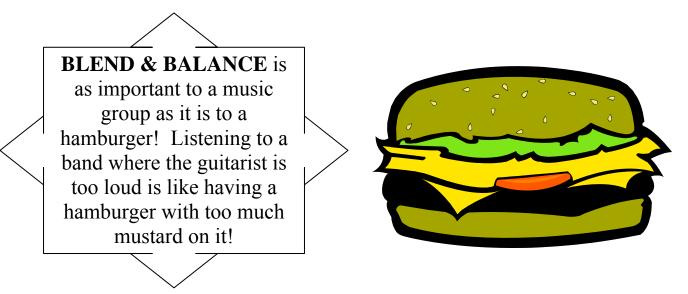
Questions to think about...

1) What instruments are part of *The Jimi Hendrix Experience*?

2) Jimi Hendrix played an electric guitar. Why was an electric guitar better suited to the music he played than an acoustic guitar?

Columbus Public Schools
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Name _____

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Leaders & Followers
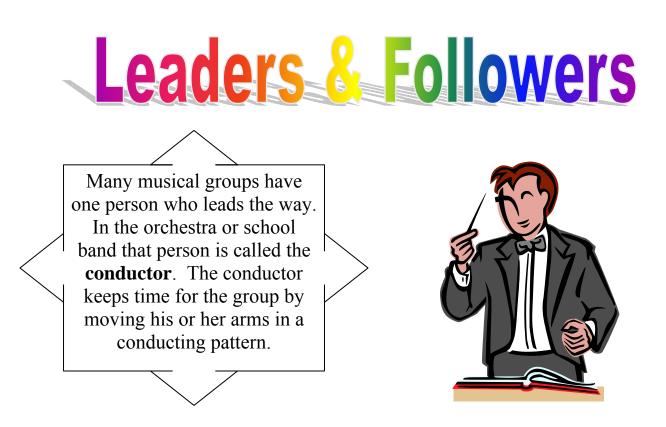
Sometimes it's good to lead the group and sometimes it's better to follow others. The best musicians know when it's time to be in the spotlight and when it's time to get out of the way! If all the musicians in a band tried to lead all at once the group would have bad **blend and balance.** Master musicians constantly monitor blend and balance by listening as carefully as possible.

BLEND & BALANCE is as important to a music group as it is to a hamburger! Listening to a band where the guitarist is too loud is like having a hamburger with too much mustard on it!
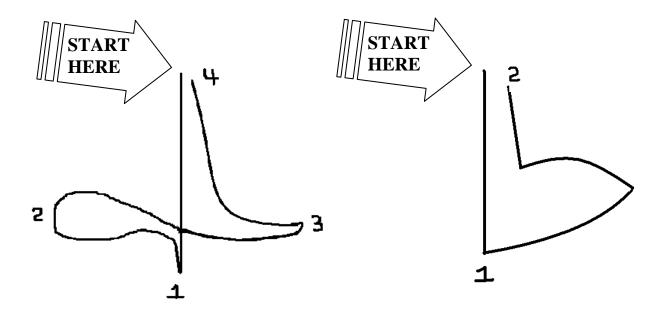
Questions to think about...

1. Why is it important to have a good **blend and balance** in a musical group?

2. Who is in charge of creating good **blend and balance** in a musical group?

3. What should you do during guitar class to ensure the group has good **blend and balance**?

4. In what other activities (aside from music) is it important to have good **blend and balance**?

Leaders & Followers

Many musical groups have one person who leads the way. In the orchestra or school band that person is called the **conductor**. The conductor keeps time for the group by moving his or her arms in a conducting pattern.

Below are sketches of two conducting patterns. One is for songs that have four counts per measure and the other is for songs that have only two counts per measure. Try each pattern with a pencil in your hand as a **baton**. Start at the top of the diagram and follow the black line. If class time permits, individuals can lead the class while others play along.

START HERE

START HERE
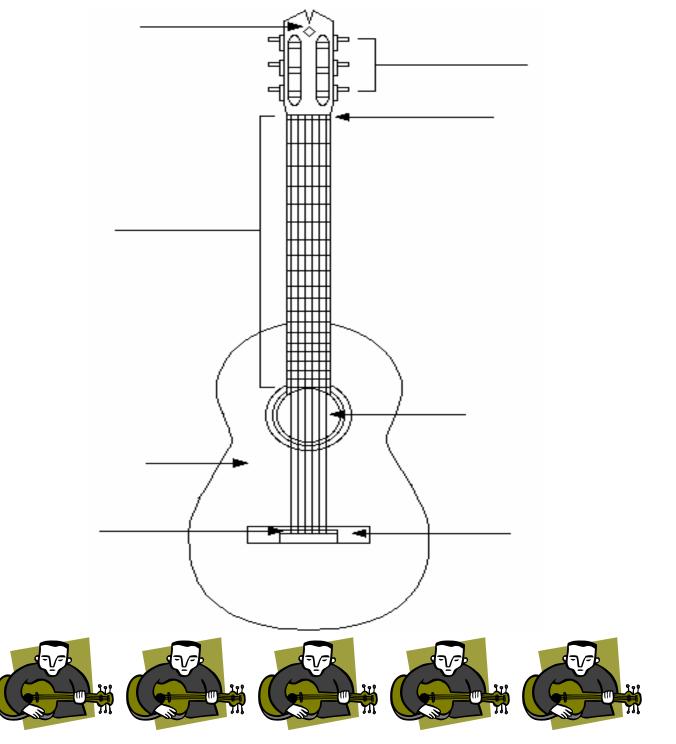
Name _____

Date _____

Class _____
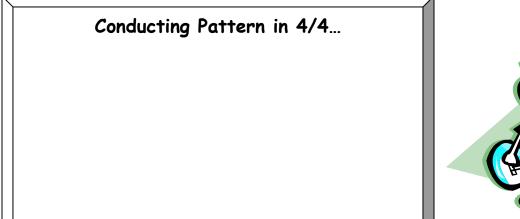
FINAL GUITAR EXAM

Label the parts of an acoustic guitar …

FINAL GUITAR EXAM

1. Describe the correct playing position for the acoustic guitar:

2. Describe the correct way to hold a pick:

3. Always strum a guitar in a _____ motion.

4. List 3 differences between the acoustic guitar and the electric guitar:

5. List 2 songs we played on the guitar in class:

6. Name one advantage of playing the acoustic guitar:

7. Name one advantage of playing the electric guitar:

8. List three famous guitarists and the type of music they played:

9. Why is it important to maintain blend and balance in a musical group?

10. When playing acoustic guitar it is important to press the string down near the _____.

11. Why should you keep your left thumb on the back of the neck and your left hand in a "claw-shape" when playing guitar?

12. List two facts about Jimi Hendrix:

13. List the six strings on a guitar from lowest-pitched to highest-pitched:

14. Draw a conducting pattern for 4/4 time below:

Conducting Pattern in 4/4…

General Music Scope and Sequence
Grade 7 – Grading Period 3

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Singing	Sings, independently and with others, utilizing correct posture, breath support, and tone.	GM71A1	Social Studies Skills and Method - D	
1	Singing	Sings songs using articulation, dynamics and tempi with accuracy.	GM71A2		
1	Listening, Analyzing and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies– C
1	Evaluating	Demonstrates an understanding of reasons why people value music.	GM77A2		
2	Singing	Sings songs representing diverse genres and cultures with expression.	GM71A4	People in Societies - C	
2	Singing	Responds appropriately to the cues of a conductor or section leader.	GM71A5		
2	Performing on Instruments	Exhibits understanding of blend and balance in an ensemble.	GM72B1		
2	Listening, Analyzing and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
2	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communication: Oral and Visual - A
3	Performing on Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM72A2		

General Music Scope and Sequence
Grade 7 – Grading Period 3

3	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM78B1		
3	Performing on Instruments	Performs a rhythmic ostinato using a rhythm instrument.	GM72A3		
3	Evaluating	Practices audience etiquette in selected music settings.	GM77B1		
3	Evaluating	Experiences and evaluates a variety of live music performances and activities.	GM77B2		Literary Text - F, G Communications: Oral and Visual - A
4	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3 /4, and 4/4.	GM74A1		Research - C
4	Composing and Arranging	Performs student-composed rhythm patterns alone and/or in groups	GM74A2	Social Studies Skills and Methods - D	
4	Evaluating	Practices audience etiquette in selected music settings.	GM77B1		
5	Composing and Arranging	Creates and notates melodic compositions using 2/4, 3 /4, and 4/4 time signatures.	GM74B1		Research - C
5	Reading and Notating	Performs student-composed melodic compositions alone and/or with others.	GM74B2	Social Studies Skills and Methods - D	
5	Evaluating	Practices audience etiquette in selected music settings.	GM77B1		
6	Composing and Arranging	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics and/or tempo..	GM74C1		Research – C
6	Composing and Arranging	Integrates technology while creating, arranging, and notating music.	GM74D1		Writing Process – H
6	Reading and Notating	Uses standard notation to record his/her musical ideas and the musical ideas of others.	GM75A4		Informational, Technical and Persuasive Text - C Writing Conventions - A, B, C Research - C

General Music Scope and Sequence
Grade 7 – Grading Period 3

7	Listening, Analyzing and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
7	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
7	Evaluating	Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).	GM77C1		Informational Technical and Persuasive Text - B
7	Evaluating	Demonstrates an understanding of reasons why people value music.	GM77A2		
7	Evaluating	Explains how and why people use and respond to music.	GM77A1		Literary Text - F, G Communications: Oral and Visual - A
7	Evaluating	Shows respect for diverse opinions regarding music preferences.	GM77A3		
8	Listening, Analyzing and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
8	Listening, Analyzing and Describing	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).	GM76A2	People in Societies - A, B, C	Communications: Oral and Visual - A
8	Evaluating	Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).	GM77C1		

General Music Scope and Sequence
Grade 7 – Grading Period 3

8	Evaluating	Demonstrates an understanding of reasons why people value music.	GM77A2		
8	Evaluating	Shows respect for diverse opinions regarding music preferences.	GM77A3		
9	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM78B1		
9	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM78B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
9	Music and Other Disciplines	Listens to and identifies stylistic elements in musical examples from Western literature and diverse cultures.	GM79A2	People in Societies - A, B, C	Literary Text - F, G Communications: Oral and Visual - A

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Walking to a Different Beat: Processionals	Grade 7	General Music	Period 3, Week 1

CONTENT STANDARD 6

Listening to, analyzing, and describing music

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	Listening to, analyzing and describing music.	Describes and evaluates a piece of music based on elements of music and music vocabulary
	GM76A1	**Strand 3-SLC 6**	**GM86A1**

CONTENT STANDARD 7

Evaluating music and music performance

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Explore varied music preferences.	Demonstrates an understanding of reasons why people value music.	Understanding music in relation to history and culture.	Discusses how music preferences reflect people's values
	GM77A2	**Strand 3-SLC 9**	**GM87D1**

Walking to a Different Beat: Processionals

Introduction

During this lesson students learn a processional song from Cameroon and compare this song with processionals from American culture using musical terminology.

Summative Assessment

Students compare the Cameroon processional "Oh, Come Sing a Song" with the familiar processionals "Pomp and Circumstance" and "The Bridal Chorus." Students explain the value of having music played during a procession (*Comparing Processionals Worksheet*).

Pre-Assessment

Discuss what the words **procession** and **processional** mean. Students name familiar processionals, e.g., "Pomp and Circumstance," "The Bridal Chorus."

Procedures

- Students read the introduction to "Oh, Come Sing a Song" on the information worksheet. Class discusses the definitions of the words **procession** and **processional** (Pre-Assessment). Students discuss familiar processionals.

- The students gently tap the steady beat on their laps while listening to "Pomp and Circumstance" and "The Bridal Chorus." Students identify the tempo of the song (*andante*). The teacher asks: "Why is the **andante** tempo used in processionals?" (*Andante is a walking tempo. A processional is music used while people are walking.*)

- The class discusses what processionals would be like without any music (*unorganized, boring, less interesting to watch, not as meaningful*). The teacher asks students why it is important to have music during a processional (*sets the mood, organizes movement, tradition*).

- The students gently tap the steady beat on their laps while listening to "Oh, Come Sing a Song" (CD 7, track 1). Students examine how the tempo compares to that of the other two processionals. (*It is the same.*)

- Students learn part one of "Oh, Come Sing a Song" (Share the Music 7, page 331). The teacher makes sure singers are using correct posture, breath support, and tone.

- The teacher teaches the class the four-step pattern explained in Share the Music, page 329. Instead of stepping forward on the last beat, the students step together so the entire class can practice the pattern standing next to their desks.

- Students read "The Scoop on Cameroon" from the *"Oh, Come Sing a Song" Information Sheet*.

- Students fill out the table of information in the *Comparing Processionals Worksheet* while listening to examples of each song. They can also use information from *Introduction to Cameroon Processional*. Students answer the last two questions in their own words (Type 1 and 2 Quick writes, Summative Assessment).

Writing Connections

Type 1 and 2 Quick writes

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C - Make meaning through asking and responding to a variety of questions related to text.

- People in Societies A - Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Materials and Equipment

Share the Music Grade 7 CD7, recordings of "Pomp and Circumstance" and "The Bridal Chorus," CD player, *"Oh, Come Sing a Song" Information Sheet*, *Comparing Processionals Worksheet*

Textbook

Share the Music 7

Re-Teach

Students watch a video of a graduation ceremony, wedding, or other event that uses a processional. The class discusses the importance of tempo and how the music enhances the event.

Enrichment/Extension

- Students learn the other parts to "Oh, Come Sing a Song" and perform the four-step pattern.

- Students explore other processionals in American culture and throughout the world.

"Oh, Come Sing a Song" Information Sheet

Introduction to Cameroon Processional "Oh, Come Sing a Song"

"Oh, Come Sing a Song" is a processional melody from Cameroon, a country in West Africa. The original words were French, one of the official languages of that country. The procession was traditionally done on special Sundays.
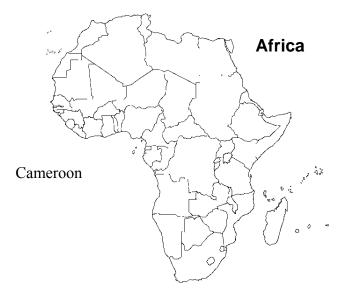
Vocabulary Words
Processional – a piece of music performed during a procession at the beginning of a ceremony

Procession – a group of people moving forward in an orderly way

Other Processionals you might know
Pomp and Circumstance by British composer Edward Elgar
 – performed at graduation ceremonies
The Bridal Chorus from the opera *Lohengrin* by German composer Richard Wagner
  - performed for the brides entrance at formal weddings

Africa

Cameroon

The Scoop on Cameroon
Cameroon is a nation located in west-central Africa. It is about the size of Colorado and Utah combined. The official languages are French and English.

There are two main ethnic groups in Cameroon. The Sudanic people live in the north. Most of them are nomads who herd animals. The Bantu people live in the south and west. They are mostly farmers and businessmen.

The economy is based on agriculture. The main food crops include corn and bananas.

Name:_____

Date:_____

Period:_____

Comparing Processionals Worksheet

Title of Processional			
Composer			
Country of Origin			
Purpose			
Instruments			
Tempo			

Describe what a processional would be like without any music:_____

_____

Explain why it is important to have music during a procession:_____

_____

_____

_____

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Do You Get Etiquette?	Grade 7	General Music	Period 3, Week 3

CONTENT STANDARD 7

Evaluating music and music performance

Benchmark B	Grade Level Indicator 1	Previous Level	Next Level
Describe how genre and performance setting affect audience response.	Practices audience etiquette in selected music settings. GM77B1	N/A	Practices audience etiquette in selected music settings. GM87B1
Benchmark B	Grade Level Indicator 2	Previous Level	Next Level
Describe how genre and performance setting affect audience response.	Experiences and evaluates a variety of live music performances and activities. GM77B2	Evaluating music and music performances. Strand 3-SLC 7	Experiences and evaluates a variety of live music performances and activities. GM87B2

Do You Get Etiquette?

Introduction

In this lesson, students explore the differences in expectations of audience behavior in several performance situations.

Summative Assessment

Students complete *Audience Etiquette Checklist* describing appropriate audience behavior at a variety of performance venues.

Prior Knowledge

Students describe different kinds of performances they've attended (e.g., 4th grade symphony trip, jazz concert, pop concerts, sibling's school performances), how the audiences behaved and differences in performance situations.

Procedures

- Class discusses the meaning of "etiquette" (*how to behave, how to act, expectations*).

- Students brainstorm a list of performance venues, including all the types listed on the *Audience Etiquette Checklist*.

- The teacher divides students into small groups and assigns each group a performance type. Each group discusses behaviors that are appropriate and are not appropriate for their performance type and complete the *Etiquette Description Worksheet* (Type 1 writing, Formative Assessment).

- Each group shares their findings with the class.

- Students individually complete the *Audience Etiquette Checklist* (graphic organizer; Summative Assessment).

Materials and Equipment

Etiquette Description Worksheet, *Audience Etiquette Checklist*

Writing Connections

Type 1 Quick write, graphic organizer

Interdisciplinary Connections

- Research E – Communicate findings orally, visually, and in writing or through multimedia.

- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

Each time students have an opportunity to be an audience, the teacher asks for examples of appropriate and non-appropriate behaviors.

Enrichment/Extension

Students attend performances, assemblies, and perform for each other in order to practice audience etiquette.

Etiquette Description Worksheet

Names of Group Members: _____

_____

_____

_____

Type of Performance: _____

Behaviors that **are** appropriate:

1. _____
2. _____
3. _____
4. _____
5. _____

Behaviors that **are not** appropriate:

1. _____
2. _____
3. _____
4. _____
5. _____

Name: _____ **Date:** _____

Audience Etiquette Checklist

Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions. Is the listed behavior always acceptable, sometimes acceptable, or never acceptable at each kind of event?

Behaviors	Type of Event								
	Sporting Event (football, basketball, or baseball game)	Movie	Live Theater	Rock Concert	Jazz Concert	Orchestra Concert	Ballet	Opera	School Performance
Eat									
Talk									
Cheer during action or performance									
Stand up or walk around during action or performance									
Give a standing ovation									
Applaud at end									
Clap along in time with music									

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Composing a Rhythmic Ostinato	Grade 7	General Music	Period 3, Week 4 Lessons 1-2

CONTENT STANDARD 4

Composing and arranging music within specified guidelines

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Create, notate and perform rhythm patterns in varied time signatures.	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, and 4/4.	Students will explore different ways to compose music demonstrating skills in expressiveness by employing musical elements.	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, and 6/8.
	GM74A1	**Strand 1-SLC 4**	**GM84A1**
Benchmark A	**Grade Level Indicator 2**	**Previous Level**	**Next Level**
Create, notate and perform rhythm patterns in varied time signatures.	Performs student-composed rhythm patterns alone and/or in groups.	Students will explore different ways to compose music demonstrating skills in expressiveness by employing musical elements.	Performs student-composed rhythm patterns alone and/or in groups.
	GM74A2	**Strand 1-SLC 4**	**GM84A2**

Composing a Rhythmic Ostinato

Unit Introduction

During the first lesson, the students review hand-drumming concepts and compose drumming ostinati. During the second lesson students re-write their ostinati in standard notation.

Summative Assessment

Students compose a rhythmic ostinato using the *Composing for Drums* worksheet (graphic organizer).

Pre-Assessment

Teacher assesses the classes' knowledge of hand drum playing and reviews concepts from previous drumming sessions.

Lesson 1

- Students sit in a circle facing towards the center. Small groups of students get the hand drums. The teacher reminds them to carry the instruments with two hands. The teacher models and encourages students to sit at **rest position** when they get back to their seats.

- The teacher reviews the correct **playing position** for using a hand drum, then reviews **open tone** and **bass tone** with a couple of basic echoes. (Refer to the hand-drumming lesson in the first grading period for echo rhythm suggestions.)

- The teacher reviews the **4/4 Heartbeat** hand drum ostinato learned in the first grading period. (See the Background Information for notation of **4/4 Heartbeat**.) The class reviews this rhythm at different tempi and dynamic levels. The teacher calls attention to the difference between the quarter, eighth and sixteenth notes that make up the rhythm. The class adds other rhythm instruments if available.

- The teacher reviews the call-and-response pattern, **The Stop**. The "call" portion of **The Stop** is given by the leader (teacher or an advanced student) while the ostinato is being played. The group responds to the aural cue of the leader, bringing the ostinato to an end. (See the Background Information section for notation of **The Stop**.)

- The teacher plays the rhythms on the *What's Missing? Teacher's Key* while the students fill in the missing **bass** and **open tone** symbols in the first six phrases of the *What's Missing?* worksheet (graphic organizer, Formative Assessment).

- Students complete *Time for Creativity: Your Drum Song* at the bottom of the *What's Missing?* worksheet by composing their own drum rhythms using **base tones** and **open tones** in box notation (Formative Assessment). These worksheets will be used during the next lesson.

- Teacher and students use the *Composing a Rhythmic Ostinato Rubric* to score student work.

Lesson 2

- Teacher distributes the *Composing Your Own Drum Rhythm!* worksheets to the class. Students complete Part 1, following instructions, and translate 4/4 Heartbeat box notation into standard notation.

- Students transfer *Your Drum Song* at the bottom of their *What's Missing?* worksheets onto *Composing Your Own Drum Rhythm! Part 2: Time for Creativity* worksheets. Students follow the instructions on the worksheet and re-write "Your Drum Song" into standard notation.

- Students sit in a circle facing towards the center. Small groups of students get the hand drums and carry the instruments with two hands. The teacher models and encourages students to sit at **rest position** when they get back to their seats.

- Class reviews correct **playing position** for using a hand drum, **open tone** and **bass tone** by playing a couple of basic echoes. (Refer to the hand-drumming lesson in the first grading period for echo rhythm suggestions.)

- Each student in the circle plays his/her Drum Song from the worksheet for the class. Students exchange and play each others' Drum Songs, if time allows.

- Teacher and students use the *Composing a Rhythmic Ostinato Rubric* to score student work.

Interdisciplinary Connections

Social Studies Skills and Methods D – Work effectively in a group.

Materials and Equipment

- *What's Missing* worksheet, *Composing Your Own Drum Rhythm!* worksheet, *Composing a Rhythmic Ostinato Rubric*

- Hand drums are preferred for these lessons. The teacher teaches the lesson with other rhythm instruments if hand drums are not available. Other options include using buckets or homemade frame-style drums.

- The drum leader (teacher or advanced student) uses a higher pitched drum that can project over the group (smaller djembes work well) or a cow bell to give the calls for *The Stop*.

Supplemental

Conga Joy by Bill Matthews
World Music Drumming by Dr. Will Schmid

Re-Teach

In order to visualize the beats, students divide boxes into four parts then add the notation.

Enrichment/Extension

- Students write additional drum songs using 2/4 and 3/4 time signatures.

- Some of the student compositions can be used to accompany songs in general music class or choir.

- Hand-drumming circles almost always accompany dance movement. Movement studies in physical education classrooms can be connected to hand-drumming lessons.

BACKGROUND INFORMATION

Hand-Drumming Terms

Playing Position: While there are many opinions on correct positioning for hand drums, the drum should not be flush against the ground. "Hugging" the drum with the legs and tilting it forward or backward so the sound can escape from under the drum is a common position.

Rest Position: Common rest position is resting one hand on the drum with the other on top.

Open Tone: Strike the drum on the edge of the drumhead with the fingertips. "Bounce" off the drumhead like "touching a hot stove," or "bouncing a basketball."

Bass Tone: Strike the drum in the center of the drumhead with the palm of the hand. "Bounce" off the drumhead like "touching a hot stove," or "bouncing a basketball."

How to Read "Box" Notation

Hand drumming circles commonly notate rhythms using "box notation." Each cell contains four symbols, each lasting the equivalent of a 1/16 note. One cell is equivalent to one beat in standard notation. Beginner rhythms are usually written in 4-beat cycles equivalent to one measure. See the key below for definitions of each symbol in box notation.

– = rest
O=Open Tone
B=Bass Tone
X=Strike Instrument
L=Low Bell Tone
H=High Bell Tone

4/4 Heartbeat

Standard Notation for Drums:	e e	x x x x	e e	q
DRM:	B - B -	O O O O	B - B -	O - - -
SHKR:	X - - -	X - - -	X - X -	X - - -
CLV:	X - - X	- - X -	- - X -	X - - -
AGO:	L - H	H - H -	L - - -	H - - -

The Stop

Stand. Notation for Call:	e. x	q	e. x	q
Call:	X - - X	X - - -	X - - X	X - - -

Stand. Notation for Response:	e e	e e	q	
Response:	X - X -	X - X -	X - - -	- - - -
	ONE TWO	THREE FOUR	STOP!	

This drum rhythm brings an ostinato to a stop. It may be played on any instrument but is heard best on a bell or a lead (higher pitched) drum. The Leader plays the "call" at any time during the ostinato and the group "responds" after it with the answer to bring the groove to an end.

Words for the response: "One, two, three, four, stop!"

Columbus Public Schools
General Music
Grade 7

Name _____

Date _____

Class _____

What's Missing?

YOUR TEACHER WILL PLAY SOME RHYTHMS FOR YOU ON A HAND DRUM.
YOUR JOB IS TO FIND WHICH BOXES HAVE MISSING PARTS AND FILL THEM IN.

REMEMBER!
B = Bass Tone
O = Open Tone
Dash = Rest

4/4 Heartbeat	B - B -		- B -	- -
Fanga	B - - O	- O O -	B - B -	- -
Cascara (Line 1)	- O O	- O - O	O - O -	O O - -
Cascara (Line 2)				
Masmoudi Kebir (Line 1)	B - - -	B - - -	O O O O	O - - -
Masmoudi Kebir (Line 2)	- O O	O O O -	O	- - -

TIME FOR CREATIVITY!
Now *compose* your own drum rhythm using bass tone and open tone.
Make sure your rhythm has four symbols per box!

Your Drum Song:				

Columbus Public Schools
General Music
Grade 7

What's Missing?

YOUR TEACHER WILL PLAY SOME RHYTHMS FOR YOU O[N] DRUM.
YOUR JOB IS TO FIND WHICH BOXES HAVE MISSING PAR[TS] AND [FILL] THEM IN.

4/4 Heartbeat	B - B -	O O O O	B - B -	O - - -
Fanga	B - - O	- O O -	B - B -	O O - -
Cascara (Line 1)	B - O O	- O - O	O - O -	O O - -
Cascara (Line 2)	B - O O	- O - O	O - O -	O - - -
Masmoudi Kebir (Line 1)	B - - -	B - - -	O O O O	O - - -
Masmoudi Kebir (Line 2)	B - O O	O O O -	O O O O	O - - -

TIME FOR CREATIVITY!

Now *compose* your own dru[m] [rhythm] on [tam]pe[?].
Make sure your rhythm ha[s] [?] box!

Student answers will vary

Your Drum Song:			

Columbus Public Schools
General Music
Grade 7

Name _____

Date _____

Class _____

COMPOSING YOUR OWN DRUM RHYTHM!

<u>Part I</u>: Your job is to translate the 4/4 Heartbeat rhythm from the "Box Notation" that we usually read from to "Standard Notation."

Box Notation 4/4 Heartbeat:	B - B -	O O O O	B - B -	O - - -
Standard Notation 4/4 Heartbeat:				

"Standard Notation" is the way professional musicians read music!

x = Sixteenth Note (takes up one space, or 1/16th of the total)

e = Eighth Note (takes up two spaces, or 1/8th of the total)

q = Quarter Note (takes up four spaces, or 1/4th of the total)

<u>Part 2</u>: **TIME FOR CREATIVITY!** Now *compose* your own drum rhythm in "Box Notation" and "Standard Notation." Make sure your rhythm has four symbols in each box!

Your Drum Song:				
Standard Notation for Your Drum Song:				

REMEMBER!
B = Bass Tone
O = Open Tone
Dash = Rest

Columbus Public Schools
General Music
Grade 7

TEACHER'S KEY

COMPOSING YOUR OWN DRUM RHYTHM!

<u>Part I</u>: Your job is to translate the 4/4 Heartbeat rhythm from the "Box Notation" that we usually read from to "Standard Notation."

Box Notation 4/4 Heartbeat:	B - B -	O O O O	B - B -	O - - -

Standard Notation 4/4 Heartbeat:	e e	x x x x	e e	q

"Standard Notation" is the way professional musicians read music!

x = Sixteenth Note (takes up one space, or 1/16th of the total)

e = Eighth Note (takes up two spaces, or 1/8th of the total)

q = Quarter Note (takes up four spaces, or 1/4th of the total)

<u>Part 2</u>: **TIME FOR CREATIVITY!** Now *compose* your own drum rhythm in "Box Notation" and "Standard Notation." Make sure your rhythm has four symbols in each box!

Your Drum Song:				

Student answers will vary

Standard Notation for Your Drum Song:				

REMEMBER!
B = Bass Tone
O = Open Tone
Dash = Rest

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Make Your Own Melody	Grade 7	General Music	Period 3, Week 5

CONTENT STANDARD 4

Composing and arranging within specified guidelines

Benchmark B	Grade Level Indicator 1	Previous Level	Next Level
Create, notate, and perform an 8-12 measure melody with standard notation in treble and/or bass clef.	Creates and notates melodic compositions using 2/4, 3/4, and 4/4 time signatures.	Create, notate and perform simple major key melodies and rhythm patterns within specific guidelines on a classroom instrument.	Creates and notates melodic compositions using 2/4, 3/4 4/4, and 6/8 time signatures.
	GM74B1	**Strand 1-SLC4**	**GM84B1**
Benchmark B	Grade Level Indicator 2	Previous Level	Next Level
Create, notate, and perform an 8-12 measure melody with standard notation in treble and/or bass clef.	Performs student-composed melodic compositions alone and/or with others.	Create, notate and perform simple major key melodies and rhythm patterns within specific guidelines on a classroom instrument.	Performs student-composed melodic compositions alone and/or with others.
	GM74B2	**Strand 1-SLC4**	**GM84B2**

Make Your Own Melody

Introduction

In this lesson, students review the concept of melody and create an 8-12-measure melody within specific guidelines.   They also have the opportunity to perform their melody alone and/or in groups.

Summative Assessment

Each student performs an 8-12-measure melody they've created which is assessed with the *Melody Rubric* by the student and his/her peers.

Pre-Assessment

Students provide a definition of **melody** (*an organized sequence of notes*).

Procedures

- The teacher uses *Musts and Mays of Melody Making* handout to compose two measures of a melody with the class. The teacher uses an overhead or the chalkboard and asks students to volunteer to perform each step of the process (Formative Assessment).

- The teacher distributes staff paper to each student. Students create 8-12-measure melodies taking into consideration the *Musts and Mays of Melody Making* handout. They may make as many rough drafts as they need to before the final versions.

- Students work individually or in small groups.

- As students complete their melodies they practice singing or playing them on available keyboard instruments (Formative Assessment).

- Students assess their own and one other person's melody using the *Melody Rubric* (Summative Assessment).

- Students perform their melodies individually or in groups for the class. The teacher reminds students to practice appropriate audience etiquette (Summative Assessment).

Materials and Equipment

Musts and Mays of Melody Making handout, chalkboard or overhead projector, staff paper, *Melody Rubric*, keyboards (with headphones, if available)

Re-Teach

- Students receive individual instruction in using the *Musts and Mays of Melody Making* handout.

- If more time is needed, students write their own melodies at home and perform them at the end of any class period.

Enrichment/Extension

- If a notation program is available (e.g., Finale or Sibelius) students use the program to notate their melodies.

- Students write longer melodies (12-16 measures) using a simple form (AB or ABA).

"Musts" and "Mays" of Melody Making

Rule #1: You **must** put a clef at the beginning of each staff.

Rule #2: You **must** put a time signature (2/4, 3/4 or4/4) after the first clef.

Rule #3: Each measure of the melody **must** have the correct number of beats
indicated by the time signature.

Rule #4: The melody **must** begin and end on middle C.

Rule #5: The melody **must** be at least 8 measures long.

Rule #6: You **may** use any combination of notes in the C major scale.

Rule #7: You **may** use any combination of eighth, quarter, half and whole
notes and rests.

Melody Rubric

1. Every staff begins with a clef.

   Yes! (4pts)_____ Some (2pts)_____ No (0pts)_____

2. There is a time signature (2/4, 3/4 or4/4) after the first clef.

   Yes! (2pts)_____ No (0pts)_____

3. Each measure has the correct number of beats.

   Yes! (8pts)_____ Some (4pts)_____ No (0pts)_____

4. The melody begins and ends on middle C.

   Yes! (2pts)_____ No (0pts)_____

5. The melody is at least 8 measures long.

   Yes! (4pts)_____ No (0pts)_____

   Total Points:_____

   18-20 = A

   16-17 = B

   14-15 = C

   12-13 = D (Do it over!)

   0-11 = Do it over!!

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Adding Articulation and Dynamics	Grade 7	General Music	Period 3, Week 6

CONTENT STANDARD 4

Composing and arranging within specified guidelines

Benchmark C	Grade Level Indicator 1	Previous Level	Next Level
Arrange a melody.	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics, and/or tempo. **GM74C1**	N/A	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by adding harmony and/or modulating keys. **GM84C1**
Benchmark D Apply technology in creating, arranging and notating music.	**Grade Level Indicator 1** Integrates technology while creating, arranging and notating music. **GM74D1**	**Previous Level** Explore and experiment with basic computer programs that notate and sequence music. **Strand 1-SLC4**	**Next Level** Integrates technology while creating, arranging and notating music. **GM84D1**

CONTENT STANDARD 5

Reading and notating music

Benchmark A	Grade Level Indicator 4	Previous Level	Next Level
Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings and note values.	Uses standard notation to record his/her musical ideas and the musical ideas of others.	Create, notate and perform simple major key melodies and rhythmic patterns within specific guidelines on a classroom instrument.	Reads and notates melodies in treble and bass clef.
	GM75A4	**Strand 1-SLC 4**	**GM85A4**

Adding Articulation and Dynamics

Introduction

In this lesson students become familiar with several articulation and dynamic markings by using the program "Finale Notepad 2005" to add articulations and dynamics to a familiar melody.

Summative Assessment

Students create a unique arrangement of a melody using articulation and dynamic markings.

Pre-Assessment

The teacher plays or students sing a familiar melody (such as Twinkle, Twinkle Little Star). The teacher plays or sings the same melody and alters the articulations and dynamics; e.g., crescendo/decrescendo, accents, trills. Students describe what was different in the second version of the song (*voice was louder and softer, the voice really loud on one note and smooth on some parts*) and give the musical names for those changes.

Procedures

- The teacher distributes the *Adding Articulation and Dynamics Information* handout. The students use a program called Finale Notepad to add articulations and dynamics to a familiar melody.

- The teacher reviews articulations and dynamics in the Finale Notepad program, paying special attention to whether the Smart Shape Tool or the Articulation Tool is to be used.

- The class is divided into small working groups in order to work at the computers.

- The teacher can either have a melody already prepared for the students to work on or if they are familiar with notation programs, they can enter the melody themselves.

- The teacher leads the class in finding each change. The students must use at least four different alterations in the melody and complete the *Adding Articulations and Dynamics Worksheet*. Encourage the students to be creative with the articulations (short answer response).

- If the students use the alterations indicated on the handout they will be able to hear their effect when they play back the melody. The teacher encourages them to listen to how their alterations change the sound and to make revisions as needed (Summative Assessment).

- When students finish adding their alterations, they save their creations by doing a "Save As" and putting their name as the title.

Materials and Equipment

Computers, *Adding Articulation and Dynamics Information* handout, *Adding Articulations and Dynamics Worksheet*

Technology Resources

Download "Finale Notepad 2005" from <http://www.finalemusic.com/notepad/>

Writing Connections

Short answer response

Interdisciplinary Connections

- Research C – Organize information in a systematic way.

- Social Studies D – Work effectively in a group.

Re-Teach

Students use one articulation or dynamic level throughout the song.

Enrichment/Extension

Students create their own melodies including articulations and dynamics.

Background Information

Take some time to get familiar with Finale Notepad before presenting it to the class. It is a user-friendly program and only takes a few minutes to understand. Under the Help menu are tutorials. The second tutorial has instructions for the articulation tools.

Adding Articulation and Dynamics Information

Accent

Emphasize the note, so that it is louder than surrounding notes.
See Articulation Tool

Crescendo

(Italian) Becoming gradually louder, increasing in loudness.
See Smart Shape Tool

Decrescendo

(Italian) Becoming gradually softer, decreasing in loudness.
See Smart Shape Tool

Glissando

(Italian) Sliding between each note.
See Smart Shape Tool

Marcato

(Italian) A very strong accent.
See Articulation Tool

Staccato

(Italian) Articulate the notes with separation between them, not connecting them to one another.
See Articulation Tool

Trill

The rapid alternation of a principal note with a note that is a minor or major second higher.
See Smart Shape Tool

Name:_____

Adding Articulations and Dynamics Worksheet

Write in the names of the articulations and dynamics (alterations) we learned about today and indicate which ones you used in the melody:

Draw the Symbol	Name of the Alteration	Definition	Did you use it?

Why did you choose the articulations or dynamics that you used (3 sentences)?_____

_____

_____

_____

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Waking Up the Lion	Grade 7	General Music	Period 3, Week 7 Lessons 1-2

CONTENT STANDARD 6

Listening to, analyzing, and describing music

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	Describes distinguishing characteristics of representative music genres and styles from various cultures.	Describes and evaluates a piece of music based on elements of music and music vocabulary.
	GM76A1	**Strand 3-SLC 6**	**GM86A1**
Benchmark A	**Grade Level Indicator 2**	**Previous Level**	**Next Level**
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and describes musical elements heard in the music of various cultures.	Describes distinguishing characteristics of representative music genres and styles from various cultures.	Compares and contrasts a varied repertoire of music on the basis of how elements of music are used to make the works unique and expressive.
	GM76A2	**Strand 3-SLC 6**	**GM86A2**

CONTENT STANDARD 7

Evaluating music and music performance

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Explore varied music preferences.	Explains how and why people use and respond to music	Sings and listens to a variety of musical selections from different time periods and cultures to understand the value of the arts to mankind throughout history.	Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).
	GM77A1	**Stand 2-SLC 9**	**GM87A2**
Benchmark A Explore varied music preferences.	**Grade Level Indicator 3** Shows respect for diverse opinions regarding music preferences.	**Previous Level** Sings and listens to a variety of musical selections from different time periods and cultures to understand the value of the arts to mankind throughout history.	**Next Level** Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).
	GM77A3	**Stand 2-SLC 9**	**GM87A2**
Benchmark C Evaluate the quality and effectiveness of a music performance.	**Grade Level Indicator 1** Uses musical terminology to support personal preferences for specific music works.	**Previous Level** N/A	**Next Level** Describes characteristics that make one's music of choice applicable to daily experiences.
	GM77C1		**GM87C2**

Waking Up the Lion

Unit Introduction

In this unit, students hear a variety of recordings of the song "The Lion Sleeps Tonight." They use musical terminology to express their preferences. They also read and respond to background information on the song.

Summative Assessment

Students complete a chart comparing musical elements of three performances of "The Lion Sleeps Tonight." They also indicate which performance they prefer and support their choice with musical terminology (*Listening to "The Lion Sleeps Tonight"*).

Pre-Assessment

The teacher asks the students if they've ever heard more than one recording of the same song (to "cover" a song) and why they think musicians choose to cover songs.

Lesson 1

Procedures

- The class reads through *"The Lion Sleeps Tonight"* Background Information handout. Students explain why the song was written (*to tell a story*) and why so many different groups of musicians chose to cover this song.

- Students listen to at least three different recordings of the song and discuss the differences in instruments and voices, tempo, form, style and other differences (Formative Assessment).

- Students tell whether they like each recording and why using musical terminology (Formative Assessment).

- Students complete *"The Lion Sleeps Tonight" Worksheet* (Type 2 Quick write, Formative Assessment).

Lesson 2

Procedures

- The class reviews *"The Lion Sleeps Tonight"* Background Information.

- The teacher plays a brief excerpt of each recording and asks students to identify the performer. Students tell which aspects of each recording helped them identify the performer (*tempo, instruments, voices, sty*le).

- The teacher distributes the *Listening to "The Lion Sleeps Tonight"* worksheet. As they listen to each recording, students complete the chart with the appropriate information and write a four-sentence explanation of the recording they prefer (Type 1 Quick write, graphic organizer, Summative Assessment).

- The class is divided into three groups based on which recording they preferred. The groups discuss the reasons for their preference then present their findings to the class.

Writing Connections

Type 1 Quick write, graphic organizer

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.

- Research E – Communicate findings orally, visually, and in writing or through multimedia.

Materials and Equipment

CD player, recordings of "The Lion Sleeps Tonight" (e.g., The Nylons, Ladysmith Black Mambazo, They Might Be Giants, NSYNC, Miriam Makeba, The Tokens, The Weavers, The Evening Birds), *"The Lion Sleeps Tonight" Background Information* handout, *"The Lion Sleeps Tonight" Chart Choices* handout, *"The Lion Sleeps Tonight" Worksheet*, *Listening to "The Lion Sleeps Tonight"* worksheet, *"The Lion Sleeps Tonight"* lyric sheet

Technology Resources

Wikipedia "The Free Encyclopedia" webpage:
<http://en.wikipedia.org/wiki/The_Lion_Sleeps_Tonight>

Re-Teach

Students listen to two recordings of "the Lion Sleeps Tonight" and work in small groups to determine similarities and differences in what they hear.

Extensions

Students choose another piece of world music recorded by different groups and complete a comparative analysis using musical terminology.

"The Lion Sleeps Tonight" Background Information

"The Lion Sleeps Tonight" was an African pop hit that also became quite popular in the United States.

The song was originally written by a man named Solomon Linda in 1939. Solomon Linda lived in South Africa and was a member of the Zulu people. He and his group, The Evening Birds, called the song "Mbube". "Mbube" means lion. The song's Zulu lyrics told the story of a group of men hunting a sleeping lion.

In 1952, the song was covered by an American group known as The Weavers. They called the song "Wimoweh" because they thought that was one of the words in the song. The Zulu word was really 'uyimbube', which means, "he is a lion".

A group called The Tokens covered the song in1961. They were the first to call it "The Lion Sleeps Tonight". It was written by George Weiss, Luigi Creatore, and Hugo Peretti. They based their lyrics on the meaning of the original song.

The strangest version of the song was done by a group called They Might Be Giants. They gave the song the title "The Guitar" and made some interesting changes to the lyrics.

Some other covers of the song include those by Miriam Makeba, The Nylons, Ladysmith Black Mambazo and *NSYNC. It has also been heard in the film and Broadway versions of *The Lion King*.

In July 2004, the family of Solomon Linda brought a lawsuit against the Disney Corporation. The suit claimed that Disney owed the family $1.6 million in royalties for using the song in the film *The Lion King*. Unfortunately, Solomon Linda sold all the rights to the song for a mere $15,000 before he died.

"The Lion Sleeps Tonight" Chart Choices

Performers
- The Nylons
- Mahotella Queens
- They Might Be Giants

Song Titles
- Mbube
- The Guitar
- The Lion Sleeps Tonight

Instruments/Voices
- Male voices
- Female voices
- Percussion
- Electric bass
- Keyboards
- Trumpet
- Guitar

Style
- Mbaqanga
- Rock n roll
- Alternative

Other
- American version
- Unusual lyrics
- Original melody

Name:_____

Date:_____

Period:_____

"The Lion Sleeps Tonight" Worksheet

1. Who originally wrote the song?_____

2. What was the name of his group?_____

3. What did they call the song?_____

4. What story did the lyrics tell?_____

5. What group covered the song in 1952?_____

6. What did they call the song?_____

7. What does the Zulu word "uyimbube" mean?_____

8. Who covered the song in 1961?_____

9. What did they call the song?_____

10. Name the three men who wrote the lyrics:_____

    _____

11. What group did the strangest version of the song?_____

12. What did they call the song?_____

13. Name four other groups who have covered the song:_____

    _____

    _____

14. Who did Solomon Linda's family bring a lawsuit against in 2004?_____

15. For how much did Solomon Linda sell the rights to his song?_____

Listening to "The Lion Sleeps Tonight"

Performer			
Song Title			
Instruments and Voices			
Style			
Other Qualities			

Which version of "The Lion Sleeps Tonight" did you like best and why? (Write at least four complete sentences using information from the graph above)

_____

_____

_____

_____

The Lion Sleeps Tonight Lyrics

Eeeeeeeeeee, awee-um-um-um-away! (repeat)

A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh
A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh

In the jungle, the mighty jungle
The lion sleeps tonight
In the jungle the quiet jungle
The lion sleeps tonight

Eeeeeeeeeee, awee-um-um-um-away! (repeat)

A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh
A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh

Near the village the peaceful village
The lion sleeps tonight
Near the village the quiet village
The lion sleeps tonight

Whoa-away! Ma-maway! Ma ma ma maway! etc.

Hush my darling don't fear my darling
The lion sleeps tonight
Hush my darling don't fear my darling
The lion sleeps tonight

Whoa-away! Ma-maway! Ma ma ma maway! etc.

A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh
A-weema-weh, a-weema-weh, a-weema-weh, a-weema-weh

Eeeeeeeeeee, awe-um-um-um-away! (repeat)

COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE

LESSON/UNIT TITLE	**LEVEL**	**COURSE**	**GRADING PERIOD**
Soundtrack of Your Life	Grade 7	General Music	Period 3, Week 9

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark B	**Grade Level Indicator 1**	**Previous Level**	**Next Level**
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Uses technology to listen to, create, and perform music. **GM78B1**	N/A	Uses technology in creating, performing, and/or researching music. **GM88B1**
Benchmark	**Grade Level Indicator 2**	**Previous Level**	**Next Level**
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Identifies problem solving and creative thinking skills used in music. **GM78B2**	N/A	Applies problem solving and creative thinking skills experienced in other disciplines to music. **GM88B2**

Soundtrack of Your Life

Introduction

In this lesson, students choose songs to represent moments in their lives and describe how the songs musically relate to their personal story.

Summative Assessment

Students choose three songs as part of a 'soundtrack of their lives' and present an explanation of how one of these songs relates to a moment in their lives (*Soundtrack of Your Life Worksheet*).

Pre-Assessment

Students name their favorite soundtrack. The class discusses how producers decide which songs to use in a movie.

Procedures

- Students read the *All About Soundtracks* handout. Students name or describe music of each type from soundtracks they know.

- Students listen to the music from a familiar soundtrack and identify the different types of music (*background music, title song, songs from the movie*).

- Each student will choose at least three songs that could be included in a soundtrack of their own life and present one to the class.

- The class discusses typical moments that occur in students' lives and possible songs that could represent those moments (Formative Assessment).

- Students complete the *Soundtrack of Your Life Worksheet*. Each student needs at least three copies, one for each song (short answer response, Summative Assessment). Students can brainstorm on notepaper.

- Students can do this project individually or in small groups.

Materials and Equipment

All About Soundtracks handout, *Soundtrack of Your Life Worksheet*, various movie soundtrack CDs, notepaper, stereo with CD player, several CD players if available

Writing Connections

Short answer response

Interdisciplinary Connections

Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.

Re-Teach

Students choose a song that might be included on the soundtrack of a familiar story (i.e., "I Believe I Can Fly" for the story of Icarus).
<http://www.mythweb.com/encyc/entries/icarus.html>

Enrichment/Extension

Students share other soundtracks at the end of future classes.

All About Soundtracks

A **film soundtrack** is the music that is from or inspired by a motion picture, or film.

It is likely the film soundtrack came into existence about the same time as the films themselves. Early films were silent, but were released with sheet music so that theater houses could play the music, recorded or live, at appropriate places in the film. With the invention of talkies, music could be added to the reel itself, and the wide world of film soundtracks was born.

There are three main types of music included in a modern soundtrack; background music, title song and songs from the movie.

Background Music

Background music is the most common type of music heard on a film soundtrack. It is the music that enhances the emotion of a scene. The actors are talking and moving normally, they are not interacting with the music in any way. A person watching the movie may not even be aware of the music, but the scene would be less meaningful if the music was removed.

Title Song

The title song is generally heard during the credits and rarely anywhere else in the film, except in the case of musicals. Title songs often focus on general themes of love, loss, and betrayal. These songs often go on to be commercial successes even if the movie is forgettable. Sometimes the success of the movie and title song is intertwined. For example, would *My Heart Will Go On* have become such a hit if *Titanic* hadn't been so successful? What about *I Will Always Love You* from the movie *The Bodyguard*?

Songs from the Movie

Songs from the movie are a selection of songs heard during the course of the movie itself. These songs are used as background music and function much in the same way as background music. The main difference is that the music isn't created specifically to follow the action of the scene. These songs often have lyrics and exist as complete works outside the context of the movie.

Name:_____

Date:_____

Period:_____

Soundtrack of Your Life Worksheet

Song Name:_____

Performer:_____

Type of Music: Background music   Title Song   Song from the Movie

Describe the moment in your life that this song represents (at least three sentences):_____

_____

_____

_____

_____

How does the music represent that moment? (at least three sentences):_____

_____

_____

_____

_____

General Music Scope and Sequence
Grade 7 – Grading Period 4

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
1	Singing	Sings songs using articulation dynamics and tempi with accuracy.	GM71A2		
1	Singing	Sings, independently and with others, utilizing correct posture, breath support, and tone.	GM71A1	Social Studies Skills and Methods - D	
2	Improvising	Sings or plays a given 4-measure phrase and alters it by adding duple rhythms.	GM73A1		
2	Improvising	Sings or plays a given 4-measure phrase and alters it by adding or removing notes in the melody.	GM73B1		
2	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM78B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - C
2	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
3	Improvising	Improvises an ostinato accompaniment for a given 4-measure phrase.	GM73C1		
3	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM72B3		

General Music Scope and Sequence
Grade 7 – Grading Period 4

3	Improvising	Sings or plays a given 4-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic).	GM73D1		
3	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
4	Music and Other Disciplines	Uses technology to listen to, create, and perform music.	GM78B1		
4	Performing On Instruments	Exhibits ability to perform in a variety of musical genres.	GM72C1		
4	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM79D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - C Writing Conventions - A, B, C Research - B, C, E
4	Music and other Disciplines	Describes the role of a listener, creator, and performer in the arts.	GM78A2		
5	Listening, Analyzing, and Describing	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	GM76A1		Communication: Oral and Visual - A Writing Convention - A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – C
5	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM79D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - C Writing Conventions - A, B, C Research - B, C, E
5	Music and Other Disciplines	Describes the role of listener, creator, and performer in the arts.	GM78A2		

General Music Scope and Sequence
Grade 7 – Grading Period 4

5	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM78A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D
6	History and Culture	Identifies exemplary music role models and describes their activities and achievements in the music field.	GM79D1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - C Writing Conventions - A, B, C Research - B, C, E
6	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM78A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D
6	Music and Other Disciplines	Describes the role of a listener, creator, and performer in the arts.	GM78A2		
6	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM78B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D Writing Process - A, B, C, D, E, F, G, H Writing Conventions - A, B, C Research - B, D, E Communications: Oral and Visual - C
7	Music and Other Disciplines	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	GM78A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D
7	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM78B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D Writing Process - A, B, C, D, E, F, G, H Writing Conventions - A, B, C Research - B, D, E Communications: Oral and Visual - C

General Music Scope and Sequence
Grade 7 – Grading Period 4

8	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM78B2		
8	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM78B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D Writing Process - A, B, C, D, E, F, G, H Writing Conventions - A, B, C Research - B, D, E Communications: Oral and Visual - C
9&10	Music and Other Disciplines	Identifies problem solving and creative thinking skills used in music.	GM78B2		
9&10	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM78B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - B, C, D Writing Process - A, B, C, D, E, F, G, H Writing Conventions - A, B, C Research - B, D, E Communications: Oral and Visual - C

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Make A New Ode	Grade 7	General Music	Period 4, Week 2

CONTENT STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Improvise by altering rhythms of a given selection of music.	Sings or plays a given 4-measure phrase and alters it by adding duple rhythms. **GM73A1**	N/A	Sings or plays a given 8-measure phrase and alters it by adding duple and triple rhythms. **GM83A1**
Benchmark B Improvise by altering the melody of a given selection of music.	**Grade Level Indicator 1** Sings or plays a given 4-measure phrase and alters it by adding or removing notes in the melody. **GM73B1**	**Previous Level** Improvise simple melodic embellishments on familiar melodies.	**Next Level** Sings or plays a given 8-measure phrase and alters it by adding or removing notes in the melody based on a major scale. **GM83B1**

Make a New Ode

Introduction

During this lesson, students experiment with a familiar melody by altering it rhythmically and melodically.

Summative Assessment

Using the *Make a New Ode Worksheet*, students melodically and rhythmically alter the first four measures of "Ode to Joy."

Pre-Assessment

- Students aurally identify "Ode to Joy," (CD 2, track 28). Students identify the composer and share knowledge of his biography.

- Students look at notation of melody (Share the Music 7, page 94), identify the quarter note as the most dominant note value and identify a pair of eighth notes to be equal to the value of a quarter note.

Procedures

- Students practice "Ode to Joy" melody on keyboards.

- The teacher distributes *Make a New Ode Worksheet*. Students notate the original melody, a revision of the "Ode to Joy" melody by replacing their choice of quarter notes with pairs of eighth notes and a second revision replacing some notes with rests.

- Students practice their altered melodies on keyboards.

- When students have completed their revisions they volunteer to play their melodies in front of the class or have them played by the teacher or another student.

Materials and Equipment

Make a New Ode Worksheet, paper keyboards (if electronic ones are not available), stereo with CD player, Share the Music 7 CD 2

Textbook

Share the Music 7

Technology Resources

Keyboards

Re-Teach

Students who have trouble playing "Ode to Joy" on the keyboard work with partners who play their work on *Make a New Ode Worksheet.*

Enrichment/Extension

- Students revise other 4-measure melodies by adding duple rhythms and removing or adding melody notes.

- Students compose their revisions using notation software such as Sibelius or Finale Notepad.

"Make a New Ode" Worksheet

What is the title of the melody we are working with today?_____

Who is the composer of the melody?_____

What note value does the melody use the most?_____

Write the notes to the first phrase of the melody on the staff below:

Practice playing the melody on the keyboard.

One quarter note is equal to two eighth notes:

Choose at least four quarter notes to replace with pairs of eighth notes. Notate your new version of the melody on the staff below:

Practice playing your new melody on the keyboard.

A pair of eighth notes is the same as two separate eighth notes:

A quarter note is equal to a quarter rest:

An eighth note is equal to an eighth rest:

Choose at least four notes to change or replace with rests. Notate your new version of the melody on the staff below:

Practice playing your new melody on the keyboard.

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Guess the Mood Game	Grade 7	General Music	Period 4, Week 3

CONTENT STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark C	Grade Level Indicator 1	Previous Level	Next Level
Create an accompaniment for a given selection of music	Improvises an ostinato accompaniment for a given 4-measure phrase **GM73C1**	Improvise simple rhythmic and melodic ostinato accompaniments to given melodies on a classroom instrument	Improvises an accompaniment for a given 8-measure phrase using its harmonic progression as a reference point **GM83C1**
Benchmark D	Grade Level Indicator 1	Previous Level	Next Level
Create an accompaniment for a given selection of music	Sings or plays a given 4-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic) **GM73D1**	N/A	Sings or plays a given 8-measure phrase and alters it by interpreting it in two contrasting styles (e.g., march, blues) **GM83D1**

Guess the Mood Game

Introduction

In this lesson, small groups of students interpret the first four measures of "Ode to Joy" in different moods, create ostinati to accompany their interpretations and present their interpretations to the class. The class identifies the mood being expressed.

Summative Assessment

- Students use the *Guess the Mood Game Worksheet* to create interpretations of an excerpt from "Ode To Joy".

- Using classroom instruments, students create ostinati to accompany their interpretations.

- Students perform their interpretations in class.

Pre-Assessment

- The students describe different kinds of moods that can be expressed with music (*sadness, cheerfulness, pride, anger*).

- The students identify familiar songs that express different moods (*pop songs or classroom songs*).

- The students identify how these moods can be expressed musically (*major or minor keys, dynamic level, tempo, rhythms, articulation*).

Procedures

- Students listen to the teacher play the first phrase of "Ode to Joy" with no expression (Share the Music 7 , page 94). Students identify that the melody has no definite mood.

- Students discuss ways that mood could be added to the melody.

- The class prepares to play "*Guess the Mood*" by dividing into small groups. The teacher distributes a "Mood Card" and a *Guess the Mood Game Worksheet* to each group.

- Students interpret the first four measures of "Ode to Joy" in the mood assigned by the "Mood Card". Using the *Guess the Mood Game Worksheet* students describe how they use musical characteristics to create the mood (Formative Assessment).

- Students improvise an ostinato accompaniment to provide appropriate tone color to their performance using a classroom instrument of their choice (Formative Assessment).

- Students practice their interpretations.

- Each group performs their interpretations for the class. The class identifies the mood each group expressed and describes how each group altered the melody to create the mood (Summative Assessment).

Materials and Equipment

Guess the Mood Game Worksheet, "Mood Cards" (the teacher writes various moods on note cards), various classroom instruments e.g., tambourine, maracas, sand blocks, claves.

Textbook

Share the Music 7

Writing Connections

Graphic organizer

Interdisciplinary Connections

Social Studies D – Work effectively in a group.
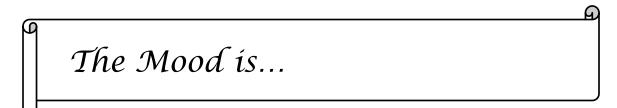
Re-Teach

Students identify musical elements that create mood in various musical examples.
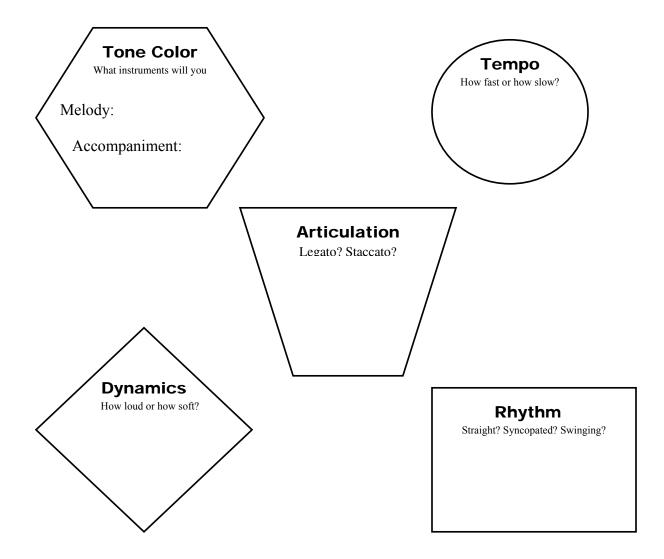
Enrichment/Extension

Students combine their interpretations to create a theme and variations composition.

Guess the Mood Game Worksheet

The Mood is...

Describe how your group will express the mood using the following musical tools:

Tone Color
What instruments will you

Melody:

Accompaniment:

Tempo
How fast or how slow?

Articulation
Legato? Staccato?

Dynamics
How loud or how soft?

Rhythm
Straight? Syncopated? Swinging?

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
A Sampling of Composers	Grade 7	General Music	Period 4, Week 4 Lessons 1-2

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music

Benchmark C	Grade Level Indicator 1	Previous Level	Next Level
Perform a varied repertoire on an instrument.	Exhibits ability to perform in a variety of musical genres.	Sings a variety of musical selections from different time periods & cultures to under-stand the nature of the arts to mankind through history.	Exhibits ability to perform in a variety of musical genres.
	GM72C1	**Strand 2 – SLC 9**	**GM82C1**

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark A	Grade Level Indicator 2	Previous Level	Next Level
Compare and contrast common terms used in and for the interpretation of music and the other arts.	Describes the role of a listener, creator, and performer in the arts. **GM78A2**	N/A	Compares and contrasts how the roles of creators, performers, and others involved in music are similar to or different from those in other art forms. **GM88A2**
Benchmark B Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	**Grade Level Indicator 1** Uses technology to listen to, create, and perform music. **GM78B1**	**Previous Level** Create original melodies with-in specified guidelines using current available technologies and/or classroom instruments. **Strand 1 – SLC 5**	**Next Level** Uses technology in creating, performing, and/or researching music. **GM88B1**

CONTENT STANDARD 9

Understanding music in relation to history and culture

Benchmark D	Grade Level Indicator 1	Previous Level	Next Level
Identify various careers in music.	Identifies exemplary music role models and describes their activities and achievements in the music field. **GM79D1**	Conducts research of musicians. **Strand 3 – SLC3**	Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist). **GM89B1**

A Sampling of Composers

Unit Introduction

During this unit, students study and play famous themes by Scott Joplin and Ludwig van Beethoven. They also explore the roles of the listener, creator and performer.

Lesson 1

Summative Assessment

Students self-score mastery of rhythmic reading of ragtime (*Joplin Rhythmic Reading Rubric*).

Pre-Assessment

Students identify note names and values (Share the Music 7, page 50, activity).

Procedures

- Students read the biographical passage on Scott Joplin (Share the Music 7, page 49).

- Students complete the *Joplin Reading Worksheet* to demonstrate their knowledge of an exemplary role model and his activities/achievements in the music field (Formative Assessment).

- Teacher leads students in a discussion (as suggested in Share the Music 7 Teacher's Edition, page 49), paying particular attention to historical events of the 1890s that affected American culture (including music; e.g., in 1894 Emil Berliner invented the flat phonograph disc).

- Teacher calls on students to identify note names and values (Share the Music 7, page 50; Pre-Assessment). Teacher re-teaches rhythms, if necessary. If desired, teacher may choose to incorporate rhythm syllables (ta, ti ti, etc.) in the recitation of rhythms.

- Students pat the beat while saying the words for each rhythm (top of Share the Music 7, page 50). The teacher may elect to say rhythms using rhythm syllables before utilizing the given text. The class continues reading combined rhythmic patterns as notated at the bottom of the page. If time allows, students create their own rhythmic motifs by combining the rhythms in the text.

- The class continues rhythmic reading (Share the Music 7, page 51). Students rehearse rhythms with drumsticks (or rhythm sticks) using percussion matched grip. The class rehearses measures 23-24 and other similar measures that feature sixteenth notes.

- The class rehearses the piece without the recording. When ready, the class plays Share the Music 7, page 51, along with CD1, track 44.

- Students complete the *Joplin Rhythm Playing Rubric* at the bottom of the *Joplin Reading Worksheet* (graphic organizer, Summative Assessment).

Materials and Equipment

Stereo with CD player; Share the Music 7, CD 1, drum sticks (or rhythm sticks), *Joplin Reading Worksheet, Joplin Rhythm Playing Rubric*

Textbook

Share the Music 7, Share the Music 7 Teacher's Edition

Writing Connections

Graphic organizer

Lesson 2

Summative Assessment

Teacher scores playing mastery of the Classical/Romantic genre (*Beethoven "Ode to Joy" Rubric*).

Pre-Assessment

Students orally identify treble clef, lines and spaces of the treble clef, dotted quarter note, eighth note, and half note ("Ode to Joy" activity).

Procedures

- Teacher asks the following questions:

    a. What composer did we talk about in the last lesson? (*Scott Joplin)*

    b. What genre did the majority of his compositions belong to? (*ragtime)*

    c. When was his music most influential? (*turn of the 20th century)*

- Students read about Beethoven (Share the Music 7, page 97).

- Phrase one of "Ode to Joy" is written on the board. Students orally identify treble clef, lines and spaces of the treble clef, dotted quarter note, eighth note, and half note (Pre-Assessment). The teacher reviews how to find pitches on the piano keyboard (or barred instrument).

- Teacher models playing "Ode to Joy" at a level 3 from the *Beethoven "Ode to Joy" Rubric* (graphic organizer).

- Teacher distributes *The Artistic Food Chain* worksheet and reviews instructions with students (graphic organizer, short answer response, Formative Assessment). Note: When considering who is the "listener" one must also take into consideration **inner hearing**. After he had become deaf, Beethoven "heard" the music in his head before writing it down. At that point in his life, he was unable to hear a live performance. The use of inner hearing does not have to occur only in extreme cases such as deafness. Many other gifted musicians use inner hearing (**audiation**) for composition.

- Class is divided into small groups or pairs. Half of the class completes *The Artistic Food Chain* (Formative Assessment) while others play "Ode to Joy," then they will switch. Teacher circulates around the room and scores students according to the Beethoven *"Ode to Joy" Rubric* (Summative Assessment).

Materials and Equipment

Beethoven "Ode to Joy" Rubric; *The Artistic Food Chain* worksheet, *You Decide the Artistic Food Chain,* keyboards and/or barred instruments (xylophones)

Textbook

Share the Music 7, Share the Music 7 Teacher's Edition

Writing Connections

 Graphic organizers, short answer response

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Making meaning through asking and responding to a variety of questions related to text.

- People in Societies A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Students use a rhythm counting system and/or say note names while playing "Ode to Joy" (Share the Music 7, page 95).

- Review questions from *The Artistic Food Chain* in a future lesson.

Enrichment/Extension

- *You Decide the Artistic Food Chain* worksheet allows more exploration of how the creator, performer, and listener are deeply interrelated (graphic organizer, short answer response).

- The class listens to "The Entertainer" (instrumental version, CD 1, track 43). Students discuss the differences heard between this recording and the piano-only recording they accompanied with the drumsticks.

- Students play Palchelbel "Canon" on pitched instruments (Share the Music 7, page 100).

- Students study another composer; e.g., Benjamin Britten (Share the Music 7, pages 118-119).

- The class discusses inner hearing and how Beethoven used this skill when he became deaf. The teacher designs a lesson in which students have to use their inner hearing.

- Suggested reading about Beethoven:

  http://www.classicalarchives.com/bios/beethoven_bio.html
  http://www.lvbeethoven.com/Bio/BiographyLudwig.html

- Suggested reading about Joplin:

  http://www.scottjoplin.org/biography.htm
  http://www.classical.net/music/comp.lst/joplin.html

Name _____   Class_____   Date_____

Joplin
Reading Worshseet

Fill in the blanks with the appropriate answers from the Reading in Share the Music 7, page 49.

Scott Joplin is known as the "King of _____."

This musical genre was most popular in the _____.

Ragtime gets its name from its _____,

_____-_____-_____ rhythms played against a

simple, _____ _____ rhythm. Most ragtime is

played on the _____. Scott Joplin worked hard to earn for ragtime a high degree of

respect. He even wrote the opera _____ in a ragtime style. Unfortunately others

didn't agree with him about the lasting importance of ragtime. By the year _____, not long

after Joplin died, ragtime was pretty much dead (no longer popular), as well. Ragtime regained

some recognition many years later on Broadway and in film. _____ _____ is

Joplin's most recognized song, in large part to being on the soundtrack of *The Sting*.

Joplin
Rhythm-Playing Rubric

*Put an "x" in box that most closely represents your performance on pages 50-51
in regards to the questions at the left.*

	All of the time	Most of the time	Sometimes	Not at all
I kept the steady beat going in the left hand.				
I played the quarter note and eighth note rhythms accurately in the right hand.				
I played the sixteenth note rhythms accurately in the right hand.				
I kept the same tempo as my classmates.				

Photo reproduced from <http://www.cals.lib.ar.us/butlercenter/abho/photos/Joplin,%20Scott.gif>.

ANSWER KEY

Joplin
Reading Worksheet

Fill in the blanks with the appropriate answers from the reading on page 49 of the text.

Scott Joplin is known as the "King of **Ragtime**."

This musical genre was most popular in the **late 1890s**.

Ragtime gets its name from its **complex**,

off - **the** - **beat** rhythms played against a

simple, **steady** **beat** rhythm. Most ragtime is

played on the **piano**. Scott Joplin worked hard to earn for ragtime a high degree of

respect. He even wrote the opera **Treemonisha** in a ragtime style. Unfortunately others

didn't agree with him about the lasting importance of ragtime. By the year **1920**, not long

after Joplin died, ragtime was pretty much dead (no longer popular), as well. Ragtime regained

some recognition many years later on Broadway and in film. **The** **Entertainer** is

Joplin's most recognized song, in large part to being on the soundtrack of *The Sting*.

Joplin
Rhythm-Playing Rubric

Answers will vary.

Beethoven "Ode to Joy"
Rubric

Class _____

Date _____

Played on keyboards and/or barred instruments from page 95 of <u>Share the Music 7</u>.

Possible Grades: 3 – You got it!
                          2 – You got most of it.
                          1 – What happened?!?

Student	Rhythm	Pitch	Tempo	Total
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				
21.				
22.				
23.				
24.				
25.				
26.				
27.				
28.				
29.				
30.				
31.				
32.				
33.				
34.				

Name _____   Class _____   Date_____

The Artistic Food Chain

Which came first   . . . the chicken,   the egg, or . . .

. . . the listener?

CREATOR

*How is the creator
first in the artistic
"food chain"?*

LISTENER

PERFORMER

*How is
the listener
first in the artistic "food chain"?*

*How is the performer
first in the artistic "food chain"?*
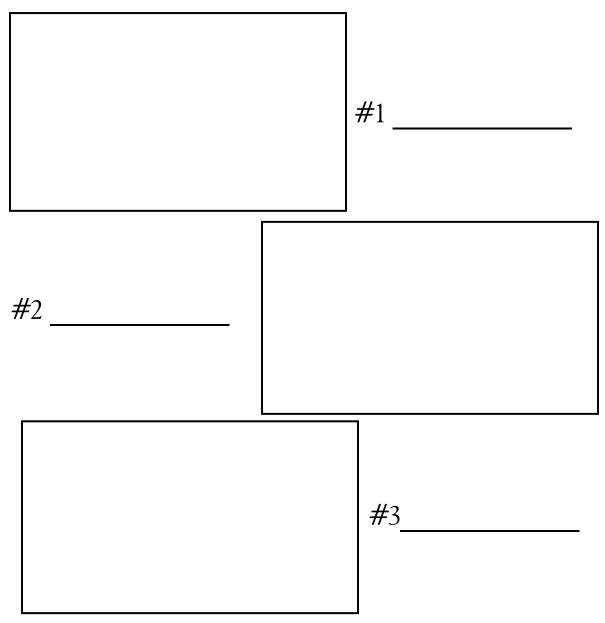
Name _____   Class _____   Date_____

<u>You Decide</u>
<u>   The Artistic Food Chain</u>

Which came first   . . . the chicken,   the egg, or . . .

. . . the listener?

Different people might argue a different order for which came first: the listener, the creator, or the performer of music. Put them in order and defend your position. Label each box with one of these and in the space provided defend your position of why you think this is "The Artistic Food Chain."

#1 _____

#2 _____

#3_____

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Similarities and Differences in the Arts	Grade 7	General Music	Period 4, Weeks 5-6

CONTENT STANDARD 6

Listening to, analyzing, and describing

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Listen to a varied repertoire of music and evaluate selections using musical terminology.	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.	Recognizes repeating sections of music and demonstrate knowledge of binary and ternary form.	Describes and evaluates a piece of music based on elements of music and music vocabulary.
	GM76A1	**Strand 3-SLC 6**	**GM86A1**

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark A	Grade Level Indicator 1	Previous Level	Next Level
Compare and contrast common terms used in and for the interpretation of music and the other arts.	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	N/A	Compares and contrasts the common terms and definitions of two or more art forms.
	GM78A1		**GM88A1**

CONTENT STANDARD 9

Understanding music in relation to history and culture

Benchmark D	Grade Level Indicator 1	Previous Level	Next Level
Identify various careers in music.	Identifies exemplary music role models and describes their activities and achievements in the music field.	Conducts research of musicians.	Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist).
	GM79D1	**Strand 3 – SLC 3**	**GM89B1**

Similarities and Differences in the Arts

Unit Introduction

In this unit students continue studying a variety of composers. They use music vocabulary to describe form and other elements of music they listen to. Students also analyze examples of visual art and explore common terms used to describe music and visual art.

Summative Assessment

- Students listen to and evaluate *"In the Hall of the Mountain King"* by Edvard Grieg (Share the Music 7, page 145; CD 3, track 30). They also design a listening map, using musical terminology, to describe what they hear (*"In the Hall of the Mountain King"* worksheet).

- Students exhibit knowledge of exemplary music role models—Grieg and Stravinsky—in a quiz of historical facts (*Composer Quiz* worksheet).

- Students analyze works of art and describe the texture, repetition, phrasing, blending, and/or balance found (Demuth and Vaserely activity on Share the Music 7, page 153; *Tone Color Montage I* activity in Share the Music 7, page 145).

Pre-Assessment

- Students aurally identify a melodic motive in "In the Hall of the Mountain King" by Edvard Grieg. Students listen to the music and raise their hands each time they hear the main theme repeated (Share the Music 7, page 145; CD 3, track 30).

- Students aurally identify and define ternary, binary, and rondo forms.

Procedures

Use these procedures to create all four lessons for Period 4, Weeks 5 and 6.

- Share the Music 7 units 6, 7, and 8 have many examples of music listening and visual art to explore for this unit of study. Share the Music 7, pages 139, 163, and 181, offer opportunities for initial discussion and exploration.

- Students analyze the rhythm of "In the Hall of the Mountain King" and the teacher writes it on the board, using rhythmic notation. Students analyze how the music changes with each repetition of the melody (changes in tempo, dynamics, key, etc.). Students answer the questions orally or in written form (Share the Music 7, page 146; Formative Assessment).

- Students independently demonstrate they can identify when and how the theme changes in "In the Hall of the Mountain King" by completing the *"In the Hall of the Mountain King"* worksheet. The students listen to the music several times to complete the map. The first time they listen with the listening map in hand, the students call out loud which section (Introduction, Coda, or number) they are hearing. On the second hearing the students fill in the boxes with the dynamics changes (ppp, pp, p, mp, mf, f, ff, fff). On the third hearing the students analyze tempo changes, writing in beginning and ending tempi as well as accelerandos. The fourth time they write in instrumentation. The final time they write in key changes as they occur (graphic organizer, Summative Assessment).

- The picture "Morning in the Village after a Snowstorm" (Share the Music 7, page 144) and the computer image on page 146 use repetition. Students write their responses to the following questions: "How do these artists use variety in their work?" and "How is variety and repetition used in music" (Type 2 Quick writes, Formative Assessment)?

- Students focus on the concept of repetition with variation in observing artwork by Demuth and Vaserely (Share the Music 7, page 153). The teacher uses the questions in the text to prompt discussion and students write down their findings (Summative Assessment).

- The class reads and discusses the passage "Jazz – Repetition and Variation" (Share the Music 7, page 154). Discussion should focus on the "consistent elements of the different styles of jazz."

- The class sings "Joshua Fought the Battle of Jericho" (Share the Music 7, pages 85-87; CD 2, track 14; or performance track on CD 7, track 26). The class listens to Milt Hinton's performance of "Variations on 'Joshua Fought the Battle of Jericho'" while following along with the listening map (page 155; CD 3, track 34). Students identify and discuss how the song was varied.

- The class listens to "Galop" by Igor Stravinsky (Share the Music 7, page 168; CD 4, track 1). The overhead transparency can be used to help students follow along. The teacher reviews ternary (ABA), binary (AB), and rondo forms. The class reads about Stravinsky and responds to the question at the bottom of page 169 (Pre-Assessment).

- The class analyzes Share the Music 7, page 188, and discusses the questions about contrasts seen in visual art. "Tone Color Montage II" (page 189; CD 4, track 16) isolates five musical solos. The class discusses the tone color heard in each one.

- Students listen to "Tone Color Montage I" (Share the Music 7, page 181; CD 4, track 11). Students use the *Tone Color Montage I* worksheet to match each tone color with the pictures on pages 180 and 181 and defend why each one match was chosen (Summative Assessment).

- Students read the passage about "Blending Tone Colors" (Share the Music 7, page 196). The class discusses the information and the blend that is seen in the painting by Romare Bearden (page 196).

- The class is divided into four groups. Each group is assigned a different passage from "American Quodlibet" (Share the Music 7, page 197). Before singing, the class discusses how the tone color of each of these American folk songs will differ (the teacher plays CD 4, track 19, or sings each passage for the students to remind them of the tunes). The groups sing each passage independently then all four at the same time. After singing, the class discusses how the tone color changed when all the passages were sung simultaneously.

Materials and Equipment

Overhead transparency for "Galop" by Igor Stravinsky (Share the Music 7, page 168); *"In the Hall of the Mountain King"* worksheet; *Composer Quiz*; *Tone Color Montage I* worksheet; notebook paper

Textbook

Share the Music 7, Share the Music 7 Teacher's Edition

Technology Resources

Stereo with CD player; Share the Music 7 CDs 2, 3, 4, and 7; overhead transparency machine and screen (optional)

Writing Connections

Type 2 Quick write, graphic organizer, descriptive and persuasive writing

Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.

- Concepts of Print, Comprehension Strategies and Self-Monitoring C – Make meaning through asking and responding to a variety of questions related to text.

- Informational, Technical and Persuasive Text C – Explain how main ideas connect to each other in a variety of sources.

- Social Studies Skills and Methods D – Work effectively in a group.

Re-Teach

- Students read Share the Music 7, pages 30-31, listen to Rimsky-Korsakov's "Procession of the Nobles" and discuss how the pictures show repetition and variation. The teacher may also use the terms **similarities** and **differences** or **contrasts** to assist the students' understanding of these concepts.

- Students sing "Sing Hosanna" (Share the Music 7, page 175) and review how the shapes show repetition and variation.

- Students analyze the Kandinsky painting in <u>Share the Music 7</u>, page 192, for its contrasts and listen to "Contrast I" (CD 4, track 17) for its contrasts. The teacher uses the music written for classroom instruments on page 193 as a way for students to physically experience the contrasts.

- Students explore blend in music and art with the paintings on pages 198 and 198 and the listening examples on <u>Share the Music 7</u>, pages 200 and 201 (CD 4, tracks 20 and 21).

Enrichment/Extension

- Students explore "In C" by Terry Riley (<u>Share the Music 7</u>, page 147; CD 3, track 31) and the concept of repetition in minimalism. Students compare how Grieg uses "repetition with addition" differently from the way Riley uses this concept.

- Students create rhythmic ostinati in small groups using pitched or unpitched instruments (<u>Share the Music 7</u>, page 146 Cooperative Learning Extension). One student is assigned to be conductor and one to write down the ostinato and its variations. Students decide together how they will alter the ostinato while repeating it.

- Students perform "Spoken Fugues with Imitation" (<u>Share the Music 7</u>, pages 148 and 149) and review repetition with variation. Students read about Bach on page 150, listen to "Little Fugue in G minor" (CD 3, track 33), analyze for repetition with variation (page 151) and continue study with the listening map on page 152.

- Students explore tessellations in art and repetition in music.

- Students compare the work of Impressionist composers and painters (e.g., Debussy, Ravel, Monet, Manet) to assess differences and similarities.

In the Hall of the Mountain King

In this famous work by Norwegian composer Edvard Grieg we hear a simple four-measure theme repeated many times. Your teacher will play this piece more than once and will direct you as to what musical elements you should listen for and describe in the boxes (including dynamics, tempo, and instrumentation). Use the word bank at the bottom of the page as a guide to tell how the sound of the orchestra changes.

INTRODUCTION	
1.	2.
3.	4.
5.	6.
7.	8.
9.	10.
11.	12.
13.	14.
15.	16.
17.	18.
CODA	

WORD BANK

Andante	Vivace	Presto	orchestra	cello	violins	string bass	cymbals
Adagio	Allegro	Accelerando	Crescendo	bassoon	clarinet	oboe	bass drum
ppp *pp* *p* *mp* *mf* *f* *ff* *fff*				trumpet	trombone	French horn	tympani

Name _____   Class _____

Composer Quiz

Fill in the blank with the appropriate answer.

Norway's rich folk history and entertaining folk tales

were the inspiration for Edvard _____'s

famous work from the late 1800s: *Peer Gynt Suite.*

In class we listened to one song from this famous work:

"In the _____."

This composer uses many repetitions of a simple theme

to make the listener imagine Peer Gynt's increasing terror as he is chased by goblins (or

trolls). He adds something new to the simple theme each time it is repeated.

Circle all the techniques we find as the theme is repeated.

        changing tempo   changing dynamics

        changing instruments   changing keys

One of the most influential composers of classical music in the 1900s was Russian-born

Igor _____. with He never studied music in a formal school, but

studied with the famous Russian composer

     Nicolai Rimsky-_____.

This composer first came to fame in France with his

3 dances (or _____): *The Firebird, Petrushka,*

and The Rite of _____. This last work was

new and challenging to the French listeners they rioted at

the first performance.

Name _____   Class _____

Tone Color Montage I

Look at the pictures on pages 180 and 181 of your <u>Share the Music</u> textbook. Listen carefully to the music your teacher plays—*Tone Color Montage I*—and match the tone color you hear with the appropriate picture. Describe the picture on the lines below and explain your reason for matching the two together.

Listening Example #1

- Describe the picture you think best matches the tone color of this music.

  _____

- Why do you think they make the best match?

  _____

Listening Example #2

- Describe the picture you think best matches the tone color of this music.

  _____

- Why do you think they make the best match?

  _____

Listening Example #3

- Describe the picture you think best matches the tone color of this music.

  _____

- Why do you think they make the best match?

  _____

Listening Example #4

- Describe the picture you think best matches the tone color of this music.

  _____

- Why do you think they make the best match?

  _____

Listening Example #5

- Describe the picture you think best matches the tone color of this music.

  _____

- Why do you think they make the best match?

  _____

LESSON/UNIT TITLE	LEVEL	COURSE	GRADING PERIOD
Composer Research Project	Grade 7	General Music	Period 4, Weeks 7-10

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark B	Grade Level Indicator 2	Previous Level	Next Level
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Identifies problem solving and creative thinking skills used in music.	Describe a symphony and its components. Recognizes repeating sections of music an demonstrates knowledge of binary and ternary form.	Applies problem solving and creative thinking skills experiences in other disciplines to music.
	GM78B2	**Strand 3-SLC6**	**GM88B2**
Benchmark B	**Grade Level Indicator 3**	**Previous Level**	**Next Level**
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Integrates music and other art forms into a music presentation.	Conducts research of music careers.	Integrates music and other art forms into a music presentation.
	GM78B3	**Strand 3-SLC 8**	**GM88B3**

Composer Research Project

Unit Introduction

Students learn more about the world of music and the arts through an intense study of one composer. At the end of this project each student should know detailed information about their specified composer, understand how he or she developed into a recognized master, and be able to share where the composer came from and what they are best known for.

Summative Assessment

Composer Research Presentation

Pre-Assessment

- Students identify elements of form and instrumentation in a piece of music they have heard.

- Students have used listening maps with music they have heard previously and can create a simple map for an assigned piece of music.

- Students find basic biographical information about composers and report their findings orally or in written form.

Procedures

This research project is one option for encouraging an in-depth study of a composer. This project is easily differentiated according to the needs of the students, resources available, and the desired length of time for the unit. The following are variables to consider in differentiating your instruction of this project:

- Consider a variety of genres from which to choose composers. A *Composer Selection List* is included with recommendations of songs to play for students and for creating listening maps for the project. Teachers can make their own *Composer Selection List* based on their students' musical preferences and/or their personal collection of recordings.

- Students may be more motivated to research a composer whose music they enjoy hearing. In prior quarters (or earlier in this quarter) prepare students for this project by playing excerpts of songs as a closing activity for lessons.

    a. As they listen, students complete writing exercises that focus on instrumentation, form, and texture.

    b. Students practice making listening maps with short excerpts. Record students' choices as they indicate their favorite listening examples.

- Individuals, pairs, and/or small groups can complete this project, or this decision could be left to the students' preference.

- Students reference their *Listening Maps* to a recording or a live performance. Students can create a listening map on an excerpt of a specified length.

- The basic design of the project works well as a PowerPoint presentation, a traditional paper report, an oral presentation, or another multi-media presentation.

- Many students are overwhelmed with the prospect of a sizable research project. The various worksheets are designed to break it down into more manageable chunks that students can successfully negotiate. The teacher can easily edit the structure by omitting or adding steps that better suit his or her students' capabilities and the time available for the project's completion.

- Daily worksheets are included as a way to monitor student progress and performance. Student conferences are another way a teacher can monitor progress.

Materials and Equipment

Composer Research Outline, Composer Research Project Storyboard, Composer Selection List, Composer Research Project Daily Schedule, Composer Research Project Outline Progress Report, assorted books and recordings of various composers from the teacher or library's collection and/or Internet access

Technology Resources

Stereo with CD player, CDs of composers to be researched, computers with Internet access (optional)

Writing Connections

Research project, writing process, graphic organizers, outlines

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.

- Informational, Technical and Persuasive Text B – Recognize the difference between cause and effect and fact and opinion to analyze text.

- Informational, Technical and Persuasive Text C – Explain how main ideas connect to each other in a variety of sources.

- Writing Process A – Generate writing topics and establish a purpose appropriate for the audience.

- Writing Process C – Clarify ideas for writing assignments by using graphics or other organizers.

- Writing Process D – Use revision strategies to improve the overall organization, the clarity and consistency of ideas within and among paragraphs, and the logic and effectiveness of word choices.

- Writing Process E – Select more effective vocabulary when editing by using a variety of resources and reference materials.

- Writing Process F – Edit to improve fluency, grammar, and usage.

- Writing Process G – Apply tools to judge the quality of writing.

- Writing Process H – Prepare writing for publication that is legible, follows an appropriate format, and uses techniques such as graphics.

- History A – Interpret relationships between events shown on multiple-tier time lines.

- History B – Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations.

- People in Societies A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.

Re-Teach

- Students read easy-to-read (elementary level) books about composers, verbally answer questions found in the project then write their answers down.

- Students work on the project in pairs or small groups. Students can be assigned particular sections of the project as their individual responsibility.

Enrichment/Extension

- Using a Venn diagram, students compare/contrast a piece of art and a musical selection from the same time period.

- Students compare/contrast two pieces of music from the same period with different instrumentation/voices by making listening maps for each and then use a Venn diagram for comparison.

- Students compare/contrast two pieces of music from different genres by making listening maps for each, then using a Venn diagram for comparison.

COMPOSER SELECTION LIST

The following works were selected based on their quality and appeal. Each provides a great opportunity for creating a listening map. Excerpts of lengthy works can be used.

Johann Sebastien Bach (1685-1750)
  Toccata and Fugue in d minor (*8)
  Little Fugue in g minor (*7)
  Air for the "G" String
  Partita No. 1 in B major, *Giga*

Samuel Barber (1910-1981)
  Adagio for Strings (*8)

Beethoven (1770-1827)
  "Ode to Joy" (*7)
  Symphony No. 5 in c minor, Op. 67 (*6)
  "Moonlight" Sonata, *Adagio sostenuto*
  Wellington's Victory (*8)

Georges Bizet (1838-1875)
  Carmen, *"The Toreadors"* (*6)
  Carmen, *"Habanera"*
  Carmen, *Prelude to Act I* (*6)
  L'Arlésienne Suite No. 2, *"Farandole"* (*8)

Alexander Borodin (1833-1887)
  Prince Igor, *Polovtsian Dances 8 and 17*

Johannes Brahms (1833-1897)
  Hungarian Dance No. 5 in g minor
  Waltz in A-flat major Op. 39/2

Frédéric Chopin (1810-1849)
  Etude in e minor, Op. 25, No. 5 (*8)
  Mazurka, Op. 68, No. 3 (*6)

Aaron Copland (1900-1990)
  Appalachian Spring
  Rodeo, *"Hoedown"*
  Fanfare for the Common Man
  El salón México
  Lincoln Portrait

Claude Debussy (1862-1918)
  Pagodes (*8)

Paul Dukas (1865-1935)
  The Sorcerer's Apprentice

Antonín Dvořák (1841-1904)
  Slavonic Dance No. 8 in g minor, Op. 46
  Symphony No. 9 in e minor, Op. 95
    "From the New World", *Largo*

George Gershwin (1898-1937)
  Rhapsody in Blue
  An American in Paris
  Porgy and Bess, *Overture*

Mikhail Glinka (1804-1857)
  Russian and Ludmilla, *Overture*

Charles Gounod (1818-1893)
  Funeral March of a Marionette

Edvard Grieg (1843-1907)
  Peer Gynt, *In the Hall of the Mountain King* (*7)
  Peer Gynt, *Morning*

George Frideric Handel (1685-1759)
  The Messiah, *The Hallelujah Chorus* (*8)

Franz Joseph Haydn (1732-1809)
  Symphony No. 94 "Surprise", *Mvt. 2*

Gustav Holst (1874-1934)
  The Planets, Op. 32

Charles Ives (1874-1954)
  Variations on "America" (*8)

Elisabeth-Claude Jacquet de la Guerre (1666-1729)
  Rondeau (*6)

Scott Joplin (1868-1917)
  Treemonisha

Aram Khatchaturian (1903-1978)
  Gayaneh, *Sabre Dance*

*6 selections are found in the 6th Grade <u>Share the Music</u> CDs,
*7 in the 7th Grade <u>Share the Music</u> CDs,
and *8 in the 8th Grade <u>Share the Music</u> CDs

COMPOSER SELECTION LIST, CONT.

Franz Liszt (1811-1886)
> Concert Study No. 1, G. 145
> *"Waldesrauschen"*
> Concert Study No. 2, G 145
> *"Gnomenreigen"*
> Hungarian Rhapsody No. 2 in d minor

Jean Baptiste Lully (1632-1687)
> Marche (*8)

Wolfgang Amadeus Mozart (1756-1791)
> The Magic Flute, *Queen of the Night's aria*
> Le Nozze di Figaro, *Overture*
> Rondo "alla Turca" (*7)

Modeste Mussorgsky (1839-1881)
> Pictures at and Exhibition, *Promenade* (*8)

Jacques Offenbach (1819-1880)
> Orpheus in the Underworld, *Hell's Gallop*
> Gaité parisienne, *Cancan* (*6)

Carl Orff (1895-1982)
> Carmina Burana, *Ecce gratum* (*6)
> Carmina Burana, *O Fortuna*

Johann Pachelbel (1653-1706)
> Canon in D major (*7)

Sergei Prokofiev (1891-1953)
> Peter and the Wolf
> *Lieutenant Kijé Suite*, Birth of Kijé (*8)
> *Lieutenant Kijé Suite,* Death of Kijé (*8)

Giacomo Puccini (1858-1924)
> Gianni Schicchi, *O mio babbino caro* (*6)
> Madama Butterfly, *Un bel dì* (*8)

Maurice Ravel (1875-1937)
> Bolero

Nikolai Rimsky-Korsakov (1844-1908)
> Tsar Saltan, *The Flight of the Bumble Bee*
> Scheherezade, Suite symphonique, Op. 35,
> *The Sea & Sinbad's Ship*

Giaocchino Rossini (1792-1868)
> The Barber of Seville, *Overture*
> The Barber of Seville, *Temporale*
> *(Storm Music)*

Camille Saint-Saëns (1835-1921)
> Carnival of the Animals, *Tortoises* (*6)
> Carnival of the Animals, *Aquarium*
> Danse Macabre

Franz Schubert (1797-1828)
> Erlkönig (*8)

Clara Wieck Schumann (1819-1896)
> Quatre pièces fugitives, Op. 15

Robert Schumann (1810-1856)
> Piano Concerto in a minor, Op. 54,
> *Allegro affettuoso*

Jean Sibelius (1865-1957)
> Finlandia, Op. 26, No. 7

Bedřich Smetana (1824-1884)
> The Moldau
> The Bartered Bride, *Furiant*

William Grant Still (1895-1978)
> Afro-American Symphony, *First Mvt.* (*8)

Johann Strauss, Jr. (1825-1899)
> On the Beautiful, Blue Danube, Op. 314
> Thunder and Lightening Polka

Igor Stravinsky (1882-1971)
> Petrouchka, *Danse Russe*
> Firebird, *The Infernal Dance* (*8)
> Suite No. 2 for Small Orchestra, *Galop* (*7)

Richard Strauss (1864-1949)
> Also Sprach Zarathustra, *Fanfare*

Piotr Ilyich Tchaikovsky (1840-1893)
> The Nutcracker, selections
> 1812 Overture
> Swan Lake, Scene: *The Enchanted Lake*

Ralph Vaughan Williams (1872-1958)
> Fantasia on Greensleeves (*6)
> Mass in g minor, *Kyrie* (*8)

Antonio Vivaldi (1676-1741)
> The Four Seasons, *Spring* (*8)

Richard Wagner (1813-1883)
> Die Walküre, *Ride of the Valkyries* (*6)
> Lohengrin, *Prelude to Act III*

Karl Maria von Weber (1786-1826)
> Der Freischütz, *Overture*

*6 selections are found in the 6th Grade Share the Music CDs,
*7 in the 7th Grade Share the Music CDs,
and *8 in the 8th Grade Share the Music CDs

Composer Research Project
Outline

Student _____

Class _____

Objective: *Students will learn more about the world of music and the arts through an intense study of one composer.*

The Person   (15 points)

- o   place/date of birth
- o   place/date of death
- o   where most of his life was lived
- o   information about parents and family
- o   other personal information

_____

_____

                    Total Score _____

The World   (20 points)

- o   major events in the world and home country (including political events—such as wars and occupations by foreign countries, scientific discoveries, etc.)

- o   major events in the arts (including genres of art being produced and other notable events), including samples of art work from same time (visual art, theatre, or dance)

_____

_____

                    Total Score _____

Other Information   (10 points)

- o   bibliography/resource list

- o   appendix (definition of unusual vocabulary words found in this presentation)

_____

_____

                    Total Score _____

The Music   (55 points)

Early Music
- o   who introduced him/her to music
- o   when s/he began studying music
- o   major instrument
- o   where s/he studied

Listening
- o   examples of work
- o   listening map

Characteristics of Music
- o   genre
- o   what it sounds like
- o   instrumentation of compositions
- o   subject matter (program vs. absolute, sacred vs. secular)

Where S/He Worked

Major Achievements
- o   most famous examples of work
- o   performer, composer, or both
- o   prolific (or smaller body of work)

Who S/He Influenced
Who Influenced Him/Her

_____

_____

                    Total Score _____

Total Possible Points = 100

Final Grade _____

Comments

_____

_____

Composer Research Project   Storyboard

*This storyboard can be used for a PowerPoint presentation
or for organizing any other type of presentation.*

Cover Page
Page 1

Composer's Name
Student's Name
Date

Vital Statistics
Page 2

Place of birth - Date of birth
Where most of life was lived (if applicable)
Place of death - Date of death

Family History
Page 3

Information about his/her parents
Other personal information

Early Music
Page 4

Who introduced this composer to music
When s/he or she began studying music
What his/her major instrument was
Where he/she studied music (and/or
composition)

Characteristics of Music
Page 5

Genre
What his/her music sounds like
Instrumentation of compositions
Subject matter (program vs. absolute,
sacred vs. secular)

Where this composer worked
Page 6

Major Achievements
Page 7

Most famous examples of work
Performer, composer, or both
Prolific (or smaller body of work)

Teacher, Teach me!
Page 8

Who influenced this composer
Who this composer influenced

Listening Map
Page 9

A listening map for a specific work

The World
Page 10

Major events in the world and home country
(including political events-such as wars and
occupations by foreign countries, scientific
discoveries, etc.)

The Art World
Page 11

Major events in the arts (including genres
of art being produced and other notable
events), including samples of art work from
the same time (visual art, theatre, or dance)

Bibliography/Resource List
Page 12

Give credit where credit's due!
List the books and/or websites where you
found this information

Composer Research Project

Daily Schedule

Day 1   Design <u>Cover Page</u>
            Research <u>Vital Statistics, Family History, Early Music</u>
            Record sources for the <u>Bibliography</u> *
            Recommended websites: www.classical.net
                                    www.essentialsofmusic.com

Day 2   Research <u>Characteristics of Music, Where the Composer Worked,</u>
                         <u>Major Achievements, Teacher Teach Me</u>
            Record sources for the <u>Bibliography</u>*
            Recommended websites: www.classical.net
                                    www.essentialsofmusic.com
                                    www.wku.edu/~smithch/music/index2.htm

Day 3   Refine work from Day 1 and Day 2

Day 4   Design <u>Listening Guide</u> by listening to a recording of reviewing a score
            Record sources for the <u>Bibliography</u>*

Day 5   Research <u>The World, The Art World</u>
            Record sources for the <u>Bibliography</u>*

Day 6   Refine work from Day 1 through Day 5

Day 7   Refine work from Day 1 through Day 6

Day 8   Present projects to class

Day 9   Present projects to class

* When presenting a research report it is critical that you observe all the rules of plagiarism. The words of your report must be your own, unless you quote a source and give credit where credit is due. All sources of information for this report must be cited in the <u>Bibliography</u>.

Student _____

Class _____

Composer Research Project

Day 1 – Outline/Progress Report

Composer name _____

Composer's date and place of birth _____

Composer's date and place of death _____

Where the composer lived and worked _____

Information about his or her parents

_____

_____

Other personal information

_____

_____

_____

Who introduced this composer to music _____

When did he or she begin studying music _____

What was his or her major instrument _____

Where did the composer study music (and composition) _____

_____

Resources (where you found the information)

_____

_____

_____

_____

Student _____

Class _____

Composer Research Project

Day 2 – Outline/Progress Report

Composer's genre _____

Description of what this composer's music sound like _____

_____

Common instrumentation this composer uses (e.g., choral, orchestral, solo instrument,

chamber ensemble) _____

_____

Subject matter this composer used (sacred vs. secular, program vs. absolute) _____

_____

Where this composer worked _____

Most famous examples of this composer's work _____

_____

Quantity of music written by this composer (prolific?) _____

This composer worked mainly as a performer, composer, or both _____

Who influenced this person as a composer _____

Who did this person influence as a composer _____

_____

Resources (where you found the information)

_____

_____

_____

Student _____

Class _____

Composer Research Project

Day 4 – Outline/Progress Report

Listening Map

The goal in designing this map is to give the listener an idea of what is going on in the music. The map needs to follow along with the music as different things you hear occur.

Things to consider when designing a map:

- instrumentation: full orchestra, featured solo/duet, featured section, etc.

- changes in mood/style

- changes in dynamics (volume)

- changes in tempo (speed)

- melodic contour: line drawing of how melody sounds in terms of pitches raising, lowering, and staying the same

- form: A section, B section, coda, verse, refrain, introduction, repeats, symphonic form, rondo, etc.

- timer markings (e.g., 1:05) that align with the different parts of your map.

Sample maps can be found in <u>Share the Music</u> textbooks. You may also want to search the Internet for some listening map ideas.

Sample Maps:

- Eighth Grade Book: p. 152, 168, 175, 254

- Seventh Grade Book: p. 107, 149, 193

- Sixth Grade Book: p. 57, 75, 93

Student _____

Class _____

Composer Research Project

Day 5 – Outline/Progress Report

The World – Major events in the world and home country
(political events-such as wars and occupations by foreign countries, scientific discoveries, etc.)

_____

_____

_____

_____

The Art World – Major events in the arts
(genres of art being produced and other notable events in the art world)

_____

_____

_____

The Art World – Samples of art work from this composer's time period (visual art, theatre, or dance)

_____

_____

_____

Resources (where you found the information)

_____

_____

_____

Columbus Public Schools
General Music Grade 7
Content Standards, Benchmarks, and Grade Level Indicators (GLI)

Content Standard 1:   <u>Singing, alone and with others, a varied repertoire of music</u>

    Benchmark A: Sing an excerpt of music independently or in a group with musical accuracy.

        GLI 1:   Sings, independently and with others, utilizing correct posture, breath support, and tone. GM71A1

        GLI 2:   Sings songs using articulation, dynamics, and tempi with accuracy. GM71A2

        GLI 3:   Sings canons and rounds in 3-4 parts with accuracy. GM71A3

        GLI 4:   Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed. GM71A4

        GLI 5:   Responds appropriately to the cues of a conductor or section leader. GM71A5

Content Standard 2:   <u>Performing on instruments, alone and with others, a varied repertoire of music</u>

    Benchmark A: Perform a piece of music independently with technical accuracy and expression.

        GLI 1:   Performs with characteristic tone a 5-note scale and pentatonic music on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument). GM72A1

        GLI 2:   Exhibits correct posture, playing position, breath, and bow/stick control. GM72A2

        GLI 3:   Performs a rhythmic ostinato using a rhythm instrument. GM72A3

    Benchmark B: Perform a part in an ensemble with technical accuracy and expression.

        GLI 1:   Exhibits understanding of blend and balance in an ensemble. GM72B1

        GLI 2:   Performs music in unison parts within an ensemble. GM72B2

        GLI 3:   Responds appropriately to the cues of a conductor or section leader. GM72B3

Benchmark C:	Perform a varied repertoire on an instrument.
GLI 1:	Exhibits ability to perform in a variety of musical genres. GM72C1

Content Standard 3: <u>Improvising melodies, variations and accompaniments</u>

Benchmark A:	Improvise by altering rhythms of a given selection of music.
GLI 1:	Sings or plays a given 4-measure phrase and alters it by adding duple rhythms. GM73A1
Benchmark B:	Improvise by altering the melody of a given selection of music.
GLI 1:	Sings or plays a given 4-measure phrase and alters it by adding or removing notes in the melody. GM73B1
Benchmark C:	Create an accompaniment for a given selection of music.
GLI 1:	Improvises an ostinato accompaniment for a given 4-measure phrase. GM73C1
Benchmark D:	Improvise by altering the stylistic elements of a given selection of music.
GLI 1:	Sings or plays a given 4-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic). GM73D1

Content Standard 4: <u>Composing and arranging within specified guidelines</u>

Benchmark A:	Create, notate, and perform rhythm patterns in varied time signatures.
GLI 1:	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, and 4/4. GM74A1
GLI 2:	Performs student-composed rhythm patterns alone and/or in groups. GM74A2
Benchmark B:	Create, notate, and perform an 8-12-measure melody with standard notation in treble and/or bass clef.
GLI 1:	Creates and notates melodic compositions using 2/4, 3/4, and 4/4 time signatures. GM74B1
GLI 2:	Performs student-composed melodic compositions alone and/or with others. GM74B2

Benchmark C:	Arrange a melody.
GLI 1:	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics, and/or tempo. GM74C1
Benchmark D:	Apply technology in creating, arranging, and notating music.
GLI 1:	Integrates technology while creating, arranging, and notating music. GM74D1

Content Standard 5:   <u>Reading and notating music</u>

Benchmark A:	Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, and note values.
GLI 1:	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures. GM75A1
GLI 2:	Reads 8-12-measure melodies in both treble and bass clefs. GM75A2
GLI 3:	Reviews and utilizes standard symbols for dynamics, tempo, articulation, and expression. GM75A3
GLI 4:	Uses standard notation to record his/her musical ideas and the musical ideas of others. GM75A4
GLI 5:	Identifies and/or notates the following major key signatures and scales: C, F, and G. GM75A5

Content Standard 6:   <u>Listening to, analyzing, and describing music</u>

Benchmark A:	Listen to a varied repertoire of music and evaluate selections using musical terminology.
GLI 1:	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary. GM76A1
GLI 2	Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality). GM76A2
Benchmark B:	Analyze the structure of larger musical works and the sections of which it is comprised.
GLI 1:	Identifies and describes forms within individual sections of a larger musical work (e.g., fugue, 12-bar blues, suite). GM76B1

Content Standard 7:   Evaluating music and music performance

   Benchmark A: Explore varied music preferences.

      GLI 1:   Explains how and why people use and respond to music. GM77A1

      GLI 2:   Demonstrates an understanding of reasons why people value music. GM77A2

      GLI 3:   Shows respect for diverse opinions regarding music preferences. GM77A3

   Benchmark B: Describe how genre and performance setting (e.g., Picnic with the Pops, symphony hall, jazz concert) affect audience response.

      GLI 1:   Practices audience etiquette in selected music settings. GM77B1

      GLI 2:   Experiences and evaluates a variety of live music performances and activities. GM77B2

   Benchmark C: Evaluate the quality and effectiveness of a music performance.

      GLI 1:   Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation). GM77C1

Content Standard 8:   Understanding relationships between music, the other arts, and other disciplines outside the arts

   Benchmark A: Compare and contrast common terms used in and for the interpretation of music and the other arts.

      GLI 1:   Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance). GM78A1

      GLI 2:   Describes the roles of a listener, creator, and performer in the arts. GM78A2

   Benchmark B: Demonstrate ways that subject matter of other disciplines is interrelated with that of music.

      GLI 1:   Uses technology to listen to, create, and perform music. GM78B1

      GLI 2:   Identifies problem solving and creative thinking skills used in music. GM78B2

      GLI 3:   Integrates music and other art forms into a music presentation. GM78B3

Content Standard 9:   <u>Understanding music in relation to history and culture</u>

Benchmark A: Compare and contrast music from various historical periods and diverse cultures.

      GLI 1:   Describes how elements of music are used to create various musical styles. GM79A1

      GLI 2:   Listens to and identifies stylistic elements in musical examples from Western literature and diverse cultures. GM79A2

Benchmark B: Describe how events during various historical periods have influenced the development of music.

      GLI 1:   Recognizes and describes how historical, political, and cultural events have influenced music. GM79B1

Benchmark C: Identify composers and classify them according to chronological historical periods.

      GLI 1:   Classifies by composer and historical period a varied body of musical works. GM79C1

Benchmark D: Identify various careers in music.

      GLI 1:   Identifies exemplary music role models and describes their activities and achievements in the music field. GM79D1

Ohio Graduation Test Integration Key
English Language Arts
General Music Grade 7

Standard	Benchmark
Acquisition of Vocabulary	D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
	C – Make meaning through asking and responding to a variety of questions related to text.
	D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
Informational, Technical and Persuasive Text	B – Recognize the difference between cause and effect and fact and opinion to analyze text.
	C – Explain how main ideas connect to each other in a variety of sources.
Literary Text	F – Identify similarities and differences of various literary forms and genres.
	G – Explain how figurative language expresses ideas and conveys mood.
Writing Process	A – Generate writing topics and establish a purpose appropriate for the audience.
	B – Determine audience and purpose for self-selected and assigned writing tasks.
	C – Clarify ideas for writing assignments by using graphics or other organizers.
	D – Use revision strategies to improve the overall organization, the clarity and consistency of ideas within and among paragraphs, and the logic and effectiveness of word choices.
	E – Select more effective vocabulary when editing by using a variety of resources and reference materials.
	F – Edit to improve fluency, grammar, and usage.
	G – Apply tools to judge the quality of writing.
	H – Prepare writing for publication that is legible, follows and appropriate format, and uses techniques such as graphics.
Writing Convention	A – Use correct spelling.
	B – Use conventions of punctuation and capitalization in written work.
	C – Use grammatical structures to effectively communicate ideas in writing.

Research	B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
	C – Organize information in a systematic way.
	E – Communicate findings orally, visually, and in writing or through multimedia.
Communications: Oral and Visual	A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
	C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.

Ohio Graduation Test Integration Key
Social Studies
General Music Grade 7

Standard	Benchmark
History	A – Interpret relationships between events shown on multiple-tier time lines.
	B – Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations.
	C – Describe the characteristics of feudal societies and the transition to the Renaissance and Reformation in Europe.
	D – Describe the effects of interactions among civilizations during the 14th through the 18th centuries.
	E – Explain the causes and consequences of the American Revolution, with emphasis on both Colonial and British perspectives.
	F – Explain the political and economic challenges faced by the United States after the Revolutionary War and the actions that resulted in the adoption of the U.S. Constitution.
	G – Analyze the causes and consequences of the American Civil War.
People in Societies	A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.
	B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.
	C – Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language, and forms of government.
Social Studies Skills and Methods	D – Work effectively in a group.