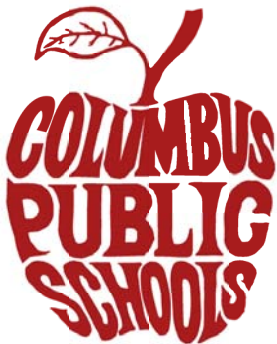


# **GENERAL MUSIC**

## **Grade 8**

# **CURRICULUM GUIDE**

**Aligned with the Ohio  
Academic Content Standards**



**Division of  
Academic Achievement  
Support Services**

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# 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 8 - 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, writes, and performs whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM85A1		Research - C
1&2	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research - C
1&2	Reading and Notating	Identifies aurally and visually the following intervals: m2nd (half step), M2nd (whole step), m3rd, M3rd, P4th, P5th, and octave.	GM85A2		
1&2	Performing On Instruments	Performs a rhythmic ostinato using a rhythm instrument (e.g., hand drums).	GM82A3		
1&2	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
1&2	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
1&2	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications- Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
3	Reading and Notating	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.	GM85A1		
3	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research – C
3	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.	GM81A1	Social Studies Skills and Methods - D	

## General Music Scope and Sequence

### Grade 8 - Grading Period 1

3	Singing	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.	GM81A2		
3	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
3	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
4	Reading and Notating	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.	GM85A1		Research – C
4	Reading and Notating	Identifies aurally and visually the following intervals: m2nd (half step), M2nd (whole step), m3rd, M3rd, P4th, P5th, and octave.	GM85A2		
4	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
4	Performing On Instruments	Performs a rhythm on a drum set exhibiting independence of limbs, (e.g., using snare, bass, and cymbal).	GM82A3		
4	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
4	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
5	Reading and Notating	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.	GM85A1		Research – C
5	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research - C

## General Music Scope and Sequence

### Grade 8 - Grading Period 1

5	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.	GM81A1	Social Studies Skills and Methods - D	
5	Singing	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.	GM81A2		
5	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
5	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
6	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
6	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	
6	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
6	Performing On Instruments	Performs a rhythm on a drum set exhibiting independence of limbs, (e.g., using snare, bass, and cymbal).	GM82A3		
6	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
7	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C



## General Music Scope and Sequence

### Grade 8 - Grading Period 1

7	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	
7	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.	GM81A1	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.	GM81A3	People in Societies - A	
7	Singing	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.	GM81A2		
8	Reading and Notating	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.	GM85A1		Research – C
8	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research – C
8	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
8	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	
9	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.	GM81A1	Social Studies Skills and Methods - D	

## General Music Scope and Sequence

### Grade 8 - Grading Period 1

9	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
9	Singing	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.	GM81A2		
9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
9	Performing On Instruments	Performs a rhythm on a drum set exhibiting independence of limbs, (e.g., using snare, bass, and cymbal).	GM82A3		
9	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
9	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
10	Reading and Notating	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.	GM85A1		Research - C
10	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
10	Singing	Sings 2-part songs using articulation, dynamics, and tempi with accuracy.	GM81A2		
10	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
10	Performing On Instruments	Performs a rhythm on a drum set exhibiting independence of limbs, (e.g., using snare, bass, and cymbal).	GM82A3		
10	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		



**COLUMBUS PUBLIC SCHOOLS  
VOCAL MUSIC CURRICULUM GUIDE**



<u><b>LESSON/UNIT TITLE</b></u>	<u><b>LEVEL</b></u>	<u><b>COURSE</b></u>	<u><b>GRADING PERIOD</b></u>
Sing On!	Grade 8	General Music	Period 1, Week 3 Lessons 1-2

**CONTENT STANDARD 1**

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

<u><b>Benchmark A</b></u>	<u><b>Grade Level Indicator 1</b></u>	<u><b>Previous Level</b></u>	<u><b>Next Level</b></u>
Sing an entire piece of music independently and in a group with musical accuracy.	Sings independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.  <b>GM81A1</b>	Sings independently and with others, utilizing correct posture, breath support, and tone.  <b>GM71A1</b>	Sings music accurately with correct posture and breath control.  <b>MS1A2</b>  Sings in a group demonstrating part independence, tone, balance, and phrasing.  <b>MS1A3</b>
<u><b>Benchmark A</b></u>	<u><b>Grade Level Indicator 2</b></u>	<u><b>Previous Level</b></u>	<u><b>Next Level</b></u>
Sing an entire piece of music independently and in a group with musical accuracy.	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.  <b>GM81A2</b>	Sings songs using articulation, dynamics, and tempi with accuracy.  <b>GM71A2</b>	Sings music written in two to four parts with or without accompaniment.  <b>MS1A1</b>
<u><b>Benchmark A</b></u>	<u><b>Grade Level Indicator 3</b></u>	<u><b>Previous Level</b></u>	<u><b>Next Level</b></u>
Sing an entire piece of music independently and in a group with musical accuracy.	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.  <b>GM81A3</b>	Sings songs representing diverse genres and cultures with expression appropriate for the style of musical being performed.  <b>GM71A4</b>	Sings with expression, alone and/or in groups, a varied repertoire of music representing diverse cultures and styles with accurate pitch and rhythm.  <b>MS1B1</b>

# Sing On!

## Unit Introduction

Students form ensembles in two or more parts incorporating correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style. Ensembles perform for and evaluate each other. Students write a summary of the lyrics to understand the story and how to express it.

## Summative Assessment

Individual students and ensembles sing an excerpt of one of the following cultural songs from Share the Music 8:

“Goin’ Down to Cairo,” page 312

“A la Nanita Nana,” page 336

“Zol Zain Sholem,” page 298

Students incorporate correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style. Students evaluate another group’s performance using the *Evaluation Checklist*.

## Alternative Assessment

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

## Pre-Assessment

Students sing songs from Share the Music 8:

“Zol Zain Sholem,” page 298 (CD 7, tracks 35 and 36)

“Goin’ Down to Cairo,” page 312 (CD 8, track 2)

“A la Nanita Nana,” page 336 (CD 8, tracks 15 and 16)

## Procedures

### Lesson 1

- Teacher reviews the following for each song: parts, correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics, tempo and appropriate cultural style.
- Students sing appropriate parts of the three songs listed above.

- Students choose one of the songs and practice in small ensembles of two per part and alone on parts.
- Review song information: cultures, state or country, traditions.
- Find Eastern Europe, state of Illinois and Cuba on the map (Formative Assessment).
- Students analyze the song lyrics for meaning and summarize in writing on the *Song Summary* (Type 1 Quick write, Formative Assessment).

## **Lesson 2**

- Students re-read song lyrics and *Song Summary* to understand how to express style.
- Students form three groups, according to song choice, share *Song Summaries* and discuss how song should be expressed in the particular culture of its origin.
- In same three groups, students sing their common chosen song in parts.
- Teacher gives directions for the use of the *Evaluation Checklist*.
- Each ensemble sings their excerpt for another ensemble and uses the *Evaluation Checklist* to evaluate posture, breath support, tone, rhythmic accuracy, articulation, dynamics, tempo and appropriate cultural style (Summative Assessment).

## **Writing Connections**

Type 1 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 Conventions A – Use correct spelling.
- Writing Conventions B – Use conventions of punctuation and capitalization in written work.
- Writing Conventions 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 8 CDs 7 and 8; maps of Eastern Europe, state of Illinois and Cuba; *Evaluation Checklist*; *Song Summary*

## **Textbook**

Share the Music 8

## **Technology Resources**

Tape recorder with microphone and tape or CD recorder

## **Re-Teach**

- Group students who need additional singing practice on their song in separate groups for more rehearsal.
- Group students who know the songs well with students who do not to help re-teach the songs.

## **Enrichment/Extension**

- In pairs, students learn another 2-part song: “I Hear America Singing” (Share the Music 8, page 359).
- Students work in pairs to create a call-and-response song.
- Students learn “Our World,” a 2-part song of peace (Share the Music 8, page 28).
- Students learn a 2-part traditional song from another country.
- Students learn “Cum Sancto Spiritu,” a 2-part song in another language (Share the Music 8, page 357).

## Evaluation Checklist Directions

**YOUR TASK TODAY:** To sing an entire 2 part-song in an ensemble, with 2 or more students per part, and alone on your part with partners on the other individual parts. **Your group may choose to be evaluated on either performance.** The songs will be taken from the list of known cultural songs below. All songs should be sung in the appropriate style with correct posture, breath support, tone, rhythmic accuracy, articulation, dynamics and tempo in the appropriate cultural style to evaluate another group's performance for evaluation POINTS.

**Choose a song from the following list:**

- "Zol Zain Sholem," page 298 (CD 7, tracks 35-36)
- "Goin' Down to Cairo," page 312 (CD 8, track 2)
- "A la Nanita Nana," page 336 (CD 8 tracks, 15-16)

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## Evaluation Checklist of

## Another Ensemble's Song Performance

**Singers' Names:** \_\_\_\_\_

**Your Name:** \_\_\_\_\_

**Song Title:** \_\_\_\_\_

**DIRECTIONS:** Here are 9 questions to help you evaluate another group's performance. If most of the singers perform each task correctly, give 1 point, if not, leave the line blank. Total the score at the end. Do not share the other group's score with others.

- |   |            |
|---|------------|
| 1. Does ensemble know the COMPOSER of the song?                         | 1 pt. ____ |
| 2. Does ensemble know the STATE or COUNTRY of song?                     | 1 pt. ____ |
| 3. Can ensemble give SUMMARY of song LYRICS?                            | 1 pt. ____ |
| 4. Does ensemble 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 ensemble 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 ensemble sing BOTH PARTS of this 2-part song as written?        | 1 pt. ____ |
| 7. Does ensemble sing the RHYTHM of the MELODY as written?              | 1 pt. ____ |
| 8. Does ensemble sing the LYRICS CLEARLY?                               | 1 pt. ____ |
| 9. Does ensemble sing the song in the correct TEMPO and cultural STYLE? | 1 pt. ____ |

**TOTAL POINTS POSSIBLE: 15      TOTAL: \_\_\_\_**

# Song Summary

**YOUR TASK TODAY:** Each student in the ensemble must write a summary of the 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 **complete sentences, proper grammar, correct spelling, capitalization and punctuation** for your completed summary. Correct your summary and then, have a friend check your paper before handing it in.

**Choose your song from the following list:**

- “Zol Zain Sholem,” page 298 (CD 7, tracks 35-36)
- “Goin’ Down to Cairo,” page 312 (CD 8, track 2)
- “A la Nanita Nana,” page 336 (CD 8 tracks, 15-16)

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## Song Summary Questions

These questions will help you write. Please use the answers in your summary.

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



**WRITE YOUR SONG LYRICS SUMMARY BELOW.**

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**BONUS:** Write a new ending to the song. (5 extra points)

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Listen Up!	Grade 8	General Music	Period 1, Week 6 Lessons 1-2

**CONTENT STANDARD 6**

Listening to, analyzing, and describing music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Listen to a varied repertoire of music and evaluate selections using musical terminology.	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.	Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.  <b>GM76A1</b>  Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization and tonality).  <b>GM76A2</b>	Compares and describes use of tension and release in several similar musical selections.          <b>MS6A1</b>
	<b>GM81A2</b>		

# Listen Up!

## Unit Introduction

Students study and discuss contrasting musical styles and listen to a montage of different musical styles. Students list several styles of music and analyze which style and/or cultural characteristics make the pieces unique.

## Summative Assessment

Using *Style Characteristics Worksheet*, students listen to and analyze musical pieces. Students work in small groups to complete sections A and B of the *Style Characteristics Worksheet-Lesson 1*. Students work on their own to complete sections C-F of the *Style Characteristics Worksheet-Lesson 2*.

## Alternative Assessment

If a student is unsure or new they may be paired with another student to do the worksheet together.

## Pre-Assessment

Students define **musical style**, name two styles, and list their characteristics on *Style Characteristics Worksheet-Lesson 1*.

## Procedures

### Lesson 1

- Review concept of **musical style** as students identify and define **musical style** on the *Style Characteristics Worksheet Lesson 1, Section A* (Pre-Assessment).
- In groups students create a list of musical style and list them on the board.
- Teacher asks the following questions:
  - a. “Do you ever listen to music and are able to tell where the music comes from?”
  - b. “When you listen to a piece of music, how do you know it is from a certain place like Ireland or Africa?” Class discusses different musical styles.
  - c. “How do we define **musical style**?” Class and teacher define together. (*Different characteristics of cultural style, instruments, voicings, accents of singers, scales, rhythms, etc.*)
- Partners do *Style Characteristics Worksheet-Lesson 1, Section B* (Pre-Assessment).

- Students listen to “Style Montage,” (Share the Music 8, page 2; CD 1, track 1), and match the pictures on page 1 that represent each style. Class discusses styles and characteristics in the montage.
- Students discuss **reggae** (Share the Music 8, page 5).
- Students identify and list characteristics of reggae style (Share the Music 8, page 2).
- Students listen to “Serious Reggae Business” by Lucky Dube (Share the Music 8, page 2; CD1, track 2), identify the tempo of the piece by clapping the beat (*moderate*) and analyze the selection with the *Style Characteristics Worksheet-Lesson 1 Section C*.
- Students listen to two or three stylistically contrasting compositions and discuss similarities or differences in the composers’ use of such elements as tempo, form, tone color, and accompaniment (Formative Assessment).
- Students verbally identify reggae style, African dance style, and early church music and include at least three characteristic sounds specific to each style (Formative Assessment).

## Lesson 2

- Class reviews concept of **musical style** and unique characteristics.
- Teacher gives directions on the use of the *Style Characteristics Worksheet-Lesson 2*.
- Students listen to three pieces of music as they chart their own findings on the *Style Characteristics Worksheet-Lesson 2* (Formative Assessment).
- In pairs, students compare papers and complete *Style Characteristics Worksheet-Lesson 2 Section D* (Summative Assessment).

## Writing Connections

Comparison and contrast

## 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 Conventions A – Use correct spelling.
- Writing Conventions B – Use conventions of punctuation and capitalization in written work.

- Writing Conventions 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 8 CDs 1 and 7, *Style Characteristics Worksheets Lessons 1 and 2*

## **Textbook**

Share the Music 8

## **Technology Resources**

CD player

## **Re-Teach**

- Re-play selections as needed.
- Students who may need additional listening practice may use earphones.

## **Enrichment/Extension**

- Students bring in CDs and choose songs to play. The class compares one student's song choice to another student's song choice.
- Students do a comparison at home with two their own CD song choices for extra credit.

# STYLE CHARACTERISTICS WORKSHEET-Lesson 1

Name \_\_\_\_\_ Class \_\_\_\_\_

A. Define "style" in music.

STYLE: \_\_\_\_\_

B. Number 1 is an example. Your task is to answer 2 and 3 with a partner.

List 2 STYLES of music below:

1. Rock 'n Roll

2. \_\_\_\_\_

3. \_\_\_\_\_

List the CHARACTERISTICS of the style below:

loud, screamin' guitar, heavy beat, singers yell

C. Listen to the piece "*Serious Reggae Business*," by Lucky Dube, page 2 (CD 1, track 1), name the style and list its unique **characteristics** below:

1. \_\_\_\_\_

\_\_\_\_\_

D. Listen to the piece "*Bwala*," page 6 (CD 1, track 3), name the style and list its unique **characteristics** below:

1. \_\_\_\_\_

\_\_\_\_\_

E. List the characteristics for each again and compare your findings.

*"Serious Reggae Business"*

*"Bwala"*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

F. List characteristics that were the **same** in both pieces of music. \_\_\_\_\_

\_\_\_\_\_

## STYLE CHARACTERISTICS WORKSHEET-Lesson 2

Name \_\_\_\_\_ Class \_\_\_\_\_

**A.** Listen again to the piece “*Bwala*,” page 6 (CD 1, track 3), name the style and list its unique **characteristics** below:

1. \_\_\_\_\_  
 \_\_\_\_\_

**B.** Listen to the piece “*Kyrie*,” by Ralph Vaughn Williams, page 6 (CD 1, track 4), name the style and list its unique **characteristics** below:

1. \_\_\_\_\_  
 \_\_\_\_\_

**C.** Listen to the piece “*African Sanctus*,” page 7 (CD 1, track 5), name the style and list it’s unique **characteristics** below:

1. \_\_\_\_\_  
 \_\_\_\_\_

**D.** Compare your findings by listing the characteristics that were the same and different in both pieces of music:

**CHARACTERISTICS the  
SAME IN ALL PIECES**

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**CHARACTERISTICS  
DIFFERENT in EACH PIECE**

“*Bwala*” \_\_\_\_\_  
 \_\_\_\_\_  
 “*Kyrie*” \_\_\_\_\_  
 \_\_\_\_\_  
 “*African Sanctus*” \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## General Music Scope and Sequence

### Grade 8 - Grading Period 2

Week	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Reading and Notating	Identifies aurally major and natural minor scales.	GM85A3		
1	Reading and Notating	Identifies and/or notates the following major key signatures and scales: C, F, B-flat, E-flat, G, D, and A.	GM85A6		
1	Performing On Instruments	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		
1	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual – A
2	Reading and Notating	Identifies aurally major and natural minor scales.	GM85A3		Research – C
2	Reading and Notating	Identifies and/or notates the following major key signatures and scales: C, F, B-flat, E-flat, G, D, and A.	GM85A6		
2	Performing On Instruments	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		
2	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual – A
3	History and Culture	Examines and describes musical elements (e.g., form, melody, harmony, timbre, texture) in American music of the 20 <sup>th</sup> century.	GM89A2	History - A Citizenship Rights and Responsibilities - A, B	Literary Text - D, E, G Communication: Oral and Visual - A

## General Music Scope and Sequence

### Grade 8 - Grading Period 2

3	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	Literary Text - D, E, F, G
3	Performing On Instruments	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		
3	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music terminology.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual – A
4	History and Culture	Examines and describes musical elements (e.g., form, melody, harmony, timbre, texture) in American music of the 20 <sup>th</sup> century.	GM89A2	History - A Citizenship Rights and Responsibilities -A, B	Literary Text - D, E, G Communication: Oral and Visual - A
4	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	Literary Text - D, E, F, G
4	Singing	Sing songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
4	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing, and articulation.	GM81A1	Social Studies Skills and Methods - D	
4	Singing	Responds appropriately to the cues of a conductor or section leader.	GM81A4		
4	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual – A



## General Music Scope and Sequence

### Grade 8 - Grading Period 2

5	History and Culture	Compares and contrasts musical examples from different historical time periods and diverse cultures.	GM89A1	History - A, B, E, F, G Social Studies Skills and Methods - B	Literary Text - D, E, F, G Communication: Oral and Visual - A
5	History and Culture	Describes how events during various historical periods have influenced the development of music and vice versa.	GM89A3	History - A, B, E, F, G Social Studies Skills and Methods - B	
5	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual - A
5	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	Literary Text - D, E, F, G
6	History and Culture	Compares and contrasts musical examples from different historical time periods and diverse cultures.	GM89A1	History - A, B, E, F, G Social Studies Skills and Methods - B	Literary Text - D, E, F, G Communication: Oral and Visual - A
6	History and Culture	Describes how events during various historical periods have influenced the development of music and vice versa.	GM89A3	History - E, F, G Social Studies Skills and Methods - B	
6	Listening, Analyzing, and Describing	Identifies aurally distinct sections in a larger musical work.	GM86B1		
6	Listening, Analyzing, and Describing	Analyzes and explains the musical elements of larger musical works (e.g., symphony, mass, concerto).	GM86B2		Literary Text – C
7	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research – C
7	Singing	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.	GM81A2		
7	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	

## General Music Scope and Sequence

### Grade 8 - Grading Period 2

7	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing, and articulation.	GM81A1	Social Studies Skills and Methods - D	
7	Singing	Responds appropriately to the cues of the conductor or section leader.	GM81A4		
7	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual - A
8	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research - C
8	Performing On Instruments	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		
8	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
8	Performing On Instruments	Performs music in 2-3 parts within an ensemble.	GM82B2	Social Studies Skills and Methods - D	
8	Performing On Instruments	Exhibits understanding of rhythmic unity and phrasing in an ensemble.	GM82B1		
8	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual - A
9	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research - C
9	Performing On Instruments	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		

## General Music Scope and Sequence

### Grade 8 - Grading Period 2

9	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
9	Performing On Instruments	Performs music in 2-3 parts within an ensemble.	GM82B2	Social Studies Skills and Methods - D	
9	Performing On Instruments	Exhibits understanding of rhythmic unity and phrasing in an ensemble.	GM82B1		
9	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Writing Process - B, C, D, E Writing Conventions - A, B, C Communications: Oral and Visual - A



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
The Major Leagues-Part II	Grade 8	General Music	Period 2 , Week 1 Lessons 1-2

**CONTENT STANDARD 5**

Reading and Notating Music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 3</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Identify and utilize the following: clef, key signature, time signature, tempo, dynamic markings, and note values.	Identifies aurally major and natural minor scales.  <b>GM85A3</b>	Identifies and/or notates the following major key signatures and scales: C, F, and G.  <b>GM75A5</b>	Identifies aurally all major, minor, and perfect intervals.  <b>MS5A2</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 6</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Identify and utilize the following clef, key signature, time signature, tempo, dynamic markings, and note values.	Identifies and/or notates the following major key signature and scales: C, F, Bb, Eb, G, D, and A.  <b>GM85A6</b>	Identifies and/or notates the following major key signatures and scales: C, F, and G  <b>GM75A5</b>	Identifies and/or notates all major scales and key signatures and their relative minors.  <b>MS5A5</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Perform a piece of music independently with technical accuracy and expression.	Performs with characteristic tone a major scale and music using a major key on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument).  <b>GM82A1</b>	Performs with characteristic tone a 5-note scale and pentatonic music on an instrument (e.g., recorder, guitar, keyboard instrument, stringed instrument).  <b>GM72A1</b>	Performs with characteristic tone a major scale, a minor scale, and a musical selection on an instrument using major keys (e.g., recorder, guitar, stringed instrument).  <b>MS2A1</b>

# **The Major Leagues-Part II**

## **Unit Introduction**

In this unit students read and notate pitches in C, F, B-flat, E-flat, G, D, and A major scales. Students also aurally identify these major keys and their natural minor keys. Finally, students perform these scales along with simple melodies on the Boomwhackers or other instruments (e.g., recorder, guitar, keyboard instrument, stringed instrument).

## **Summative Assessment**

- Students label and/or identify the pitches of the C, F, G, E-flat, B-flat, D, and A major scales
- Students aurally identify the difference between major and natural minor scales.
- Students perform several major scales using Boomwhackers or another instrument (e.g., recorder, tone bells).

## **Pre-Assessment**

- Students identify the names of the notes in the treble and bass clef.
- Students practice drawing different notes and rhythms on staff paper or on a staff on the chalk board.
- Students read simple 8-12-measure melodies.

## **Procedures**

### **Lesson 1**

- Teacher gives students several examples of 8-12-measure melodies in C, F and G major scales.
- Students practice performing these examples for the class. Students may choose how they want to perform their examples (e.g., piano, keyboard, tone bells, recorder, Boomwhackers; Formative Assessment).
- After students have successfully performed several examples, the teacher introduces the new key signatures: B-flat, E-flat, D, and A.
- In order to know which notes are going to be flatted or sharpened in the new keys, students review pattern of WWHWWWH, the code for any major scale.
- Students volunteer to play B-flat, E-flat, A and G major scales on the keyboard using the WWHWWWH pattern.

- Students discuss what they discover about each scale (*B-flat major has 2 flats, E-flat major has 3 flats, D major has 2 sharps, and A major has 3 sharps*).
- Students tell how they plan to remember how many sharps or flats are in each key signature. (*Answers will vary.*)
- Students practice these new scales in class. Teacher rotates around the room and helps students who have difficulties.
- The teacher provides copies of the C, F, G, E-flat, B-flat, D, and A major scales on staff paper or posters. Students label each pitch and identify which scale is notated (Summative Assessment).

## Lesson 2

- The class review **natural minor** by answering the following question, “How do we know when a scale is minor?” (*The third step of the scale is lowered.*) The class is divided into teams to play a “Name That Scale” game. Students aurally identify whether the scale played by the teacher is major or its natural minor. One student from each side “buzzes” when they have the answer. This process continues until everyone has had a chance to “Name That Scale” (Formative Assessment).
- Teacher shows the class the four new scales they have learned on the overhead projector. Scales should not be labeled.
- Students identify which scale is B-flat, E-flat, D, or A and tell how they determined their answers (Formative Assessment).
- Eight student volunteers to perform each of the four scales.
- Teacher gives the Boomwhackers to the students and the students put themselves in the correct order using the appropriate accidental tubes.
- Students perform the scale using four quarter notes per pitch. The top note does not repeat.
- After each student has had a turn performing one of the scales, they play a melody example created by the teacher. Teacher provides four examples created for the students, one each for the keys of B-flat, E-flat, D, and A.
- After practicing for a few minutes, each group performs their given melody for the rest of the class.
- The groups may trade melodies and practice the other examples.

## Materials and Equipment

Boomwhackers or other pitched instruments, melodic examples on overhead or poster board

## **Technology Resources**

The PracticeSpot Scales Chef <<http://www.practicespot.com/scaleschef/generate.php>>

## **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**

- The concept of using just one pitch (Boomwhackers) may be difficult for some students. Repeat lesson using tone bells set up for each scale (B-flat, E-flat, D, and A). Students play the entire scale and are able to visually see the tones that are flatted or sharpened.
- The melodies can be divided into smaller sections of 4 measures. Students can practice scales using the first five tones of the scale only.
- Students listen to the first 3 notes of each scale for identification of major and natural minor scales. Students must be able to hear the lowered 3<sup>rd</sup> of the scale in order to differentiate between the two.

## **Enrichment/Extension**

- Students play “Name That Scale” game with not only the major or minor identification, but also by trying to identify the exact scale played.
- Teacher gives a key note such as G and students build another scale.
- Students perform using two pitches at a time when using the Boomwhackers.



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
American Music of the 20 <sup>th</sup> Century	Grade 8	General Music	Period 2, Week 3 Lessons 1-2

**CONTENT STANDARD 9**

Understanding music in relation to history and culture

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Compare and contrast varied music styles from the United States, world music, and historical periods.	Examines and describes musical elements (e.g., form, melody, harmony, timbre, texture) in American music of the 20 <sup>th</sup> century.	Describes how elements of music are used to create various musical styles.	Analyzes and discusses music literature of various composers, cultures, and/or performing ensembles.
	<b>GM89A2</b>	<b>GM79A1</b>	<b>MS9A1</b>



# American Music of the 20<sup>th</sup> Century

## Unit Introduction

In this two-lesson unit, students examine and describe musical elements found in American music of the 20<sup>th</sup> century (e.g., form, melody, harmony, timbre, texture).

## Summative Assessment

- Students complete the *Afro-American Symphony Listening Chart*, indicating changes in tempo and occurrences of 12-bar blues form in *Afro-American Symphony*, First Movement, by William Grant Still.
- Students answer the question: How does Charles Ives use harmony, dynamics, and rhythm in “America” (short answer response)?

## Pre-Assessment

- Students define form, melody, harmony, timbre, and texture.
- Students identify musical time periods.
- Students identify twelve-bar blues form in “Hear Me Talking to You” (*Share the Music* 8, page 104; CD 3, Track 18).

## Procedures

### Lesson 1

- Students read biographical information on African-American composer William Grant Still (*Share the Music* 8, page 105).
- Students listen to *Afro-American Symphony*, First Movement (CD 3, track 19). Students follow the listening map as the first movement is played and raise their hands when they hear twelve-bar blues.
- Students identify in which sections the twelve-bar blues is heard. (*Theme A*)
- Students listen to the selection again and indicate when they hear twelve-bar blues on the *Afro-American Symphony Listening Chart* (graphic organizer, Summative Assessment).
- Teacher reviews choices in tempi with students (andante, allegro, accelerando, etc.). Students listen to the selection a third time and indicate when they hear changes in tempo on the *Afro-American Symphony Listening Chart* (graphic organizer, Summative Assessment). Teacher plays the selection again, as needed.

## Lesson 2

- Students read biographical information on composer Charles Ives (Share the Music 8, page 110).
- Students sing the six measures of “America” on page 108 of Share the Music 8.
- Class discusses Charles Ives’ style and how he liked to compose using consonant and dissonant harmonies.
- Students listen to “America” Version 1 (CD 3, track 20), and answer the question, “What kind of harmony do you hear in this version?” (*Consonant—very little tension*)
- Students next listen to “America” Version 2 (CD 3, track 21), and answer the question, “What does the harmony sound like in this example?” (*Dissonant—clashing pitches*)
- Students review **bitonality** (Share the Music 8, page 108). Students listen to the final arrangement *Variations on “America”* by Charles Ives (CD 3, track 22) and follow the listening guide on page 109.
- Students answer the question: How does Charles Ives use harmony, dynamics, and rhythm in “America” (short answer response, Summative Assessment)?

### Materials and Equipment

*Afro-American Symphony Listening Chart*, Share the Music 8 CD 3, stereo with CD player

### Textbook

Share the Music 8

### Writing Connections

Short answer response, graphic organizer

### Interdisciplinary Connections

- History A – Interpret relationships between events shown on multiple-tier lines.
- Citizenship Rights and Responsibilities A – Show the relationship between civic participation and attainment of civic and public goals.
- Citizenship Rights and Responsibilities B – Identify historical origins that have influenced the rights U.S. citizens have today.
- Literary Text D – Identify similar recurring themes across different works.
- Literary Text E – Analyze the use of a genre to express a theme or topic.

- Literary Text G – Explain techniques used by authors to develop style.
- Communication: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

## **Re-Teach**

- Students listen again to one of the selections. The teacher pauses the recording to point out examples of harmony, timbre, texture, melody and form.
- Students practice identifying twelve-bar blues by listening to “Twelve-Bar Blues” by Michael Treni (CD 6, track 30).

## **Enrichment/Extension**

- Students practice playing the chords in a twelve-bar blues progression.
- Students discuss Paul Laurence Dunbar (1872-1906) and his poem that influenced William Grant Still’s *Afro-American Symphony* (Share the Music 8, page 106).
- Students create original variations on “America” by changing the rhythm, tempo, or style using classroom instruments such as tone bells, Boomwhackers, keyboard.
- Students write a report about Charles Ives or William Grant Still.

## ***Afro-American Symphony Listening Chart***

As you listen to Afro-American Symphony, First Movement by William Grant Still:

1. Mark the sections where you hear twelve-bar blues form.
2. Write in tempi and tempo changes heard in each section.

<b><i>Section</i></b>	<b><i>Twelve-Bar Blues</i></b>	<b><i>Tempo</i></b>
<b><i>Introduction</i></b>		
<b><i>1 Theme A</i></b>		
<b><i>2 Theme A</i></b>		
<b><i>3</i></b>		
<b><i>4 Theme B</i></b>		
<b><i>5 Theme B</i></b>		
<b><i>6 Theme B (in minor)</i></b>		
<b><i>7 Theme A Transformed</i></b>		
<b><i>8 Theme B (in minor)</i></b>		
<b><i>9 Theme A</i></b>		
<b><i>10 Coda</i></b>		



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Playing the Blues on the Guitar	Grade 8	General Music	Period 2, Weeks 8-9

**CONTENT STANDARD 2**

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

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Perform a part in an ensemble with technical accuracy and expression.	Exhibits understanding of rhythmic unity and phrasing in an ensemble.  <b>GM82B1</b>	Exhibits understanding of blend and balance in an ensemble.  <b>GM72B1</b>	Exhibits understanding of intonation in an ensemble.  <b>MS2B1</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Perform a part in an ensemble with technical accuracy and expression.	Performs music in 2-3 parts within an ensemble.  <b>GM82B2</b>	Performs music in unison parts within an ensemble.  <b>GM72B2</b>	Performs music with multiple parts and auxiliary percussion within an ensemble.  <b>MS2B2</b>

# Playing the Blues on the Guitar

## Introduction

In this unit students explore blues music while playing guitars. Activities familiarizing students with blues history, major blues performers and the structure of the blues are combined with classroom guitar performances.

## Summative Assessment

- Students learn three basic chords on the guitar ( $E^7$ ,  $A^7$  &  $B^7$ ) and play them over a standard 12-bar blues form.
- Students exhibit knowledge of blues music, its performers and its basic three-line poetic structure during various written projects and a final exam.

## Pre-Assessment

Students correctly identify the major parts of an acoustic guitar, exhibit correct instrument playing position and basic technique.

Students play single note melodies on a single string. (Refer to lessons in 2<sup>nd</sup>, 8<sup>th</sup> & 9<sup>th</sup> weeks of grade 7 second grading period for remediation.)

## Lesson 1

- The class completes the *Guitar Anatomy* worksheet activity as bell work. A teacher's key is included. The class reviews the material aurally before working with the guitars. The class reviews the names of the guitar's six open strings (low E, A, D, G, B, high E).
- The teacher distributes guitars and reviews correct playing position, and pick holding position between first two fingers and thumb. The guitars should be balanced on the right thigh and tilted slightly towards the player.
- The class echoes 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).
- Students play a five-note scale on the high E string. The teacher checks students for correct positioning and technique. The teacher writes a reminder of which frets to push on the blackboard:

### 5-note scale in E:

High E String: 0 2 4 5 7

- The class reviews some of the one-string melodies learned in 7<sup>th</sup> grade. A copy of *Easy Guitar Songs* is included at the end of this unit. 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 students complete the *BLUES: Made in the USA* worksheet. While students complete this material small groups put away their guitars. The class discusses the ideas from the worksheet. The teacher informs the class they will be studying the blues, learning to play the blues on their guitars, and taking a *Blues Final Exam* after Lesson 4 (Formative Assessment).

## Lesson 2

- Students complete *Blues Jumble* worksheet as bell work. This material will be included in a *Final Blues Exam* to be given after lesson 4 (Formative Assessment).
- The class warms up with some echoes or a play-through of one or two of the melodies from the *Easy Guitar Songs* sheet.
- The teacher demonstrates how to position fingers to make the three chords on the *Chord Symbols for BLUES GUITAR* worksheet: E<sup>7</sup> – A<sup>7</sup> – B<sup>7</sup>. The teacher models each chord and the class echoes him/her. The students play only one chord at first then add a second and third. Students are to bring this sheet back next class period because these chords will be used to play the song on the back of the page next class period (Formative Assessment).
- Students complete *The Blues Are Everywhere* worksheet. The following recordings accompany the worksheet: “Early Morning Blues,” from *More Real Folk Blues: Muddy Waters* and “New Blowtop Blues, from *The Definitive Dinah Washington* (Formative Assessment).

## Lesson 3

- The class completes the *Elvis Presley “The King of Rock & Roll* worksheet as bell work. Note: The blues influenced many kinds of music including the development of rock & roll. One of Elvis Presley’s major contributions to modern culture was his “borrowing” of old blues themes and ideas and translating them into the beginnings of rock & roll. The students listen to an Elvis Presley recording while completing this work (Formative Assessment).
- Students get out guitars and *Chord Symbols for BLUES GUITAR* worksheet and warm-up by reviewing the three chords learned during the last class: E<sup>7</sup> – A<sup>7</sup> – B<sup>7</sup>.
- The teacher models how the chords fit within the three lines of the lyrics to “Hound Dog” while the students sing the lyrics. The teacher emphasizes the importance of playing together (rhythmic unity) and phrasing each of the three lines of lyrics together. Students play “Hound Dog” (Summative Assessment).
- The teacher reminds students that they will be taking a *Final Blues Exam* the next class session.

## Lesson 4

- The class completes the *BB King Bio and Timeline* worksheet as bell work and listens to a BB King recording (Formative Assessment).
- The teacher conducts a short full-class review and then students complete the *Final Blues Exam* (Summative Assessment).
- The class continues practicing the blues after the exam; e.g., “Hound Dog” or some of the students’ own blues lyrics.

### Writing Connections

Rubrics, 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

Muddy Waters performing “Early Morning Blues” from *More Real Folk Blues: Muddy Waters*, Dinah Washington performing “New Blowtop Blues” from *The Definitive Dinah Washington*, Elvis Presley and BB King recordings, guitar picks, *The Blues: Made in the USA* worksheet, *Blues Jumble Sheet* worksheet, *The Blues are Everywhere* worksheet, *Elvis Presley “The King of Rock & Roll”* worksheet, *BB King Bio and Timeline* worksheet, *Final Blues Exam*, acoustic guitars (preferred for this lesson but electric guitars work just the same)

Note: 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 couple select students from the class help tune them.

### Re-Teach

Students that are having a hard time playing some of the chords for the blues can leave out some of the lower strings. For instance, a B<sup>7</sup> chord can be played using only the three highest strings and omitting the lower sounding two strings (the low E and A). This way, students don’t have to use all four fingers to make the B<sup>7</sup>.

### Enrichment/Extension

- Students combine guitar playing with other instruments by adding rhythm instruments and drums to the lesson to make it 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 available some students will enjoy playing the above lessons on it.



- The teacher encourages students to play songs by ear. The easy way to do this is to allow them to “noodle around” until they stumble upon the right notes. The more students practice this the more quickly songs will come to them. Students play easy songs they’ve known since childhood (e.g., “Happy Birthday”) or popular songs of the day (e.g., commercial jingles).
- Students use the chord changes on the *Blues Guitar* worksheet to accompany some of the students’ own blues lyrics.



# THE BLUES: Made in the USA

What do you think it means to “have the BLUES”?  
Write your answer in complete sentences below.

---

---

---

Each of the boxes below is labeled with an emotion you have probably experienced.  
Write at least 2 things in each box that makes you feel that emotion.

HAPPY

BLUE

ANGRY

Is there a difference between having the BLUES and being ANGRY? ☐ yes ☐ no

Is there a difference between having the BLUES and being SAD? ☐ yes ☐ no

No one knows for sure when or where the blues began but the earliest blues probably developed from the music of slaves who were expressing their sorrow, pain, frustration, and loneliness. Many of the first blues may have been single-word phrases repeated again and again much like field cries or *hollers* (also called “arhoolies”). Along with hollers there were the slaves’ work songs that were sung to make the time go faster, as well as to synchronize their movements as they worked. These field hollers and work songs reflected a vocal tradition in certain parts of Africa. After the Civil War, life was still hard for African Americans and music was a way to help ease the pain.

Musically, the blues is not strictly a product of the slave experience. The blues and other African-American music was a mixture of remembered African styles and the new European music they encountered, including minstrels, Scottish, Irish and English ballads and folksongs, and even “hoe-down” style fiddle tunes associated with rural America. This musical mix eventually resulted in what is called the “blues.”

From “Exploring the Blues”



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Grade 8

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# Blues Jumble Sheet

Blues Men	Blues Women	Music Influenced by The Blues	Blues Instruments

Robert Johnson	Electric Guitar	Rock & Roll	Muddy Waters	Bass	Howlin' Wolf	Stevie Ray Vaughn
Soul	Etta James	Buddy Guy	Saxophone	Piano	BB King	Jazz
T-Bone Walker	Drum Set	Bessie Smith	Acoustic Guitar	Ma Rainey	R&B	Harmonica
Gospel	Big Joe Turner	Billie Holiday	John Lee Hooker	Slide Guitar	Funk	KoKo Taylor



# Blues Jumble Sheet

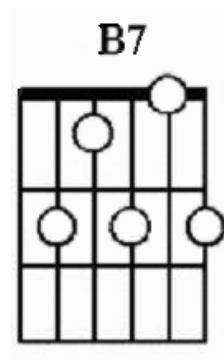
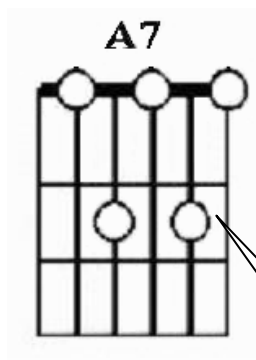
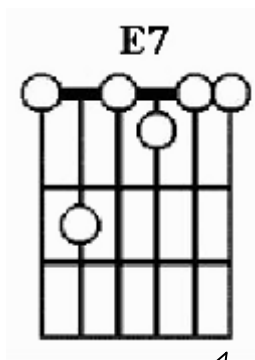
<b>Blues Men</b>	<b>Blues Women</b>	<b>Music Influenced by The Blues</b>	<b>Blues Instruments</b>
Robert Johnson	Etta James	Rock & Roll	Electric Guitar
Muddy Waters	Bessie Smith	Soul	Bass
Howlin' Wolf	Ma Rainey	Jazz	Saxophone
Stevie Ray Vaughn	Billie Holiday	R&B	Piano
Buddy Guy	KoKo Taylor	Gospel	Drum Set
BB King		Funk	Acoustic Guitar
T-Bone Walker			Harmonica
Big Joe Turner			Slide Guitar
John Lee Hooker			

Robert Johnson	Electric Guitar	Rock & Roll	Muddy Waters	Bass	Howlin' Wolf	Stevie Ray Vaughn
Soul	Etta James	Buddy Guy	Saxophone	Piano	BB King	Jazz
T-Bone Walker	Drum Set	Bessie Smith	Acoustic Guitar	Ma Rainey	R&B	Harmonica
Gospel	Big Joe Turner	Billie Holiday	John Lee Hooker	Slide Guitar	Funk	KoKo Taylor



# Chord symbols for BLUES GUITAR

**Use the chord symbols below to play the blues!**



**The BLUES...**

Play each chord for  
4 counts!

Put your fingers  
on the frets that  
have circles. If  
the circle's at the  
very top of the  
string, play it  
open.

**Line 1:**

<b>E7</b>	<b>E7</b>	<b>E7</b>	<b>E7</b>
-----------	-----------	-----------	-----------

**Line 2:**

<b>A7</b>	<b>A7</b>	<b>E7</b>	<b>E7</b>
-----------	-----------	-----------	-----------

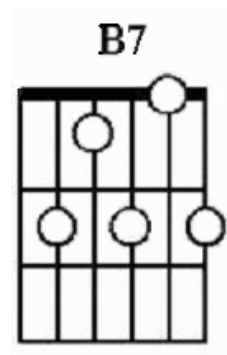
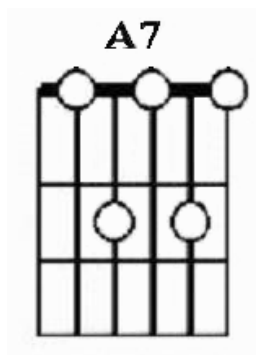
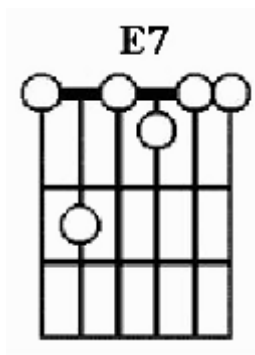
**Line 3:**

<b>B7</b>	<b>A7</b>	<b>E7</b>	<b>E7</b>
-----------	-----------	-----------	-----------

**Turn the page over to try playing Elvis Presley's famous song "Hound Dog"**

# A Little More BLUES GUITAR

Use the chord symbols below to play the blues!



Start playing the E7 chord on the words "hound dog"

## HOUND DOG

Written by Jerry Lieber & Mike Stoller

**Line 1:**

You ain't nothing but a hound dog,

**E7**

cryin' all the time,

**E7**

You ain't nothing but a

**E7**

**E7**

**Line 2:**

hound dog,

**A7**

cryin' all the time,

**A7**

**E7**

you ain't

**E7**

**Line 3:**

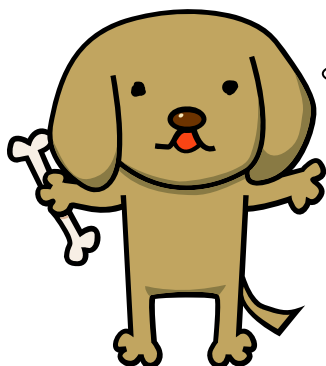
never caught a rabbit and you ain't no friend of mine.

**B7**

**A7**

**E7**

**E7**



Even though "Hound Dog" is a rock & roll song it is based on the blues! Check out the three line structure!

**RUFF!**



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# The Blues Are Everywhere!

Fill in the  
missing  
lyrics to this  
Muddy  
Waters song!

Early in the \_\_\_\_\_ before day, That's when my \_\_\_\_\_ come  
fallin' down.

Early in the morning before \_\_\_\_\_, That's when my \_\_\_\_\_ come \_\_\_\_\_ down.

Well you know the \_\_\_\_\_ I done lovin', She just can't be \_\_\_\_\_ . . .

I wished I knew, If my \_\_\_\_\_ was in this \_\_\_\_\_.

Yes, I wished I knew, If my \_\_\_\_\_ was in this \_\_\_\_\_.

Well, ya know if I don't find her, I believe I'll lose my \_\_\_\_\_ . . .

**Early Morning Blues. . .by Muddy Waters**



## Muddy Waters

Born in 1915 in Mississippi, Muddy Waters became one of the most important names in modern blues. Muddy Waters was his nickname given to him as a child - his birth name was McKinley Morganfield. He first learned to play the blues on the harmonica when he was 13 years old and then later mastered the dips, slurs and sliding notes of bottleneck slide guitar. He worked as a farm laborer, playing music for parties and dances on the side. He was a Delta bluesman who moved from Mississippi to Chicago in the 1940's. Life wasn't easy in Chicago but he eventually began to play professionally and make recordings. Muddy Waters developed the modern Chicago blues band sound - guitars, bass, piano and harmonica. His style of music and his recordings became so popular that he soon reached a whole new generation of black and white audiences. The sounds of his electric guitar had a big influence on the creation of ROCK & ROLL! Muddy Waters played all around the United States and the world until he died in 1983.

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

The words after this bracket = one chorus of blues...

## The Blues Are Everywhere!

Notice one chorus of blues has three lines... and the first two repeat!

“I’ve got bad \_\_\_\_\_ baby, and you’re the \_\_\_\_\_ to know.”

“Yes, I’ve got bad \_\_\_\_\_ baby, and you’re the \_\_\_\_\_ to know.”

“Well I discovered this \_\_\_\_\_ that my wig is about to \_\_\_\_\_.”

“Well, I’ve been rockin’ on my \_\_\_\_\_ and I’ve been talkin’ all out of my \_\_\_\_\_.”

“Yes, I’ve been rockin’ on my \_\_\_\_\_ and I’ve been talkin’ all out of my \_\_\_\_\_.”

“And when I get through talkin’ I can’t \_\_\_\_\_ a thing I’ve said.”

**New Blowtop Blues. . .** Sang by Dinah Washington

### Dinah Washington

Washington was born Ruth Jones in Tuscaloosa, Alabama in 1924; her family moved to Chicago, Illinois while she was still a child. Washington is considered one of the most versatile and gifted vocalists in American popular music history - she recorded blues, jazz, early R&B and other types of popular music during the 1940's and 50's. She even played piano and directed her church choir when growing up in Chicago. Washington first became popular while traveling all over the United States with jazz legend Lionel Hampton's band. Her clear, penetrating voice and incredible sense of timing won her fans everywhere she went. Her enormous voice was easily matched by her ego, but Dinah Washington was one diva whose boasts were always backed up by her skills. However she was only 39 and still in peak musical form when she died from an accidental overdose of diet pills and alcohol in 1963. Dinah Washington remains one of the biggest influences on most black female singers (particularly in Modern R&B and soul) who have come to prominence since the mid-1950's.

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



Try your hand at writing a chorus of blues lyrics. Remember to repeat the first two lines!

LINE 1: \_\_\_\_\_

LINE 2: \_\_\_\_\_

LINE 3: \_\_\_\_\_





## Elvis Presley - The King of Rock & Roll

**Elvis Presley** is the undisputed King of Rock and Roll. He rose from humble circumstances to launch the rock and roll revolution with his commanding voice and charismatic stage presence. I the words of the historical marker that stands outside the house where he was born: "Presley's career as a singer and entertainer redefined popular music."

Presley was born in Tupelo, Mississippi, on January 8, 1935, and grew up surrounded by gospel music of the Pentecostal church. In 1948 the family moved to Memphis, where he was exposed to blues and jazz on Beale Street. After graduating from high school in 1953, an 18-year-old Presley visited the Memphis recording Service – also the home of Sun Records – to record his voice. Owner, Sam Phillips was struck by the plaintive emotion in Presley's vocals and subsequently teamed him up with guitarist Scotty Moore and bassist Bill Black. In July 1954 the trio worked up "That's All Right" and "Blue Moon of Kentucky" – in a crackling, up-tempo style that stands as the blueprint for rock and roll. After five groundbreaking singles, Presley's contract was sold to RCA Records and his career quickly took off. "I Forgot to Remember to Forget" – his last single for Sun and first for RCA – went to #1 on the country charts.

"Heartbreak Hotel," a haunting ballad, became his first across-the-board hit, holding down the top spot for eight weeks. Presley's hip-shaking performances on the Ed Sullivan TV show generated hysteria and controversy. From blistering rockers to aching balladry, Presley captivated and liberated the teenage audience. His historic string of hits in 1956 and '57 included "Don't Be Cruel," "Hound Dog," "Love Me Tender," "All Shook Up" and "Jailhouse Rock."

Presley's career momentum was interrupted by a two-year Army stint in Germany, where he met his future wife, Priscilla. For much of the Sixties, he occupied himself with movie-making and soundtrack-recording.

His albums of sacred songs, such as *How Great Thou Art*, stand out from this otherwise fallow period. Presley's standing as a rock and roller was rekindled with an electrifying TV special, simply titled *Elvis* aired on December 3, 1968. He followed this mid-career renaissance with some of the most mature and satisfying work of his career. Recording in Memphis, he cut such classic tracks as "In the Ghetto," "Suspicious Minds" and "Kentucky Rain" with the soulful musicians at American Studios.

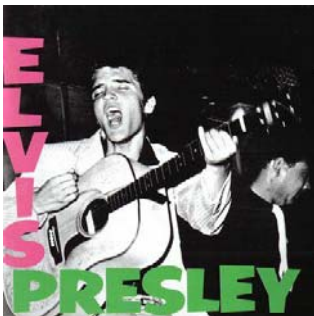
If the Fifties were devoted to rock and roll and the Sixties to movies, the Seventies represent the performing chapter in Presley's career. He toured constantly, performing to capacity crowds around the country until his death. Presley dies of a heart attack at Graceland, his Memphis mansion, on August 16, 1977. He was 42 years old.

How big was Elvis? Statistically he holds records for the most Top Forty hits (107), the most Top Ten hits (38), the most consecutive #1 hits (10) and the most weeks at #1 (80). As far as his stature as a cultural icon writer Lester Bangs said it best: "I can guarantee you one thing – we will never again agree on anything as we agreed on Elvis."



From the Rock & Roll Hall of Fame  
[www.rockhall.com](http://www.rockhall.com)

1. Do you think Elvis would have been “discovered” if his family had remained in Tupelo, Mississippi and why or why not? Answer in complete sentences.
2. Who first “discovered” Elvis?
3. Name 3 songs of Elvis Presley’s that hit the #1 spot.
4. What kinds of music do you think Elvis would have listened to as he was growing up in Mississippi?
5. Rock and Roll came out of which of these styles of music?  
**Jazz            Country            Spirituals            Opera            Blues            Hip-hop**
6. Name one reason Elvis Presley is considered the “King of Rock & Roll.”
7. Had you ever heard of Elvis Presley before these lessons?
8. If your answer is yes, tell how, why or where you had heard his music.
9. Even though Elvis’ music is “old fashioned” by today’s standards, why do so many people know about it or even still enjoy listening to it or performing it? Answer in complete sentences.





# BB King Bio & Timeline

## BB King 1925 –

BB King is one of the most accomplished and well-known blues singers and guitarists of all time. BB King was born in Itta Bena, MI in 1925. He learned to play the guitar and sing while he was a young boy and often played for dimes and nickels on the street corner to support his sharecropping family. BB is his nickname: his real name is actually Riley B King. As a disc-jockey in the 1940s he became known as the "Beale Street Blues Boy", later shortened to BB. King made his first recording in 1949 when he was 24 years old. In 1950 a recording contract with Modern Records led to a string of rhythm-and-blues hits over the next 10 years. In 1961 he moved to ABC Records, who released what is probably his finest album, *Live at the Regal* (1965). In 1969, he released his biggest hit single, "The Thrill is Gone." His reputation grew considerably in the late 1960s as the blues influence on rock music came to be acknowledged by white audiences.

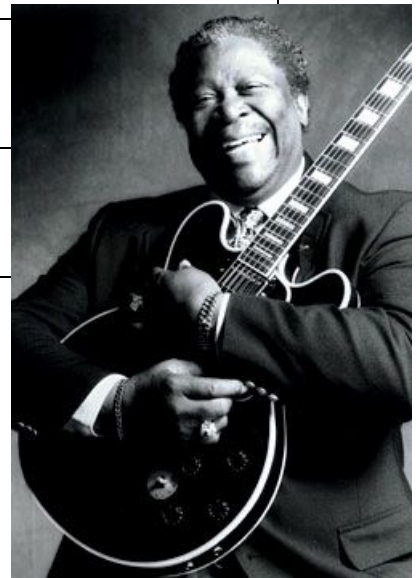
In 1970 BB King released a gutsy album recorded live in front of a prison population at Cook County Jail in Chicago. His popularity was such, that in 1979 King became the first American blues artist to tour the USSR. Notable albums include *Confessin' The Blues* (1966), and the Grammy Award-winning *There Must Be a Better World Somewhere* (1981). BB King was inducted into the Rock & Roll Hall of Fame in 1987.



# BB King Bio & Timeline

List the important event that occurred in BB King's life time in each box below

1925	
1949	
1961	
1969	
1970	
1979	
1981	
1987	





Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

# Final Blues Exam

1. In what area of the world did the blues first originate?
2. What group of people first invented the blues?
3. How many lines are there in a chorus of blues?
4. How do the first two lines of a chorus of blues compare?
5. What famous female blues singer is pictured to the right?
6. What famous male blues musician is pictured to the right?
7. Name 3 instruments that are heard often in blues music.
8. Name 2 famous male blues performers.
9. Name 2 famous female blues performers.
10. List 3 styles of music that was influenced by the blues.
11. Elvis Presley is called the "King of \_\_\_\_\_"
12. What Elvis Presley song did we play that was based on the blues?
13. How many different chords did we use to play the blues on the guitar?
14. In 1970 BB King released a gutsy album recorded live at \_\_\_\_\_
15. What was BB King inducted into in 1987?



Please write one chorus of blues lyrics below. Remember to repeat the first two lines!

LINE 1: \_\_\_\_\_

LINE 2: \_\_\_\_\_

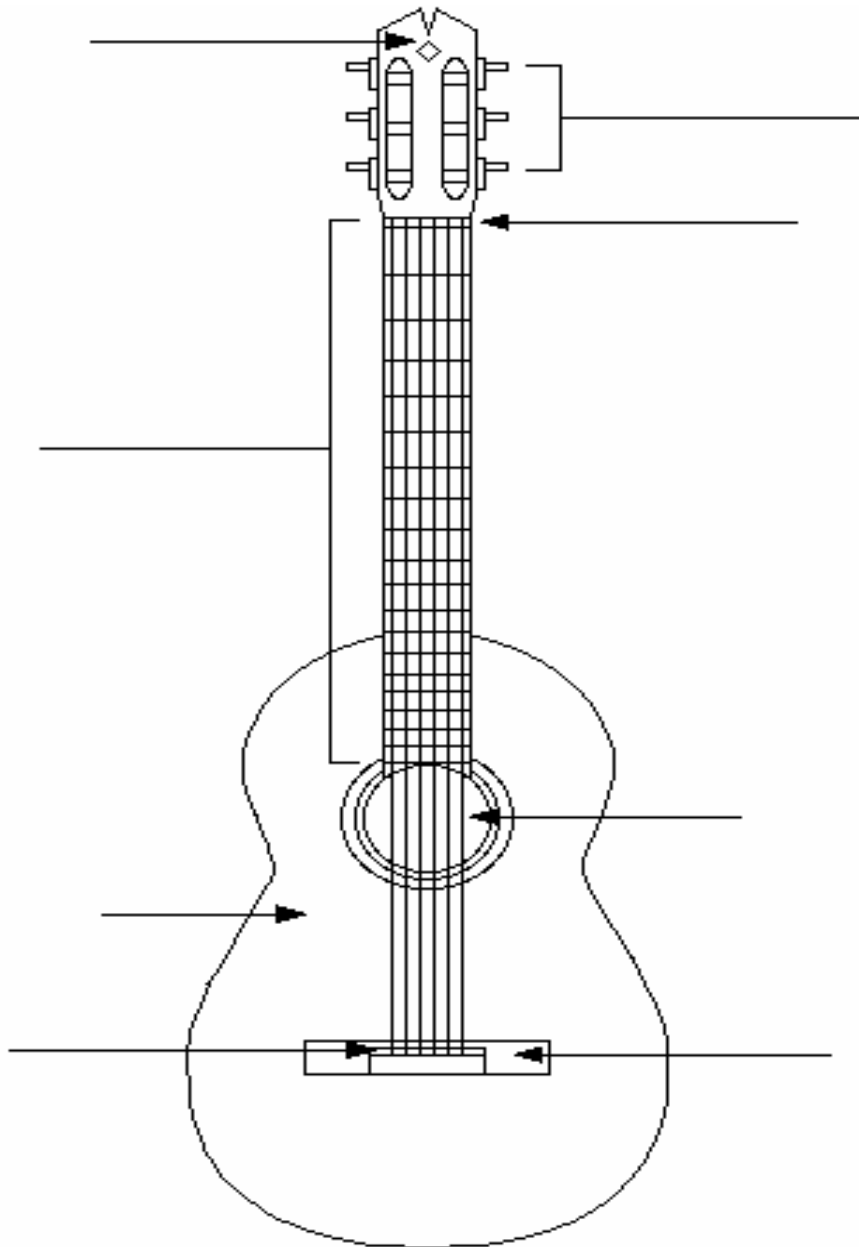
LINE 3: \_\_\_\_\_



Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_



# ***A N A T O M Y O F T H E G U I T A R***

*Question to think about...*

**How do you tune a guitar?**

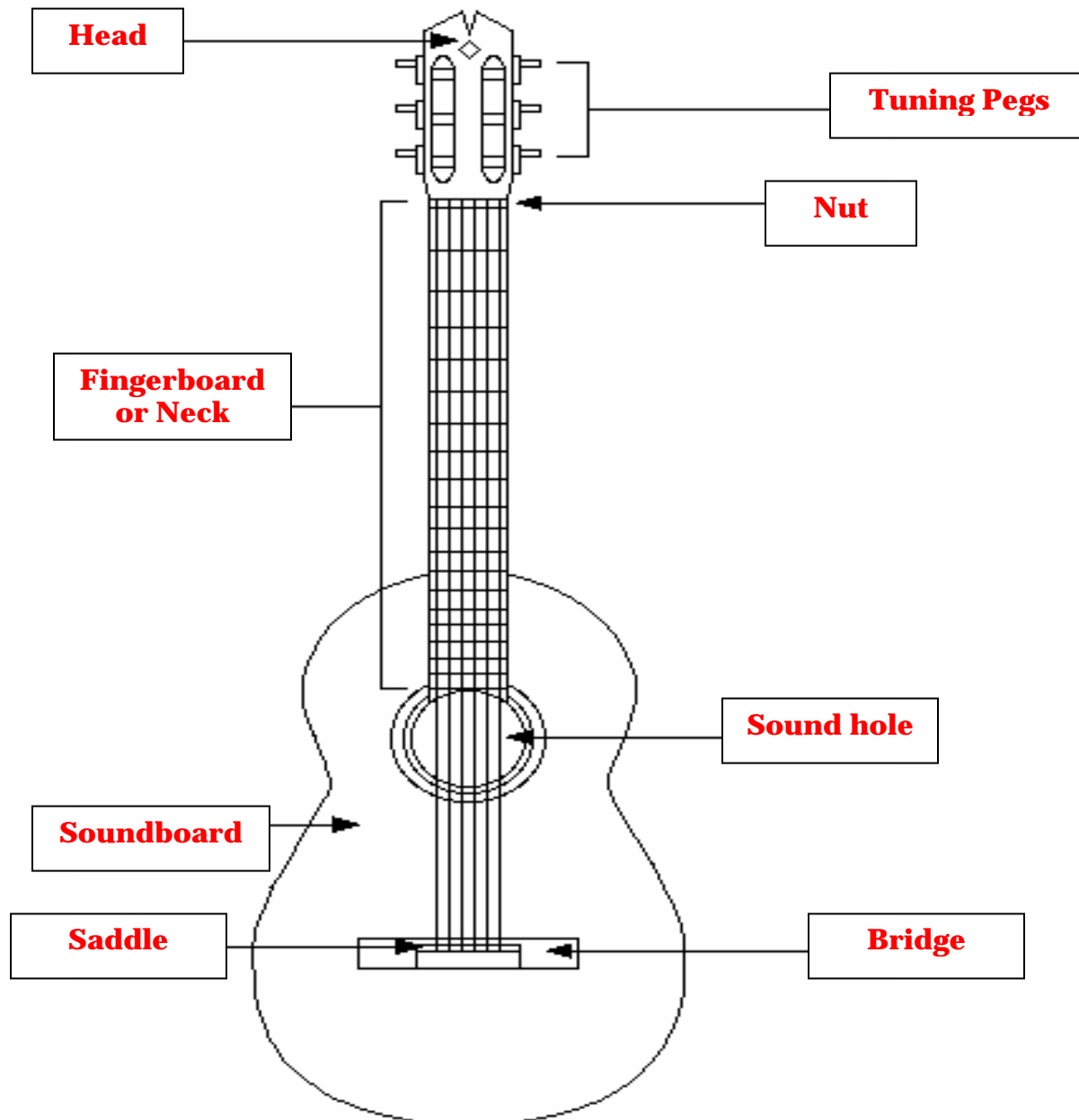
EXTRA POINTS  
FOR SPECIFICS!





**TEACHER'S  
KEY**

**A  
N  
A  
T  
O  
M  
Y  
  
O  
F  
  
T  
H  
E  
  
G  
U  
I  
T  
A  
R**



*Question to think about...*

**How do you tune a guitar?**

EXTRA POINTS  
FOR SPECIFICS!



# ~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

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<sub>string</sub>**

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

Play a quick 4-5-4  
combination here...

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





# ~More Easy Guitar Songs~

## Smoke on the Water

Line 1: **0 3 5**

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

Line 3: **0 3 5 3 0**

Play a quick  
6-5  
combination  
here...



## 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 3: **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!



## General Music Scope and Sequence

### Grade 8 - 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, tone, proper diction, phrasing and articulation.	GM81A1	Social Studies Skills and Methods - D	
1	Singing	Responds appropriately to the cues of a conductor or section leader.	GM81A4		
1	Listening, Analyzing and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Communication: Oral and Visual - A Writing Convention - A, B, C Literary Text - B, C, E, F, G Writing Process - B, E
2	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People In Societies - A	
2	Singing	Responds appropriately to the cues of a conductor or section leader.	GM81A4		
2	Listening, Analyzing and Describing	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.	GM86A2	Social Studies Skills and Methods - A	
3	Performing on Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
3	Performing on Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
3	Evaluating	Practices audience etiquette in selected music settings.	GM87B1		
3	Evaluating	Experiences and evaluates a variety of live musical performances and activities.	GM87B2		Communication: Oral & Visual - A, C

## General Music Scope and Sequence

### Grade 8 - Grading Period 3

4	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3 /4, 4/4 and 6/8.	GM84A1		Research - C
4	Composing and Arranging	Performs student-composed rhythm patterns alone and/or in groups.	GM84A2		
4	Evaluating	Practices audience etiquette in selected music settings.	GM87B1		
5	Composing and Arranging	Creates and notates melodic compositions using 2/4, 3 /4, 4/4 and 6/8 time signatures.	GM84B1		Research - C
5	Reading and Notating	Performs student-composed melodic compositions alone and/or with others.	GM84B2	Social Studies Skills and Methods - D	
5	Evaluating	Practices audience etiquette in selected music settings.	GM87B1		
6	Arranging and Composing	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by adding harmony and/or modulating keys.	GM84C1		Research - C
6	Arranging and Composing	Reads and notates melodies in treble and bass clef.	GM85A4		
6	Arranging and Composing	Integrates technology while creating, arranging, and notating music.	GM84D1		Communication: Oral and Visual - G
7	Listening, Analyzing and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Communication: Oral and Visual - A Writing Convention - A, B, C Literary Text - B, C, E, F, G Writing Process - B, E
7	Listening, Analyzing and Describing	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.	GM86A2	Social Studies Skills and Methods - A	Literary Text - D, E, F, G
7	Evaluating	Describes quality and effectiveness of music performance and composition based on musical elements.	GM87A1		Communication: Oral and Visual - A Writing Convention - A, B, C Literary Text - B, C, E, F, G Writing Process - B, E

## General Music Scope and Sequence

### Grade 8 - Grading Period 3

7	Evaluating	Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).	GM87A2		
8	Evaluating	Identifies and explains roles of music in his/her daily experiences.	GM87C1		Communication: Oral and Visual - A
8	Evaluating	Describes characteristics that make one's music of choice applicable to daily experiences.	GM87C2		
8	Evaluating	Discusses how music preferences reflect people's values.	GM87D1		
9	Music and Other Disciplines	Uses technology in creating, performing, and/or researching music.	GM88B1		Communication: Oral & Visual - G
9	Music and Other Disciplines	Applies problem solving and creative thinking skills experienced in other disciplines to music.	GM88B2	Social Studies Skills and Methods - A	Informational, Technical and Persuasive Text - E
9	Music and Other Disciplines	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	Social Studies Skills and Methods - A	Informational, Technical and Persuasive Text - E



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
The Golden Rules	Grade 8	General Music	Period 3, Week 3

<b><u>CONTENT STANDARD 7</u></b>			
Evaluating music and music performance			
<b><u>Benchmark B</u></b> Reflect on and describe how genre and performance setting (e.g., Picnic with the Pops, symphony hall, jazz concert) affect audience response.	<b><u>Grade Level Indicator 1</u></b>  Practices audience etiquette in selected music settings.  <b>GM87B1</b>	<b><u>Previous Level</u></b>  Practices audience etiquette in selected music settings.  <b>GM77B1</b>	<b><u>Next Level</u></b>  Practices audience etiquette in selected music settings.  <b>MS7B1</b>
<b><u>Benchmark B</u></b> Reflect on and describe how genre and performance setting (e.g. Picnic with the Pops, symphony hall, jazz concert) affect audience response.	<b><u>Grade Level Indicator 2</u></b>  Experiences and evaluates a variety of live musical performances and activities.  <b>GM87B2</b>	<b><u>Previous Level</u></b>  Experiences and evaluates a variety of live musical performances and activities.  <b>GM77B2</b>	<b><u>Next Level</u></b>  Experiences and evaluates a variety of live musical performances and activities.  <b>MS7B2</b>

# The Golden Rules

## Introduction

In this lesson students review how different types of audience etiquette are required in different situations. They discuss the importance of a respectful response to a classmate's performance then create and use a rubric to evaluate their own behavior in that situation.

## Summative Assessment

The students create a class rubric to evaluate their own behavior during classmates' performances.

## Pre-Assessment

- The students complete the *Audience Etiquette Questionnaire* (Type 1 Quick write). The teacher encourages them to be as descriptive as possible in their responses.
- Students share their responses with someone and revise their responses.
- The class discusses the results of the questionnaire.
- Students tell whether the performers in each situation are generally professionals or amateurs (*professionals*). Students discuss how an audience should behave when the performers are amateurs (*not as critical, nicer, more encouraging*).

## Procedures

- Students briefly discuss how they feel about performing in class and how they would like to be treated as performers. The teacher explains that the students will be creating a rubric to grade themselves on how well they behave as audience members during classroom performances.
- The class is divided into groups. Each group receives a copy of the *Brainstorming Worksheet for Audience Etiquette Rubric*. Under "Behavior Expectation" students describe at least four different audience behaviors. For each behavior they describe what qualifies as an excellent, good, fair, and poor rating (graphic organizer, Formative Assessment).
- Students share their ideas as a class and use a chalkboard or dry erase board to create a rubric that represents the expectations of the class (Summative Assessment).
- Each group writes one of the finished expectations on the back of their brainstorming sheet.
- Students use the rubric to grade themselves whenever a classmate is performing.

## Materials and Equipment

*Audience Etiquette Questionnaire*, *Brainstorming Worksheet for Audience Etiquette Rubric*, chalkboard or dry erase board

## **Writing Connections**

Type 1 Quick write, graphic organizer

## **Interdisciplinary Connections**

Research C – Organize information from various resources and select appropriate sources to support central ideas, concepts and themes

## **Re-Teach**

Students describe one audience behavior and what qualifies as an excellent, good, fair, and poor rating. Students add additional behaviors and ratings, one at a time.

## **Enrichment/Extension**

Students create a rubric in the same manner for a different type of performance.

## Brainstorming Worksheet for Audience Etiquette Rubric

Group Members: \_\_\_\_\_

\_\_\_\_\_

Behavior Expectation	Excellent	Good	Fair	Poor



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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## **Audience Etiquette Questionnaire**

Everyone has been an audience member at one time or another. There are audiences for concerts, basketball games, and movies. Even when you're sitting in front of your television you're a member of an audience. In each situation there are different expectations of how an audience member should behave. How would you behave in each of the following situations?

Basketball Game: \_\_\_\_\_

---

---

Classical Music Concert: \_\_\_\_\_

---

---

Hip Hop Concert: \_\_\_\_\_

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---

Movie Theater: \_\_\_\_\_

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Make Your Own Melody	Grade 8	General Music	Period 3, Week 5

**CONTENT STANDARD 4**

Composing and arranging within specified guidelines

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Create, notate, and perform a 12-16 measure melody with standard notation in treble and/or bass clef.	Creates and notates melodic compositions using 2/4, 3/4, 4/4, and 6/8 time signatures.  <b>GM84B1</b>	Creates and notates melodic compositions using 2/4, 3/4, and 4/4 time signatures.  <b>GM74B1</b>	Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve and in major and minor keys.  <b>MS4B1</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Create, notate, and perform a 12-16 measure melody with standard notation in treble and/or bass clef.	Performs student-composed melodic compositions alone and/or with others.  <b>GM84B2</b>	Performs student-composed melodic compositions alone and/or with others.  <b>GM74B2</b>	Performs student-composed melodic compositions alone and/or with others.  <b>MS4B3</b>

# Make Your Own Melody

## Introduction

In this lesson students review the concept of melody and create 12-16-measure melodies within specific guidelines. They also perform their melodies alone and/or in groups.

## Summative Assessment

Students create 12-16-measure melodies. Each melody is assessed by each individual student and his/her peers using the *Melody Rubric*.

## Pre-Assessment

Students define **melody** (*an organized sequence of notes*).

## Procedures

- Students that will create their own melodies by following the musical rules on the *Musts and Mays of Melody Making* handout.
- The teacher demonstrates how to compose a couple measures of melody by following the rules. The teacher uses an overhead or the chalkboard and asks students to volunteer to perform each step of the process.
- Staff paper is distributed to the students. Students may make as many rough drafts as they need to before the final version.
- Students work individually or in small groups.
- As students complete their melodies they practice singing or playing them on keyboard instruments (Formative Assessment).
- Individuals assess their melodies and one other person's melody using the *Melody Rubric*.
- Students perform their melodies individually or in groups for the class and practice good audience etiquette (Summative Assessment).

## Materials and Equipment

*Musts and Mays of Melody Making* handout, chalkboard or overhead projector, staff paper, keyboard instruments, *Melody Rubric*

## Technology Resource

Keyboards

## **Re-Teach**

Students who need additional time to write finish their melodies at home and perform them at the end of another class period.

## **Enrichment/Extension**

- If a notating program is available (i.e., Finale or Sibelius) students use the program to notate their melodies.
- Students write melodies using other time signatures (3/8, 2/2).

## **“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 6/8 time signature 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 12 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.

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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## Melody Rubric

1. Every staff begins with a clef:

Yes! (4pts) \_\_\_\_\_ Some (2pts) \_\_\_\_\_ No (0pts) \_\_\_\_\_

2. There is a 6/8 time signature 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 12 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!!



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Have a Little Harmony	Grade 8	General Music	Period 3, Week 6

**CONTENT STANDARD 4**

Composing and arranging within specified guidelines

<b><u>Benchmark C</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Arrange a melody.	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by adding harmony and/or modulating keys.	Arranges a familiar melody (e.g., Twinkle, Twinkle Little Star) by altering articulation, dynamics, and /or tempo.	Arranges a short piece for solo voice or instrument other than the one for which the piece was written (e.g., vocal solo arranged for solo C instrument).
	<b>GM84C1</b>	<b>GM74C1</b>	<b>MS4C1</b>
<b><u>Benchmark D</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Apply technology while creating, arranging and notating music.	Integrates technology while creating, arranging, and notating music.	Integrates technology while creating, arranging and notating music.	Integrates technology while creating, arranging and notating music.
	<b>GM84D1</b>	<b>GM74D1</b>	<b>MS4D1</b>

# Have a Little Harmony

## Introduction

In this lesson students gain an understanding of consonance and dissonance in music. They create their choice of harmony using the program “Finale Notepad 2005” to add notes to a familiar melody.

## Summative Assessment

Students write a unique version of a simple melody by adding notes to create harmony.

## Pre-Assessment

- Students define **harmony** (*more than one note being played at the same time*).
- Play Version 1 of “America” (CD 3, track 20). Students identify which instruments play the harmony.
- Play Version 2 of “America” (CD 3, track 21). Students explain how it was different from Version 1 (it sounded bad, the harmony didn’t sound right, they were playing the wrong notes).

## Procedures

- Students read page 108 of Share the Music 8, briefly discuss the difference between **consonance** and **dissonance** and the usefulness of each. Students use a program called Finale Notepad to add their own harmony to the tune of “America.”
- The teacher distributes copies of *Have a Little Harmony* handout and demonstrates the sounds of each of the intervals.
- The class is divided into small groups at the computers where they work on their harmonizations of “America.” (The melody can be prepared for the students to work on or if they are familiar with notation programs, they can enter the melody themselves.)
- The teacher explains the “Simple Entry Palette” and the “Playback Controls” which the students will use to create their harmonies. Students must add at least one harmony note to each note of the melody (Formative Assessment).
- Students complete *Have A Little Harmony Worksheets* as they work (Formative Assessment).
- The teacher encourages students to listen to how their harmonies sound and to make revisions as needed (Formative Assessment).
- When students have finished adding their harmonization, they save their creations by doing a “Save As” and putting their name as the title (Summative Assessment).



## **Materials and Equipment**

Computers, *Have a Little Harmony* handout, *Have a Little Harmony Worksheet*, Share the Music 8 CD 3, stereo with CD player

## **Textbook**

Share the Music 8

## **Technology Resources**

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

## **Interdisciplinary Connections**

Social Studies D – Work effectively in a group.

## **Re-Teach**

Students add harmony to simpler melodies (e.g., “Frere Jacques”, “Happy Birthday”).

## **Enrichment/Extension**

Students create their own melodies and add harmonies.

## **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 first tutorial covers “Simple Entry” and “Playback”.

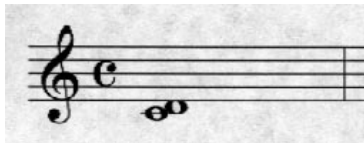
## Have a Little Harmony

**harmony:** the simultaneous sounding of two or more notes

**consonant:** harmony that has very little tension in the sound

**dissonant:** harmony that has tension in the sound

When two notes are played at the same time it is called a **harmonic interval**. Each interval has a name based on how far apart the notes are. Here are examples of some **harmonic intervals**. Some of them are **consonant** and some are **dissonant**.



Major Second (dissonant)



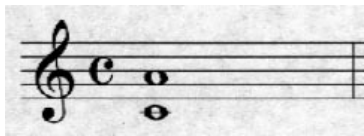
Major Third (consonant)



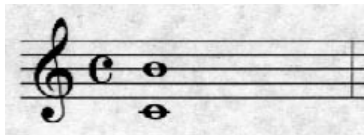
Perfect Fourth (consonant)



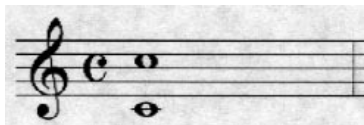
Perfect Fifth (consonant)



Major Sixth (consonant)



Major Seventh (dissonant)



Perfect Octave (consonant)

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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## Have a Little Harmony Worksheet

Write out the definitions for the following terms:

harmony: \_\_\_\_\_

consonant: \_\_\_\_\_

dissonant: \_\_\_\_\_

Name each of the following intervals:



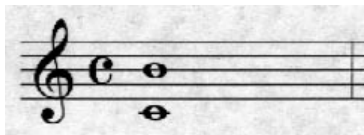
\_\_\_\_\_



\_\_\_\_\_



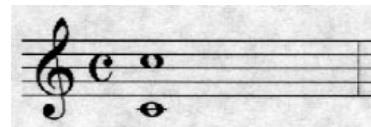
\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

Name the intervals that are consonant: \_\_\_\_\_

\_\_\_\_\_

Name the intervals that are dissonant: \_\_\_\_\_

\_\_\_\_\_



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Choosing Your Music	Grade 8	General Music	Period 3, Week 7

<b><u>CONTENT STANDARD 7</u></b>			
Evaluating music and music performance			
<b><u>Benchmark A</u></b> Discuss and describe personal preferences for music choice and evaluate the quality and effectiveness of a music performance.	<b><u>Grade Level Indicator 1</u></b>  Describes quality and effectiveness of music performance and composition based on musical elements.  <b>GM87A1</b>	<b><u>Previous Level</u></b>  Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.  <b>GM76A1</b>	<b><u>Next Level</u></b>  Describes and supports how the use of elements of music affects the aesthetic impact of a music selection.  <b>MS7A2</b>
<b><u>Benchmark A</u></b> Discuss and describe personal preferences for music choice and evaluate the quality and effectiveness of a music performance.	<b><u>Grade Level Indicator 2</u></b>  Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).  <b>GM87A2</b>	<b><u>Previous Level</u></b>  Uses musical terminology to support personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).  <b>GM77C1</b>	<b><u>Next Level</u></b>  Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences.  <b>MS7A3</b>

# Choosing Your Music

## Introduction

In this lesson students listen to a variety of musical styles, describe the qualities of each style and discuss their personal preferences.

## Summative Assessment

Students describe various aspects of different styles of music and discuss their personal preferences by completing the *Musical Performances Medley Worksheet* (Type 1 Quick write).

## Pre-Assessment

- Students name different styles of music they are familiar with (*jazz, hip-hop, rock, classical, musical theatre, R&B*).
- Students describe how they know when a piece of music has been performed well (*the performer doesn't make any mistakes, the music has feeling*).
- Students discuss whether different styles of music have different standards.
- Students tell how they know a song has been performed well even if it's not a style of music they like.

## Procedures

- Students read page 282 of Share the Music 8.
- Students complete the *Choose Your Music Worksheet* individually.
- The class is divided into small groups to discuss the results of the *Choose Your Music Worksheet*. Each group reports which aspects their members did and did not agree on.
- Teacher distributes one copy of the *Musical Performances Medley Worksheet* per group. Students complete the worksheet as a group.
- Each group shares its descriptions and the class discusses any conflicts.
- Students listen to "Musical Performances Medley" (CD 7, tracks 9-13) and identify which music event each excerpt is from by putting a number next to the event on their worksheet.

## Materials and Equipment

*Choose Your Music Worksheet*, *Musical Performances Medley Worksheet*, stereo with CD player; Share the Music 8 CD 7

## **Textbook**

Share the Music 8

## **Writing Connections**

Type 1 Quick write

## **Interdisciplinary Connections**

- Social Studies D – Work effectively in a group.
- Research C – Organize information from various resources and select appropriate sources to support central ideas, concepts and themes.
- Research E – Communicate findings, reporting on the substance and processes orally, visually, and in writing or through multimedia.

## **Re-Teach**

Students listen to and learn more about styles of music that are unfamiliar to them.

## **Enrichment/Extension**

Students write a music report on their favorite song (in the style of a book report) and present it to the class.

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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## Choosing Your Music

Rate each style of music according to your personal preference: (5=You like it the most, 1=You like it the least)

Blues	5	4	3	2	1
Broadway	5	4	3	2	1
Country	5	4	3	2	1
Classical	5	4	3	2	1
Folk	5	4	3	2	1
Gospel	5	4	3	2	1
Hip Hop	5	4	3	2	1
Jazz	5	4	3	2	1
Opera	5	4	3	2	1
Rock 'n Roll	5	4	3	2	1

Number the following in order of their importance to you in choosing music:

\_\_\_\_\_ I heard this music on the radio.

\_\_\_\_\_ A friend told me this music was good.

\_\_\_\_\_ I want to learn to play this type of music.

\_\_\_\_\_ I saw a video or TV show featuring this singer or group.

\_\_\_\_\_ I saw a movie I like and want to get the soundtrack.

Group Members: \_\_\_\_\_

\_\_\_\_\_

## **Musical Performances Medley Worksheet**

Describe what you expect to hear at each of the following musical events. Include in your description the type of music, number of performers, number of instruments and vocalists, and the reaction of the audience. Will the music be loud or soft? Fast or slow? Dramatic or restful?

Appalachian Music Festival: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Rock Festival: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Jazz Festival: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Symphony in the Park: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

An Evening of Broadway Highlights: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Which performance would your group like to attend and why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Music in Your Life	Grade 8	General Music	Period 3, Week 8

<b><u>CONTENT STANDARD 7</u></b>			
Evaluating music and music performance			
<b><u>Benchmark C</u></b> Identify various ways music affects one's life.	<b><u>Grade Level Indicator 1</u></b> Identifies and explains roles of music in his/her daily experiences.  <b>GM87C1</b>	<b><u>Previous Level</u></b> Explains how and why people use and respond to music.  <b>GM77A1</b>	<b><u>Next Level</u></b> Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences.  <b>MS7A3</b>
<b><u>Benchmark C</u></b> Identify various ways music affects one's life.	<b><u>Grade Level Indicator 2</u></b> Describes characteristics that make one's music of choice applicable to daily experiences.  <b>GM87C2</b>	<b><u>Previous Level</u></b> Demonstrates an understanding of reasons why people value music.  <b>GM77A2</b>	<b><u>Next Level</u></b> Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences.  <b>MS7A3</b>
<b><u>Benchmark D</u></b> Reflect why others may have different music preferences.	<b><u>Grade Level Indicator 1</u></b> Discusses how music preferences reflect people's values.  <b>GM87D1</b>	<b><u>Previous Level</u></b> Shows respect for diverse opinions regarding music preferences.  <b>GM77A3</b>	<b><u>Next Level</u></b> Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences.  <b>MS7A3</b>

# Music in Your Life

## Unit Introduction

In this unit students explore how music affects their lives and become more aware of music in their environment by keeping track of the music they listen to for a day.

## Summative Assessment

Students present their *Music in Your Life Group Work*, comparing the musical experiences of group members (graphic organizer).

## Lesson 1

### Pre-Assessment

- Students discuss how much music they think they hear in a day (*anywhere from 20 minutes to 20 hours*).
- Students name as many sources of music they can (*CD player, live music, television, movies*).
- Students identify when they believe they listen to the most music (*in the morning, after school, during school*).
- Students discuss their reasons for listening to music (*to get energized, to dance, to understand the feeling of a scene on TV or in a movie*).

### Procedures

- Students consider the difference between **hearing music** (background sounds) and **listening to music** (choosing a specific song or style).
- The teacher distributes copies of *A Musical Mood Worksheet* to students. The class listens to "Five Musical Moods" as an example of background music (CD 7, tracks 21-25). After each piece, the students briefly describe the music.
- Each student chooses one of the pieces in "Five Musical Moods" as background music for a scene s/he will write (short answer response).
- The students listen to "Five Musical Moods" again while they write their scenes.
- Students volunteer to read their scenes with the music playing in the background. Students discuss whether the music fit the mood of the scenes.
- The teacher distributes the *Music in Your Life Chart*. Students keep track of all the music they listen to in a day before the next music class (graphic organizer).

## Materials and Equipment

*A Musical Mood Worksheet, Music in Your Life Chart*, stereo with CD player, Share the Music 8 CD 7

## Writing Connections

Short answer response, graphic organizer

## Interdisciplinary Connections

Writing Process A – formulate writing ideas and identify a topic appropriate to the purpose and audience.

## Lesson 2

### Pre-Assessment

Students bring their completed *Music in Your Life Charts* to class.

### Procedures

- The class is divided into small groups. Students compare and discuss the results of their *Music in Your Life Charts*. Each student shares his/her experiences with the group.
- The teacher distributes the *Music in Your Life Group Work*. Students combine their information and prepare to present to the class a summary of the similarities and differences in their experiences (graphic organizer, comparison and contrast).
- Each group presents their findings to the class.

## Materials and Equipment

*Music in Your Life Group Work*

## Writing Connections

Graphic organizer, comparison and contrast

## Interdisciplinary Connections

- Social Studies D – Work effectively in a group.
- Research C – Organize information from various resources and select appropriate sources to support central ideas, concepts and themes.
- Research E – Communicate findings, reporting on the substance and processes orally, visually, and in writing or through multimedia.

## **Re-Teach**

- The teacher provides additional time for students who need more time to write their scenes in Lesson 1.
- Some students may need to discuss their Lesson 1 scenes before writing them down.
- Students keep track of their listening habits for a longer period of time (over a weekend). Compare/contrast listening habits during the week and during the weekend.

## **Enrichment/Extension**

Students survey other people's listening habits by creating a set of interview questions and summarizing the results.

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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## A Musical Mood Worksheet

Which musical mood did you choose for your scene?

#1

#2

#3

#4

#5

Write three words that describe the mood of the music: \_\_\_\_\_

\_\_\_\_\_

Describe a scene that would use this music in the background. Describe the characters and the setting and what they are doing during the music:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## Music in Your Life Chart

Example

<b>Style of music</b>	<i>Classical</i>			
<b>Sound Producer (CD player, radio, live performance etc.)</b>	<i>Television Commercial</i>			
<b>Time of Day</b>	<i>After school</i>			
<b>Amount of Time</b>	<i>1 minute</i>			
<b>Reasons for listening</b>	<i>I was watching a talk show and this commercial came on about eating beef.</i>			

<b>Style of music</b>				
<b>Sound Producer (CD player, radio, live performance etc.)</b>				
<b>Time of Day</b>				
<b>Amount of Time</b>				
<b>Reasons for listening</b>				

Group Members: \_\_\_\_\_

---

Music in Your Life Group Work

**Styles of Music**

**Sound Producers**

**Reasons for Listening**

During what time of day did members of your group listen to music the most?

\_\_\_\_\_

**Total Time  
Spent Listening:**

\_\_\_\_\_



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Comparing Creators	Grade 8	General Music	Period 3, Week 9

<b><u>CONTENT STANDARD 8</u></b>			
Understanding relationships between music, the other arts, and other disciplines outside the arts			
<b><u>Benchmark A</u></b> Compare and contrast common terms used in and for the interpretations of music and other arts disciplines.	<b><u>Grade Level Indicator 2</u></b>  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.  <b>GM88A2</b>	<b><u>Previous Level</u></b>  Describes the roles of a listener, creator, and performer in the arts.  <b>GM78A2</b>	<b><u>Next Level</u></b>  Compares musical selections to other literary, dance, or visual arts works to convey images, meanings, or feelings.  <b>MS8A1</b>
<b><u>Benchmark B</u></b> Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	<b><u>Grade Level Indicator 1</u></b>  Uses technology in creating performing, and/or researching music.  <b>GM88B1</b>	<b><u>Previous Level</u></b>  Uses technology to listen to, create, and perform music.  <b>GM78B1</b>	<b><u>Next Level</u></b>  Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition.  <b>MS8B1</b>
<b><u>Benchmark B</u></b> Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	<b><u>Grade Level Indicator 2</u></b>  Applies problem solving and creative thinking skills experienced in other disciplines to music.  <b>GM88B2</b>	<b><u>Previous Level</u></b>  Identifies problem solving and creative thinking skills used in music.  <b>GM78B2</b>	<b><u>Next Level</u></b>  Applies problem solving and creative thinking skills utilized in music to other content areas and/or disciplines outside the arts (e.g., math, history, literature).  <b>MS8B2</b>



# Comparing Creators

## Introduction

In this lesson, students compare the lives and work of two creators (Piet Mondrian and Philip Glass). They also collaborate to create a work in the style of each of the creators to be presented to the class.

## Summative Assessment

In small groups students create a work representative of the styles of each of the creators they have studied.

## Pre-Assessment

- The students define and discuss different types of **creators** (*e.g., artists, writers, composers*).
- The students discuss whether creators have anything in common (*they have to come up with ideas and be able to express themselves*).

## Procedures

- Students read page 129 of Share the Music 8, and discuss artist's creative style.
- Students listen to "Floe" (excerpt) from *Glassworks* (CD 3, track 48). Students identify how the composer organized the music (*by adding repeated phrases*).
- Students read *Piet Mondrian Biography* and discuss the artist's creative style. Students look at the image on page 128 of Share the Music 8, and identify how the artist created the piece (*by drawing straight lines and using primary colors*).
- The class is divided into small groups. Each group completes the *Comparing Creators Worksheet* (short answer response), creates an 8-12-measure composition in the style of Philip Glass using Finale Notepad and creates an 8" x 12" piece of art in the style of Piet Mondrian.
- Teacher shows students using Finale Notepad how to use the "Mass Edit Tool" to create repeating phrases.
- Students present finished music and art to the class.

## Materials and Equipment

*Piet Mondrian Biography*, *Comparing Creators Worksheet*, blank 8" x 12" paper, markers, rulers, stereo with CD player, Share the Music 8 CD 3

## Textbook

### Share the Music 8

## **Technology Resources**

Computers, download “Finale Notepad 2005” from <<http://www.finalemusic.com/notepad>>

## **Writing Connections**

Comparison and contrast, short answer response

## **Interdisciplinary Connections**

Social Studies D – Work effectively in a group.

## **Re-Teach**

Individuals receive assistance with Finale Notepad composition.

## **Enrichment/Extension**

- Students compare other creators.
- Students create compositions that represent other composers’ styles.

## **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 first tutorial covers “Simple Entry” and “Playback”. The “Mass Edit Tool” is also explained in the first tutorial.

## Piet Mondrian Biography



Piet Mondrian was born in 1872 in Amersfoort, the Netherlands. He is best known for painting in a spare, precise, geometric manner mostly using primary colors. It was a style that Mondrian called neoplasticism.

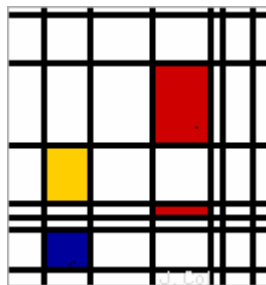
Mondrian started out to be a grade school teacher, but he also studied art at the Amsterdam Academy of Fine Arts. During this time he painted mostly landscapes, including a series on trees.

After seeing some original works by Pablo Picasso, he began to experiment with cubism. Soon after he began to develop his own independent abstract style. He and some like-minded artists began a very influential art magazine called "De Stijl," which means "The Style."

He spent the final four years of his life in New York City. He continued to develop and publish books on his artistic theory of neoplasticism. He believed that art should not try to reproduce images of real objects, but should express only the universal absolutes that underlie reality.

In his paintings he focused on using only white, black and the primary colors with horizontal and vertical lines. "Broadway Boogie-Woogie" was one of Mondrian's last works. It was inspired by the view of the streets from his New York City studio.

Mondrian's paintings did not sell very well during his lifetime. He had his first one-man show when he was 70 years old. Two years later, on February 1, 1944, he died of pneumonia.



Group Members: \_\_\_\_\_

\_\_\_\_\_

### *Comparing Creators Worksheet*

<b>Name</b>		
<b>Birthplace</b>		
<b>Year of Birth</b>		
<b>Type of Creator</b>		
<b>Artistic Style and Description</b>		
<b>Influences</b>		
<b>Representative Work</b>		

What differences are there between these two artists? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What similarities are there between these two artists? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## General Music Scope and Sequence

### Grade 8 - 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	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
1	Singing	Responds appropriately to the cues of a conductor or section leader.	GM81A4		
1	Singing	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation.	GM81A1	Social Studies Skills and Methods - D	
1	Singing	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed.	GM81A3	People in Societies - A	
2	Improvising	Sings or plays a given 8-measure phrase and alters it by adding duple and triple rhythms.	GM83A1		
2	Improvising	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		
2	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research – C
2	Music and Other Disciplines	Applies problem solving and creative thinking skills experienced in other disciplines to music.	GM88B2	Social Studies Skills and Methods - A	Informational, Technical, and Persuasive Text – E
3	Improvising	Improvises an accompaniment for a given 8-measure phrase using its harmonic progression as a reference point.	GM83C1		

## General Music Scope and Sequence

### Grade 8 - Grading Period 4

3	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
3	Reading and Notating	Reads and notates melodies in treble and bass clef.	GM85A4		Research – C
3	Improvising	Sings or plays a given 8-measure phrase and alters it by interpreting it in two contrasting styles (e.g., march, blues).	GM83D1		
3	Music and Other Disciplines	Uses technology in creating, performing and/or researching music.	GM88B1		Communication: Oral and Visual -G
4	Music and Other Disciplines	Uses technology in creating, performing and/or researching music.	GM88B1		Communication: Oral and Visual - G
4	Performing On Instruments	Exhibits correct posture, playing position, breath, and bow/stick control.	GM82A2		
4	Performing On Instruments	Exhibits ability to perform in a variety of musical genres.	GM82C1		
4	Performing On Instruments	Responds appropriately to the cues of a conductor or section leader.	GM82B3		
5	Listening, Analyzing, and Describing	Describes and evaluates a piece of music based on elements of music and music vocabulary.	GM86A1		Literary Text - E, F, G Communications: Oral and Visual - A Writing Process - B, C, D, E Writing Conventions - A, B, C
5	Listening, Analyzing, and Describing	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.	GM86A2	Social Studies Skills and Methods - A	Literary Text - D, E, F, G

## General Music Scope and Sequence

### Grade 8 - Grading Period 4

5	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM88B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - A, B Writing Process - A, B, C, D, E, F Writing Conventions - A, B, C Research - B, C, D, E Communications: Oral and Visual - D
5	Music and Other Disciplines	Compares and contrasts the common terms and definitions of two or more art forms.	GM88A1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - A, B
6	History and Culture	Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist).	GM89B1		Research - C, E
6	Music and Other Disciplines	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	Social Studies Skills and Methods - A	Informational, Technical, and Persuasive Text - E
6	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM88B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - A, B Writing Process - A, B, C, D, E, F Writing Conventions - A, B, C Research - B, C, D, E Communications: Oral and Visual – D
7	History and Culture	Discusses how current developments in music reflect society in reference to one's self, one's community, and the world (e.g., how rap or other popular music reflects society).	GM89B2		
7	Music and Other Disciplines	Compares and contrasts how the roles of a creators, performers and others involved in music are similar to or different from those in other art forms.	GM88A2		

## General Music Scope and Sequence

### Grade 8 - Grading Period 4

7	History and Culture	Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist).	GM89B1		Research - C, E
7	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM88B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - A, B Writing Process - A, B, C, D, E, F Writing Conventions - A, B, C Research - B, C, D, E Communications: Oral and Visual - D
8	Music and Other Disciplines	Applies problem solving and creative thinking skills experienced in other disciplines to music.	GM88B2	Social Studies Skills and Methods - A	Informational, Technical, and Persuasive Text – E
8	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM88B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A, B Writing Process - A, B, C, D, E, F Writing Conventions - A, B, C Research - B, D, E Communications: Oral and Visual - C
9 & 10	Music and Other Disciplines	Applies problem solving and creative thinking skills experienced in other disciplines to music.	GM88B2	Social Studies Skills and Methods - A	Informational, Technical, and Persuasive Text – E
9 & 10	Music and Other Disciplines	Integrates music and other art forms into a music presentation.	GM88B3		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies - A, B Writing Process - A, B, C, D, E, F Writing Conventions - A, B, C Research - B, C, D, E Communications: Oral and Visual - D





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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
<b>Bending the River</b>	Grade 8	General Music	Period 4, Week 2

**CONTENT STANDARD 3**

Improvising melodies, variations and accompaniments

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Improvise by altering rhythms of a given selection of music	Sings or plays a given 8-measure phrase and alters it by adding duple and triple rhythms <b>GM83A1</b>	Sings or plays a given 4-measure phrase and alters it by adding duple rhythms <b>GM73A1</b>	Sings or plays a given 8-measure phrase and alters it by adding syncopated rhythms <b>MS3A1</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Improvise by altering the melody of a given selection of music	Sings or plays a given 8-measure phrase and alters it by adding or removing notes in the melody based on a major scale <b>GM83B1</b>	Sings or plays a given 4-measure phrase and alters it by adding or removing notes in the melody <b>GM73B1</b>	Improvises a melody derived from a blues scale over a 12-bar blues form <b>MS3B1</b>

# Bending the River

## Introduction

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

## Summative Assessment

Using the *Bending the River Worksheet*, students rhythmically and melodically alter “River” (CD 2, track 49). The altered melodies are sung or played in class (Graphic organizer).

## Pre-Assessment

- Students listen to “River” (CD 2, track 49) and identify its 3/4 meter by tapping the steady beat.
- Students aurally identify that the song is in a major key.
- Students look at notation of melody (Share the Music 8, page 78).
- Students identify which words in the lyrics are sung on half notes, quarter notes and pairs of eighth notes.

## Procedures

- The class sings “River” to become familiar with the melody (Formative Assessment).
- The teacher distributes *Bending the River Worksheet*. Students notate the original melody of the refrain.
- Students revise the melody by replacing their choice of quarter notes with pairs of eighth notes and their choice of dotted half notes with three quarter notes (Formative Assessment).
- Students create a second revision by replacing some notes with rests (Formative Assessment).
- Students practice their altered melodies on keyboards.
- When students have completed their revisions they volunteer to play or sing their melodies in front of the class or have them played or sung by the teacher or another student (Summative Assessment).

## Materials and Equipment

*Bending the River Worksheet*, paper keyboards if electronic ones are not available, Share the Music 8, CD 2, stereo with CD player

## **Textbook**

Share the Music 8

## **Technology Resources**

Keyboards

## **Writing Connections**

Graphic organizer

## **Re-Teach**

- Students learn to play the original melody by working with a confident partner.
- Students practice identifying half notes, quarter notes and pairs of eighth notes.

## **Enrichment/Extension**

- Students revise other 8 measure melodies by adding duple and triple rhythms and removing or adding melody notes.
- Students compose their revisions using notation software such as Sibelius or Finale Notepad.

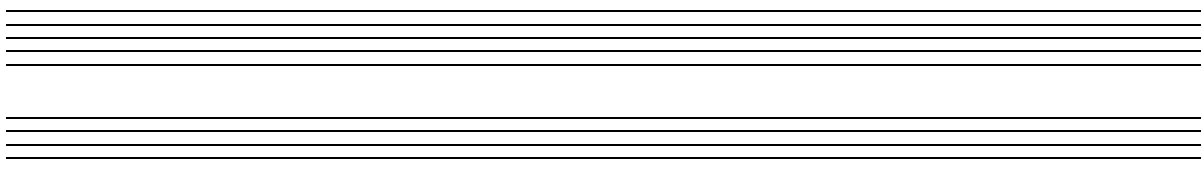
Name: \_\_\_\_\_

Date: \_\_\_\_\_


Period: \_\_\_\_\_


## Bending the River Worksheet

Write the notes to the first 8 measures of the refrain from “River” on the staves below:

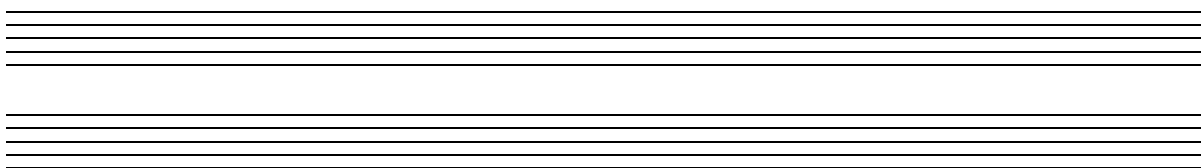


Practice playing the melody on the keyboard.

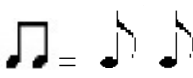
One quarter note is equal to two eighth notes: 

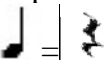
One dotted half note is equal to three quarter notes: 

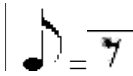
Choose at least four quarter notes to replace with pairs of eighth notes and two dotted half notes to replace with quarter notes. Notate your new version of the melody on the staves below:



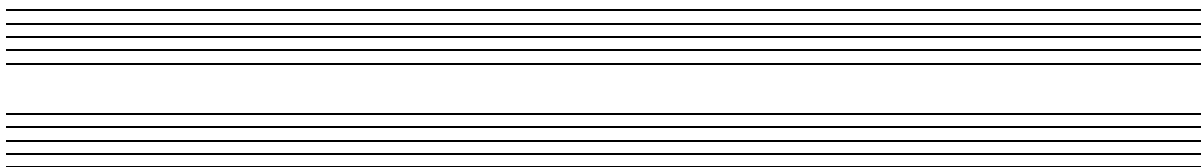
Practice singing or playing your new melody on the keyboard.

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 singing or playing your new melody on the keyboard.



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Two Rivers	Grade 8	General Music	Period 4, Week 3

**CONTENT STANDARD 3**

Improvising melodies, variations and accompaniments

<b><u>Benchmark C</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Create an accompaniment for a given selection of music	Improvises an accompaniment for a given 8-measure phrase using its harmonic progression as a reference point <b>GM83C1</b>	Improvises an ostinato accompaniment for a given 4-measure phrase <b>GM73C1</b>	Sings or plays an accompaniment (e.g., chords, bass line) for a 12-measure blues selection by using its harmonic progression as a reference point <b>MS3C1</b>
<b><u>Benchmark D</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Improvise by altering the stylistic elements of a given selection of music	Sings or plays a given 8-measure phrase and alters it by interpreting it in two contrasting styles (e.g., march, blues) <b>GM83D1</b>	Sings or plays a given 4-measure phrase and alters it by interpreting it in a different mood (e.g., majestic, calm, energetic) <b>GM73D1</b>	Improvises a 12-bar blues excerpt and interprets it in a different style (e.g., swing, rock, funk) <b>MS3D1</b>

# Two Rivers

## Introduction

In this lesson, students discover how changing the melody and/or accompaniment can alter the style of a piece of music.

## Summative Assessment

Using the *Two Rivers Worksheet*, students alter the style of an 8-measure excerpt of “River” by changing the musical elements. Students also play a harmonic progression for the accompaniment and submit an audio recording of their performances (Graphic organizer, [Share the Music 8](#), page 78).

## Pre-Assessment

- Students describe the several styles of music.
- Students sing “River” and identify the style of the song ([Share the Music 8](#), page 78; CD 2, track 49).
- Students identify the instruments that accompany the song.

## Procedures

- Students determine that the chord symbols above the staff indicate the harmonic progression of the song.
- Using keyboards or resonator bells, students practice playing the root of each chord on the steady beats during the song (Formative Assessment).
- Students discuss how they could perform the song in a march style by altering the accompaniment and/or rhythm (*change to duple meter, accent heavily*).
- Students discuss how they could perform the song in hip-hop style by altering the accompaniment and/or rhythm (*rap the lyrics, add percussion, add syncopation*).
- The teacher divides the class into small groups and distributes the *Two Rivers Worksheet*. Each group prepares to perform at least 8 measures of the song in march and hip-hop style (Formative Assessment).
- Students practice their performances.
- Each group records their final performance and submits it to the teacher along with their completed *Two Rivers Worksheet* (Summative Assessment).
- Groups volunteer to share their performances with the class.

## **Materials and Equipment**

*Two Rivers Worksheet*, various classroom instruments (e.g., tambourine, maracas, sand blocks, claves), resonator bells, Share the Music 8 , CD 2, stereo with CD player

## **Textbook**

Share the Music 8

## **Technology Resources**

Keyboards, tape recorders, CD recorder

## **Writing Connections**

Graphic organizer

## **Interdisciplinary Connections**

Social Studies D – Work effectively in a group.

## **Re-Teach**

Students identify stylistic elements of various performances of a song.

## **Enrichment/Extension**

- Students record complete versions of the song in their choice of style.
- Students alter the style of other songs and prepare performances.

Group Members: \_\_\_\_\_

---

## Two Rivers Worksheet

Explain how your group plans to perform the song “River” in two different styles by altering the melody and/or accompaniment.

- Choose at least 8 measures of the song to perform
- One accompaniment instrument must perform the harmony notes as indicated above the staff.

<b>Song Style</b>	<b>March</b>	<b>Hip-Hop</b>
<b>Melody</b> <b>Tone Color</b> (What instrument(s) will you use?)		
<b>Accompaniment</b> <b>Tone Color(s)</b> (What instrument(s) will you use?)		
<b>Tempo</b> (How fast or how slow?)		
<b>Rhythm</b> (Straight? Syncopated? Swing?)		
<b>Articulation</b> (Legato? Staccato? Marcato?)		
<b>Dynamics</b> (How loud or how soft?)		





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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Retrograde in the Eighth Grade	Grade 8	General Music	Period 4, Week 5 Lesson 1

**CONTENT STANDARD 8**

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

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Compare and contrast common terms used in and for the interpretations of music and other arts disciplines.	Compares and contrasts the common terms and definitions of two or more art forms.	Identifies similarities and differences in the meanings of common terms used in the various arts (e.g., texture, phrasing, balance).	Compares musical selections to other literary, dance, or visual arts works to convey images, meanings, or feelings.
	<b>GM88A1</b>	<b>GM78A1</b>	<b>MS8A1</b>

# Retrograde in the Eighth Grade

## Introduction

Students explore the concept of ideas which are the same whether they are expressed forwards or backwards. In music and visual art, **retrogrades** are the same in both directions. In literature, a **palindrome** is the same forwards and backwards.

## Summative Assessment

Students create, notate, and perform a retrograde of given rhythms.

## Pre-Assessment

- Students identify different melodic motives.
- Students read and perform rhythmic compositions.

## Procedures

- Students read page 87 of Share the Music 8, and answer the question at the top of the page: “What repeated word in the poem suggests how a composer might work with a melody” (*backward*)?
- A word, phrase, or sentence that reads the same backward as forward is a **palindrome**. The teacher asks a student to identify the palindrome in the Shel Silverstein poem (Share the Music 8, page 87; *and his six-gun goes “gnab” it never goes “bang”*). Students identify other palindromes and write them on the board. Teacher refers to the bottom of page 89 in Share the Music 8 – Teacher’s Edition, for suggestions.
- In visual art and music a **retrograde** is the same backward as forward. The class examines and discusses the Escher retrograde “Day and Night” (Share the Music 8, page 88).
- Teacher or student(s) perform “Retrograde in D Major” (Share the Music 8, page 88), on keyboard, bells, or other instruments. Students listen to the song twice. During the second hearing they raise their hands when the retrograde begins. Students answer the questions at the top of page 89 (Formative Assessment).
- The class reviews and performs the rhythms used in “Rhythms in Retrograde” and “Sounds in Retrograde” (Share the Music 8, page 89). The class performs both in combination and discusses what was heard (Formative Assessment).
- The teacher writes three 4-measure rhythms on the board. Using the *Retrograde Writing* worksheet, students copy the rhythms and write the retrograde for each. Students perform their rhythms individually or in small groups (graphic organizer, Summative Assessment).

## **Materials and Equipment**

Keyboard, bells, or other instrument; *Retrograde Writing* worksheet

## **Textbook**

Share the Music 8, Share the Music 8 – Teacher’s Edition

## **Writing Connections**

Comparison and contrast, graphic organizer

## **Interdisciplinary Connections**

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).
- Social Studies Skills and Methods D – Work effectively in a group.

## **Re-Teach**

- Distribute a photocopy of “Retrograde in D Major” to each student. Students mark on their copies where the retrograde begins
- Create a rhythmic and/or melodic retrograde in small groups or as a class and perform.
- Students perform a phrase; the teacher performs the retrograde; then switch roles.

## **Enrichment/Extension**

- Review and discuss several retrogrades in art created by M.C. Escher or other artists.
- Students create, notate, and perform their own melody and/or rhythm and its’ retrograde.

Student \_\_\_\_\_

Class \_\_\_\_\_

# Retrograde Writing

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Example 1

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Retrograde of Example 1

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Example 2

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Retrograde of Example 2

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Example 3

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Retrograde of Example 3

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Expressive Elements	Grade 8	General Music	Period 4, Week 5 Lesson 2

<b><u>CONTENT STANDARD 6</u></b>			
Listening to, analyzing, and describing music			
<b><u>Benchmark A</u></b> Listen to a varied repertoire of music and evaluate selections using musical terminology.	<b><u>Grade Level Indicator 1</u></b> Describes and evaluates a piece of music based on elements of music and music vocabulary.  <b>GM86A1</b>	<b><u>Previous Level</u></b> Listens to and evaluates music using developed criteria based on elements of music and music vocabulary.  <b>GM76A1</b>	<b><u>Next Level</u></b> Compares and contrasts different compositional devices in music of same genres or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic structure).  <b>MS6A2</b>
<b><u>Benchmark A</u></b> Listen to a varied repertoire of music and evaluate selections using musical terminology.	<b><u>Grade Level Indicator 2</u></b> 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.  <b>GM86A2</b>	<b><u>Previous Level</u></b> Listens to and describes musical elements heard in the music of various cultures (e.g., rhythmic organization, tonality).  <b>GM76A2</b>	<b><u>Next Level</u></b> Identifies and describes traditional and non-traditional sound sources (e.g., found objects) used in various compositions.  <b>MS6A3</b>

# Expressive Elements

## Introduction

It is an expectation of music teachers that students describe expressive elements in music using appropriate music vocabulary and evaluate how this effect is achieved by the composer. In this lesson, students practice this skill by reviewing four pieces of music, one from each of the jazz, popular, classical and world music genres.

## Summative Assessment

Using the *Expression Explained* worksheet, students write a review of four selections of music of varied genre, describing the musical elements in each example and how these elements contribute to the music's expressiveness (short answer response).

## Pre-Assessment

Students define tempo, dynamics, instrumentation, tonality, and articulation.

## Procedures

- Students read the brief biography about Cécile Chaminade (Share the Music 8, page 103) and review the vocabulary words **illustrious** and **elegant** found in the text.
- Students read “Creating Variety in Music” (Share the Music 8, page 102) and follow the chart on page 103 while listening to “Concertino for Flute and Orchestra” (CD 3, track 17). Students listen a second time and answer the questions at the bottom of the page (Formative Assessment).
- Teacher distributes the *Elements of Expression* worksheet and reviews music vocabulary at the top of the page (Pre-Assessment). The students fill in the boxes of the *Elements of Expression* worksheet for “Concertino for Flute and Orchestra” (graphic organizer, Formative Assessment).
- Students read about irregular meter and “Take Five” by Paul Desmond (Share the Music 8, page 48). The class practices the clapping pattern to establish a framework for listening to irregular meter. The class listens to the selection twice (CD 1, track 43), first listening for irregular meter while quietly performing the clapping pattern. During the second listening students silently listen and fill in the boxes for “Take Five” on the *Elements of Expression* worksheet (Formative Assessment).
- The students read about Elton John (Share the Music 8, page 32), listen to “Believe” (CD 1, track 13), and fill in the boxes for it on *Elements of Expression* (Formative Assessment).
- “Come on Baby Dance with Me” is found in Share the Music 8, page 212. The students read about how “American and Indian Culture Interact,” listen to the song (CD 6, track 2) and fill in the boxes on the *Elements of Expression* worksheet (Formative Assessment).

- The teacher reviews the instructions for the *Expression Explained* worksheet. Students independently write one paragraph explaining what they believe the composer of each song wanted the listener to feel and which musical elements influence those feelings (Summative Assessment).

## Materials and Equipment

*Elements of Expression* worksheet; *Expression Explained* worksheet; stereo with CD player; Share the Music 8 CDs 1, 3, and 6

## Textbook

Share the Music 8, Share the Music 8 – Teacher’s Edition

## Writing Connections

Graphic organizer, short answer response

## Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies A – Apply reading comprehension strategies to understand grade-appropriate text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.
- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English language.
- Writing Process A – Formulate writing ideas and identify a topic appropriate to the purpose and audience.
- Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

## Re-Teach

Students read “Telling a Story through Melody and Harmony” ( Share the Music 8, page 111), listen to Franz Schubert’s “The Erlking” (CD 3, track 23), and discuss the questions from the text about key, dynamics, and tempo.

## Enrichment/Extension

- Students compare and contrast Indonesian gamelan music to “Pagodes” by Claude Debussy (Share the Music 8, pages 224-229; CD 6, tracks 10 and 11).
- Students explore traditional music of India with “Madhu Kauns” (Share the Music 8, page 214; CD 6, track 3), with the American influenced “Come on Baby Dance with Me” (Share the Music 8, page 212 and 213; CD 6, track 2).
- Students read the passage about “Tonight” from West Side Story (Share the Music 8, page 201), listen to the song (CD 5, track 38), and discuss which elements make the song expressive.



Student \_\_\_\_\_

Class \_\_\_\_\_

# Elements of Expression

	TEMPO	DYNAMICS	INSTRUMENTATION	TONALITY	ARTICULATION	OTHER
"Concertino for Flute and Orchestra" by Cécile Chaminade						
"Take Five" by Paul Desmond (performed by Dave Brubeck Quartet)						
"Believe" by Elton John and Bernie Taupin (performed by Elton John)						
"Come On Baby Dance With Me" (performed by Shakti)						

Student \_\_\_\_\_

Class \_\_\_\_\_

# Expression Explained

Review your findings on the musical elements: tempo, dynamics, instrumentation, tonality, and articulation from the *Elements of Expression* worksheet. For each piece describe below what feelings you think the composer wanted the listener to experience in hearing his or her work. In one paragraph explain which musical elements you think foster/create those feelings.

“Concertino for Flute and Orchestra” by Cécile Chaminade

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“Take Five” by Paul Desmond (performed by Dave Brubeck Quartet)

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“Believe” by Elton John and Bernie Taupin (performed by Elton John)

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“Come On Baby Dance With Me” (performed by Shakti)

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
It's All About the Music	Grade 8	General Music	Period 4, Week 6 Lesson 1

**CONTENT STANDARD 8**

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

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Compare and contrast common terms used in and for the interpretations of music and other arts disciplines.	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.	Describes the roles of a listener, creator, and performer in the arts.	Identifies which art forms combine multiple artistic mediums (e.g., musical theater, opera).
	<b>GM88A2</b>	<b>GM78A2</b>	<b>MS8A2</b>

# **It's All about the Music**

## **Introduction**

The music industry involves many music professionals and not all of them are performers. In this lesson students learn about one successful record producer's background, challenges in the industry and his feelings about where a record producer's focus should be.

## **Summative Assessment**

Using the *Record Producer Wanted* worksheet, students write a job description for a record producer detailing necessary skills and past experiences (Type 2 Quick write, short answer response).

## **Pre-Assessment**

Students identify non-performing careers in music.

## **Procedures**

- The class reviews the chart of careers in music (Share the Music 8, page 291; Pre-Assessment).
- The class reads about Grammy® award-winning record producer David Kahne (Share the Music 8, page 285).
- The students review the questions on *David Kahne – It's all about the music* worksheet, listen to "Interview with David Kahne" (Share the Music 8; CD 7, track 18), and fill in the blanks on the worksheet. It may be necessary to listen to the interview a second time (Formative Assessment).
- Students write a detailed job description for a record producer using the *Record Producer Wanted* worksheet (writing process, Summative Assessment).

## **Materials and Equipment**

*David Kahne – It's all about the music* worksheet; *Record Producer Wanted* worksheet

## **Textbook**

Share the Music 8

## **Technology Resources**

Stereo with CD player, Share the Music 8 CD 7

## **Writing Connections**

Type 2 Quick write, short answer response

## **Interdisciplinary Connections**

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies A – Apply reading comprehension strategies to understand grade-appropriate text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.
- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English language.
- Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

## **Re-Teach**

Read about theater and film composer Alan Menken (Share the Music 8, page 289). Listen to the interview with Alan Menken (CD 7, tracks 26 and 27). Students take notes while listening. The teacher stops the interview as major points occur and leads the class in a discussion regarding the role of composer.

## **Enrichment/Extension**

Explore the non-performing realm of musical inventors. Share the Music 8, pages 178 and 179, opens the topic of the Electronic Revolution in the field of music which is explored more in depth with MIDI on page 292. On pages 175 through 177 students can learn about prepared pianos and on page 183 how Harry Partch invented original instruments. Page 182 offers suggestions for students to create their own compositions with their own original instruments.

# David Kahne – It's all about the music

*Fill in the blanks as you listen to the interview of this Grammy® award-winning record producer.*

- David Kahne is a record producer as well as a musician, arranger, and an \_\_\_\_\_.
- He has produced all kinds of music from punk and hard core to Tony Bennett or big band to \_\_\_\_\_ and \_\_\_\_\_.
- He spent every second he could up in the studio early in his career because he wanted to learn how to engineer so he could engineer for himself as a \_\_\_\_\_.
- The president of \_\_\_\_\_ gave David Kahne his big break after hearing a couple of songs he produced in San Francisco.
- In general the job of the producer is to \_\_\_\_\_.
- You have to make sure all the elements add up \_\_\_\_\_ to make a great sounding record. It goes from being a recording to being music.
- Financial management is critical for a record producer. When you make a \_\_\_\_\_ you have to stick to it.
- The Grammy® winning Tony Bennett recording was recorded in one night and took four days to make. There were a couple hundred people running around: stage hands, video people, and audio people. People have to feel \_\_\_\_\_ when they are performing. The producer has to be able to run a lot of things at once.

Student \_\_\_\_\_

Class \_\_\_\_\_

## David Kahne – It's all about the music, page 2

- The growth of \_\_\_\_\_ techniques has been the biggest change. A lot of work is done at home or in rehearsal rooms instead of waiting for a studio.
- Unfortunately, more people are concerned with the \_\_\_\_\_ and not with the content of what they are doing.
- David Kahne's favorite part of his job is when an artist actually makes some kind of a personal breakthrough and you can hear it in their \_\_\_\_\_ or in their \_\_\_\_\_.
- His least favorite part is when that's not respected by people that \_\_\_\_\_.
- His best advice to give someone who is going to work in a recording studio is what you need to know the most about is \_\_\_\_\_. You need to be able to listen to a piece of music and understand what it is.
- Music doesn't follow technical rules, it follows \_\_\_\_\_.

# Record Producer Wanted

*Fill in the blanks with the required skills and past experiences of a record producer. At the bottom of the page write a short paragraph describing the general expectations of a record producer.*

## Skills

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## Past Experiences

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## General Expectations

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Many People, Many Roles	Grade 8	General Music	Period 4, Week 6 Lesson 2

**CONTENT STANDARD 8**

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

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Compare and contrast common terms used in and for the interpretations of music and other arts disciplines.	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.	Describes the roles of a listener, creator, and performer in the arts.	Identifies which art forms combine multiple artistic mediums (e.g., musical theater, opera).
	<b>GM88A2</b>	<b>GM78A2</b>	<b>MS8A2</b>

# Many People, Many Roles

## Introduction

There are many careers in the arts that have similarities and others which have very different expectations. In this lesson students explore and explain the similarities and differences of several arts careers.

## Summative Assessment

Using the *Many People, Many Roles* worksheet, students complete a comparative analysis of the tasks of a dancer, actor, musician, painter, record producer, stage manager, gallery owner, choreographer, director, and composer (graphic organizer)

## Pre-Assessment

Students identify occupations of creators, performers, and others in the arts.

## Procedures

- The class reviews the *Many People, Many Roles* worksheet. Students fill in the boxes individually, in small groups, or as a class (Formative Assessment).
- Students complete the comparative analysis questions on the *Many People, Many Roles* worksheet (Summative Assessment).
- Students discuss their answers in small groups.

## Materials and Equipment

*Many People, Many Roles* worksheet

## Writing Connections

Graphic organizer, comparison and contrast

## Interdisciplinary Connections

- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.
- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English language.
- Writing Process A – Formulate writing ideas and identify a topic appropriate to the purpose and audience.

## **Re-Teach**

Students choose one music career and one non-music career on the *Many People, Many Roles* worksheet and complete a comparative analysis.

## **Enrichment/Extension**

Students research specific individuals with comparable jobs in different arts fields (e.g., a painter, a choreographer, and a composer) and present their findings to the class.

Name \_\_\_\_\_

Class \_\_\_\_\_

# Many People, Many Roles

	What do they do?	How much time is involved?	Who do they work with?
Dancer			
Actor			
Musician			
Painter			
Record Producer			
Stage Manager			
Gallery Owner			
Choreographer			
Director			
Composer			

Name \_\_\_\_\_

Class \_\_\_\_\_

## Many People, Many Roles, continued

Name 2 or more roles in the arts world you find are similar. Explain why you feel this way.

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Name two other roles in the arts world you think are similar and explain why you feel this way.

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How is the job a composer different from that of a painter?

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Describe how the expectations of a gallery owner are different from those of a choreographer.

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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Careers in Music	Grade 8	General Music	Period 4 , Weeks 7-10

**CONTENT STANDARD 8**

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

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Applies problem solving and creative thinking skills experienced in other disciplines to music.	Identifies problem solving and creative thinking skills used in music.	Applies problem solving and creative thinking skills utilized in music to other content areas and/or disciplines outside the arts (e.g., math, history, literature).
	<b>GM88B2</b>	<b>GM78B2</b>	<b>MS8B2</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 3</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Demonstrate ways that subject matter of other disciplines is interrelated with that of music.	Integrates music and other art forms into a music presentation.	Integrates music and other art forms into a music presentation.	N/A
	<b>GM88B3</b>	<b>GM78B3</b>	

**CONTENT STANDARD 9**

Understanding music in relation to history and culture

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>	<b><u>Next Level</u></b>
Identify current developments in music and alternative music careers.	Discusses how current developments in music reflect society in reference to one's self, one's community, and the world (e.g., how rap or other popular music reflects society).	Recognizes and describes how historical, political, and cultural events have influenced music.	Compares and contrasts several cultures' musical works based on the function music serves, role of the musicians, and conditions under which the music is performed.
	<b>GM89B2</b>	<b>GM79B1</b>	<b>MS9B1</b>

# Careers in Music

## Unit Introduction

In this unit students explore careers in the music industry today through the creation of a music group and production of a music video.

## Summative Assessment

- Students create a music group and produce a music video.
- Using the *What Do You Think?* worksheet, students assess how popular music reflects elements of society and themselves then write about their findings.

## Pre-Assessment

- Students discuss current performing groups, the subject matter of their work and the image they present (*What Do You Think?* worksheet, Type 1 Quick write).
- Students create a song/rap using original music, a beat track, or other accompaniment track.

## Procedures

- The class discusses current and popular music performing groups in regard to their work and the image they present (Pre-Assessment). The teacher challenges students to include a variety of genres, even if it isn't music they normally choose to listen to. Students jot down their brainstorming ideas on the *What Do You Think?* worksheet (short answer response, Formative Assessment).
- The class examines how some groups contribute in a positive way to American culture and some contribute in a negative way. The teacher challenges students to theorize why different performing groups make these choices in regards to their message and image. The students write about their findings using the *What Do You Think?* worksheet. Students appraise whether they believe performing groups affect their own personal choices and write a paragraph supporting their opinion (Summative Assessment).
- Introduce the *Careers in Music* project. Groups can be as few as three and as many as six. For this project groups that are too large result in bored students or students who are unproductive because they are unsure of their role in the group. Smaller groups allow for a greater feeling of investment, more cohesive productivity, and a higher level of involvement by all. In some cases two students could work together as a group.
- The teacher reviews with students the *Careers in Music - Overview* and *Careers in Music Rubric* so they will know the quantity of work expected for this project. The first day of the project the teacher completes group selection/assignment so students can begin to form a group name and identity.



- The teacher distributes the *Assignments and Deadlines* worksheets which break the project down into smaller tasks. The teacher can fill in the blanks with the appropriate dates (can be done prior to photocopying or have students write dates in to reinforce the concept of deadlines). Because the artistic method is more circular or cyclical than sequential, the teacher may adapt his/her expectations for these deadlines.
- The highest quality projects involve work time out of the school day. The teacher encourages resourcefulness and problem-solving every step of the way.
- Notes: This project offers an opportunity to involve parent/community volunteers or other school staff. This is especially helpful if class time is primarily used to work on the project. Several different groups working together in the same small space is challenging. If volunteers are not available, working in an alternative space like the gym, large classroom (such as a large study hall), outside, or the auditorium would be helpful to students in the creative process.
- Given the size of this project as written, it could be expanded over a longer period of time and integrated throughout the year as the teacher sees fit. The teacher should allow adequate time for students to reflect upon their work.
- As the final deadline draws near, students have their videos complete, reviewed, and all other steps finished and decide how to present their group's work. The teacher encourages a professional-looking product as would be expected in the music industry (within the constraints of available materials and budget). Students can use the *Presentation Checklist* to prepare for presenting their group's work.

## **Materials and Equipment**

*What Do You Think?* worksheet, *Careers in Music - Overview*, *Careers in Music Rubric*, *Assignments and Deadlines* (two pages), *Presentation Checklist*

## **Technology Resources**

At students discretion for their projects: stereo, CDs/tapes, computer, VHS/DVD video recorder, TV, VCR/DVD player, CD recorder, other audio recording device

## **Writing Connections**

Type 1 and 2 Quick writes, short answer response, writing process, graphic organizers

## **Interdisciplinary Connections**

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies A – Apply reading comprehension strategies to understand grade-appropriate text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).

- Writing Process A – Formulate writing ideas and identify a topic appropriate to the purpose and audience.
- Writing Process B – Determine the usefulness of organizers and apply appropriate pre-writing tasks.
- Writing Process C – Use revision strategies to improve the style, variety of sentence structure, clarity of the controlling idea, logic, effectiveness of word choice and transitions between paragraphs, passages, or ideas.
- Writing Process D – Edit to improve sentence fluency, grammar, and usage.
- Writing Process E – Apply tools to judge the quality of writing.
- Writing Process F – Prepare writing for publication that is legible, follows an appropriate format, and uses techniques such as electronic resources and graphics.
- Writing Conventions A – Use correct spelling.
- Writing Conventions B – Use conventions of punctuation and capitalization.
- Writing Conventions C – Demonstrate understanding of the grammatical conventions of the English language.
- Research B – Formulate open-ended research questions suitable for investigation and adjust questions as necessary while research is conducted.
- Research C – Organize information from various resources and select appropriate sources to support central ideas, concepts, and themes.
- Research D – Use style guides to produce oral and written reports that give proper credit for sources (e.g., words, ideas, images, and information) and include an acceptable format for sources acknowledgement.
- Research E – Communicate findings, reporting on the substance and processes orally, visually, and in writing or through multimedia.
- Communications: Oral and Visual D – Demonstrate an understanding of effective speaking strategies by selecting appropriate language and adjusting presentation techniques.
- Informational, Technical, and Persuasive Text E – Utilize multiple sources pertaining to a singular topic to critique the various ways authors develop their ideas (e.g., treatments, scope, and organization).
- Social Studies Skills and Methods A – Analyze different perspectives on a topic obtained from a variety of sources.
- Social Studies Skills and Methods D – Work effectively in a group.

## **Re-Teach**

- Students create a poster about their favorite musical group/performer including song lyrics, photos, and pictures of other people/places in society associated with the group/performer.
- The teacher selects portions of the project for students complete.
- Students create a music video by lip-synching to previously recorded music.

## **Enrichment/Extension**

- The teacher challenges students to explore how the arts reflect society. Students prepare and present a multimedia presentation, poster, or paper illustrating how they feel different art forms reflect society (e.g., theatre, dance, movies, TV, visual art, dance, fashion).
- The teacher invites persons in the music industry to talk with students about the music industry in terms of getting a recording contract, producing videos, touring, and/or other aspects of being a professional in today's music world.

Name \_\_\_\_\_

Class \_\_\_\_\_

## *What Do You Think?*

### BRAINSTORMING BOX

Jot down the groups we discuss, the subject matter of their work, and their image.

Some performers contribute in a positive way to American culture and some in a negative way. Why do you think different groups make these choices in regards to their message and image? (Responses must be a minimum of one paragraph.)

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Do you think the music performers you listen to affect your own personal choices? Write a minimum of one paragraph supporting your opinion.

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# ***CAREERS IN MUSIC – Overview***

## **OBJECTIVE**

- Students explore careers in the music industry today through the creation of a music group and the production of a video.

## **EXPECTATIONS**

- Students work effectively as a group to meet all assignment deadlines.
- Students turn in assignments which have been prepared in a professional manner (typed and/or full-color drawings, where appropriate, and turned in on time).

## **PROJECT OUTLINE – 150 Points for Entire Project**

1. Promotional Items – 50 points
2. Participation – 20 points
3. Compact Disc – 30 points
4. Music Video – 50 points

## **Group Members**

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## **Group Name**

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## **Other Basic Information about the Group**

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# CAREERS IN MUSIC RUBRIC

Student \_\_\_\_\_

*Eighth Grade Project - 150 Points*

## PROMOTIONAL ITEMS 50 Points Total

### Section 1 - 15 points

- group name, genre/style of music - *3 points*
- biographical information on group members - *12 points*

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points earned \_\_\_\_\_

### Section 2 - 10 points

- flyer advertising tour & CD
- tour schedule
- logo/design (concert t-shirt(s), other)

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points earned \_\_\_\_\_

### Section 3 - 25 points

- script for TV promotion - *10 points*
- script for radio promotion - *10 points*
- list of 5 stations to request air play - *5 points*

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points earned \_\_\_\_\_

## PARTICIPATION 20 Points Total

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points earned \_\_\_\_\_

## COMPACT DISC 30 Points Total

### Section 1 - 10 points

- CD cover design, including 10 song titles

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points earned \_\_\_\_\_

### Section 1 - 20 points

- lyrics for hit single to be videoed and three other songs for the CD

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points earned \_\_\_\_\_

## MUSIC VIDEO 50 Points Total

### Section 1 - 40 points

- video of hit single

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points earned \_\_\_\_\_

### Section 1 - 10 points

- reviews of video (one favorable, one unfavorable)

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points earned \_\_\_\_\_

# CAREERS IN MUSIC

## ASSIGNMENTS & DEADLINES

DATE \_\_\_\_\_

- Choose group name
- Choose style of music
- Begin writing biographical information on group members
- Begin logo design

DATE \_\_\_\_\_

- Continue with previous task list
- Begin lyrics for four songs which are to be written (including the song for the video)

DATE \_\_\_\_\_

- Continue writing song lyrics
- Begin CD cover design

DATE \_\_\_\_\_

- Continue working on CD cover design
- Create tour schedule
- Design flyer advertising tour and CD

DATE \_\_\_\_\_

- Design concert items such as t-shirts, hats, or other
- Finish concert items and begin video planning

DATE \_\_\_\_\_

- Continue video planning

# CAREERS IN MUSIC

## ASSIGNMENTS & DEADLINES, PAGE 2

DATE \_\_\_\_\_

- Continue video planning

DATE \_\_\_\_\_

- Tape video and edit

DATE \_\_\_\_\_

- Writes critiques of video (one positive, one negative)
- Write script for TV promotion
- Write script for radio promotion
- List of 5 stations to request air play

DATE \_\_\_\_\_

- Prepare classroom presentation

DATE \_\_\_\_\_

- Present videos to the class



# *Careers in Music*

## Presentation Checklist

Decide how you are going to present all this information to the class.  
(Who introduces the group, reads the bios, shows the logo and CD, reads the reviews, etc., and when in your presentation they will do that job.)

- 
- |   |       |
|---|-------|
| <input type="checkbox"/> Script for TV promotion, commercial (10 points)                          | TYPED |
| <input type="checkbox"/> Script for radio promotion/commercial (10 points)                        | TYPED |
| <input type="checkbox"/> List of 5 [real] radio stations to request to play your music (5 points) | TYPED |
- 

- |   |       |
|---|-------|
| <input type="checkbox"/> Music Video (40 points)                  |       |
| <input type="checkbox"/> 1 favorable review of video (5 points)   | TYPED |
| <input type="checkbox"/> 1 unfavorable review of video (5 points) | TYPED |
- Be sure, as always, to use appropriate language.*
- 

- |  |                |
|--|----------------|
| <input type="checkbox"/> CD cover design, including 10 song titles (10 points) | TYPED/IN COLOR |
| <input type="checkbox"/> Lyrics for 4 songs (20 points)                        | TYPED          |
- 

- |   |                |
|---|----------------|
| <input type="checkbox"/> Flyer/Poster Design for advertising tour and CD (3 points) | TYPED/IN COLOR |
| <input type="checkbox"/> Tour Schedule (3 points)                                   | TYPED          |
| <input type="checkbox"/> Logo for t-shirts, hoodies, hats, etc. (4 points)          | IN COLOR       |
| <input type="checkbox"/> Bios on each group member (12 points)                      | TYPED          |

# **Columbus Public Schools**

## **General Music Grade 8 Content Standards, Benchmarks and Grade Level Indicators (GLIs)**

### **Content Standard 1:**      Singing, alone and with others, a varied repertoire of music

Benchmark A:      Sing an entire piece of music independently and in a group with musical accuracy.

GLI 1:      Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation. GM81A1

GLI 2:      Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy. GM81A2

GLI 3:      Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed. GM81A3

GLI 4:      Responds appropriately to the cues of a conductor or section leader. GM81A4

### **Content Standard 2:**      Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A:      Perform a piece of music independently with technical accuracy and expression.

GLI 1:      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

GLI 2:      Exhibits correct posture, playing position, breath, and bow/stick control. GM82A2

GLI 3:      Performs a rhythmic ostinato using a rhythm instrument, e.g. hand drums. GM82A3

Benchmark B:      Perform a part in an ensemble with technical accuracy and expression.

GLI 1:      Exhibits understanding of rhythmic unity and phrasing in an ensemble. GM82B1

GLI 2:      Performs music in 2-3 parts within an ensemble. GM82B2

GLI 3:      Responds appropriately to the cues of a conductor or section leader. GM82B3

Benchmark C:	Performs a varied repertoire on an instrument.
GLI 1:	Exhibits ability to perform in a variety of musical genres. GM82C1
<b>Content Standard 3:</b>	<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 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.
GLI 1:	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
Benchmark C:	Create an accompaniment for a given selection of music.
GLI 1:	Improvise an accompaniment for a given 8-measure phrase using its harmonic progression as a reference point. GM83C1
Benchmark D:	Improvise by altering the stylistic elements of a given selection of music.
GLI 1:	Sings or plays a given 8-measure phrase and alters it by interpreting it in two contrasting styles (e.g., march, blues). GM83D1
<b>Content Standard 4:</b>	<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, 4/4, and 6/8. GM84A1
GLI 2:	Performs student-composed rhythm patterns alone and/or in groups. GM84A2
Benchmark B:	Create, notate, and perform a 12-16-measure melody with standard notation in treble and/or bass clef.
GLI 1:	Creates and notates melodic compositions using w2/4, 3/4, 4/4, and 6/8 time signatures. GM84B1
GLI 2:	Performs student-composed melodic compositions alone and/or with others. GM84B2
Benchmark C:	Arrange a melody.

GLI 1:	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.
GLI 1:	Integrates technology while creating, arranging, and notating music. GM84D1
<b>Content Standard 5:</b>	<u>Reading and notating music</u>
Benchmark A:	Identify and utilize the following: clef, key signature, time signature, tempo, dynamic markings, and note values.
GLI 1:	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. GM85A1
GLI 2:	Identifies aurally and visually the following intervals: m2nd (half step), M2nd (whole step), m3rd, M3rd, P4th, P5th, and octave. GM85A2
GLI 3:	Identifies aurally major and natural minor scales. GM85A3
GLI 4:	Reads and notates melodies in treble and bass clef. GM85A4
GLI 5:	Recognizes and identifies accidentals and their application. GM85A5
GLI 6:	Identifies and/or notates the following major key signatures and scales: C, F, B-flat, E-flat, G, D, and A. GM85A6
<b>Content Standard 6:</b>	<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:	Describes and evaluates a piece of music based on elements of music and music vocabulary. GM86A1
GLI 2:	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. GM86A2
Benchmark B:	Analyze the structure of larger music works and the sections comprised within.
GLI 1:	Identifies aurally distinct sections in a larger musical work. GM86B1
GLI 2:	Analyzes and explains the musical elements of larger musical works (e.g., symphony, mass, concerto). GM86B2

**Content Standard 7:** Evaluating music and music performance

- Benchmark A: Discuss and describe personal preferences for music choice and evaluate the quality and effectiveness of a music performance.
- GLI 1: Describes quality and effectiveness of music performance and composition based on musical elements. GM87A1
- GLI 2: Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation). GM87A2
- Benchmark B: Reflect on and 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. GM87B1
- GLI 2: Experiences and evaluates a variety of live musical performances and activities. GM87B2
- Benchmark C: Identify various ways music affects one's life.
- GLI 1: Identifies and explains roles of music in his/her daily experiences. GM87C1
- GLI 2: Describes characteristics that make one's music of choice applicable to daily experiences. GM87C2
- Benchmark D: Reflect why others may have different music preferences.
- GLI 1: Discusses how music preferences reflect people's values. GM87D1

**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 interpretations of music and other arts disciplines.
- GLI 1: Compares and contrasts the common terms and definitions of two or more art forms. GM88A1
- GLI 2: 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.

- GLI 1: Uses technology in creating, performing, and/or researching music. GM88B1
- GLI 2: Applies problem solving and creative thinking skills experienced in other disciplines to music. GM88B2
- GLI 3: Integrates music and other art forms into a music presentation. GM88B3

**Content Standard 9:** Understanding music in relation to history and culture

Benchmark A: Compare and contrast varied music styles from the United States, world music, and historical periods.

- GLI 1: Compares and contrasts musical examples from different historical time periods and diverse cultures. GM89A1
- GLI 2: Examines and describes musical elements (e.g., form, melody, harmony, timbre, texture) in American music of the 20<sup>th</sup> century. GM89A2
- GLI 3: Describes how events during various historical periods have influenced the development of music and vice versa. GM89A3

Benchmark B: Identify current developments in music and alternative music careers.

- GLI 1: Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist). GM89B1
- GLI 2: Discusses how current developments in music reflect society in reference to one's self, one's community, and the world (e.g., how rap or other popular music reflects society). GM89B2

# Ohio Graduation Test Integration Key

## English Language Arts

### General Music Grade 8

Standard	Benchmark
Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	A – Apply reading comprehension strategies to understand grade-appropriate text.
	B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).
	C – Use appropriate self-monitoring strategies for comprehension.
Informational, Technical and Persuasive Text	E – Utilize multiple sources pertaining to a singular topic to critique the various ways authors develop their ideas (e.g., treatments, scope, and organization).
Literary Text	B – Explain and analyze how the context of setting and the author's choice of point of view impact a literary text.
	C – Identify the structural elements of the plot and explain how an author develops conflicts and plot to pace the events in literary text.
	D – Identify similar recurring themes across different works.
	E – Analyze the use of a genre to express a theme or topic.
	F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.
	G – Explain techniques used by authors to develop style.
Writing Convention	A – Use correct spelling.
	B – Use conventions of punctuation and capitalization.
	C – Demonstrate understanding of the grammatical conventions of the English language.
Writing Process	A – Formulate writing ideas and identify a topic appropriate to the purpose and audience.
	B – Determine the usefulness of organizers and apply appropriate pre-writing tasks.
	C – Use revision strategies to improve the style, variety of sentence structure, clarity of the controlling idea, logic, effectiveness of word choice and transitions between paragraphs, passages, or ideas.
	D – Edit to improve sentence fluency, grammar, and usage.
	E – Apply tools to judge the quality of writing.
	F – Prepare writing for publication that is legible, follows an appropriate format, and uses techniques such as electronic resources and graphics.

Research	B – Formulate open-ended research questions suitable for investigation and adjust questions as necessary while research is conducted.
	C – Organize information from various resources and select appropriate sources to support central ideas, concepts, and themes.
	D – Use style guides to produce oral and written reports that give proper credit for sources (e.g., words, ideas, images, and information) and include an acceptable format for sources acknowledgement.
	E – Communicate findings, reporting on the substance and processes orally, visually, and in writing or through multimedia.
Communications: Oral and Visual	A – Use a variety of strategies to enhance listening comprehension.
	C – Analyze the techniques used by speakers and media to influence an audience, and evaluate the effect this has on the credibility of a speaker or media message.
	D – Demonstrate an understanding of effective speaking strategies by selecting appropriate language and adjusting presentation techniques.
	G – Give presentations using a variety of delivery methods, visual displays, and technology.



# Ohio Graduation Test Integration Key

## Social Studies

### General Music Grade 8

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.
	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.
Citizenship Rights and Responsibilities	A – Show the relationship between civic participation and attainment of civic and public goals.
	B – Identify historical origins that influenced the rights U.S. citizens have today.
Social Studies Skills and Methods	A – Analyze different perspectives on a topic obtained from a variety of sources.
	B – Organize historical information in text or graphic format and analyze the information in order to draw conclusions.
	D – Work effectively in a group.