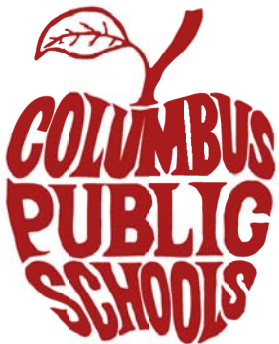


MUSIC SURVEY

Grades 9-12

CURRICULUM GUIDE

**Aligned with the Ohio
Academic Content Standards**



**Division of
Academic Achievement
Support Services**

Autumn 2005 Printing

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.

High School Music Survey Scope and Sequence - Period 1

Week	Scope and Sequence	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	I. Introduction To Music Survey A. Valuing Music In Our Culture and In Others 1. Demonstrating understanding of why people value music 2. Demonstrating respect for diverse opinions regarding music preferences B. Music In Our Lives 1. Compares and contrasts several cultures' works with familiar styles 2. Compares and contrasts function, roles, and conditions in making music 3. How Do We Make Music? (e.g., procedures)	MS9A1 MS7A3	History – A People in Societies – C	Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies – A, B, C Communications: Oral and Visual – A
2	I. Previous Musical Knowledge A. Review 1. Review concept and application of aesthetics 2. Review reading rhythm 3. Review music theory	MS9A1 MS7A3 MS5A1		
3	I. Music History, Culture, and Notation A. History and Culture 1. Discovering new music cultures 2. Connecting diverse musical devices to American genres (e.g., jazz and classical) B. Creating and Notating Music 1. Create, notate and perform rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve	MS5A1 MS4A1 MS9A1 MS4A2	History – A, F	Literary Text – G Writing Process – A, B, C, D Communications: Oral and Visual – A, G Research - C
4	I. Performing, Alone and With Others A. Performing 1. Review of posture, breath control and phonation 2. Singing alone 3. Singing music in 2-4 parts (rounds/part-songs) 4. Performs a major and a minor scale on an instrument (e.g., piano, recorder, guitar, etc...)	MS4A2 MS4A1 MS5A4 MS1A1-4 MS1B1 MS2C1		Communications: Oral and Visual – A, D, G Research - C

High School Music Survey Scope and Sequence - Period 1

5	<p>I. Listening, Performing and Evaluating</p> <p>A. Listening</p> <ol style="list-style-type: none"> 1. Compare and describe use of tension and release in several music selections <p>B. Performance</p> <ol style="list-style-type: none"> 1. Perform 2-3 rhythms with body percussion or on a percussion instrument utilizing tension and release <p>C. Evaluation</p> <ol style="list-style-type: none"> 1. Experience and evaluate a variety of music performances and activities 2. Define and support aesthetic values as they apply to music experiences 	<p>MS6A1</p> <p>MS7A1</p> <p>MS2C1</p> <p>MS5A1</p>	People in Societies – C	<p>Communications: Oral and Visual – A, B, C, D, G</p> <p>Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies – A</p> <p>Research - C</p>
6	<p>I. Listening, Performing and Evaluating</p> <p>A. Listening</p> <ol style="list-style-type: none"> 1. Listening to a variety of vocal music performances focusing on elements of musical expression <p>B. Singing Independently and With Others Utilizing Musical Expression</p> <p>C. Evaluation</p> <ol style="list-style-type: none"> 1. Experience and evaluate a variety of music performances and activities 2. Define and support aesthetic values as they apply to music experiences 	<p>MS7B1</p> <p>MS1A1-4</p> <p>MS9A1</p> <p>MS7B2</p> <p>MS2C1</p>		<p>Literary Text Stand. - F</p> <p>Communications: Oral and Visual Stand. – A, B, C, D, G</p> <p>Writing Process Stand. – A, B, C, E</p>
7	<p>I. Listening, Performing and Evaluating</p> <p>A. Listening</p> <ol style="list-style-type: none"> 1. Listening to a variety of percussion performances focusing on instrumentation and rhythm patterns <p>B. Composing</p> <ol style="list-style-type: none"> 1. Compose and perform 12- measure rhythm patterns 2. Practice audience etiquette during performances <p>C. Evaluation</p> <ol style="list-style-type: none"> 1. Experience and evaluate a variety of music performances and activities 2. Define and support aesthetic values as they apply to music experiences 	<p>MS2A1-2</p> <p>MS6A1</p> <p>MS7B1</p> <p>MS5A1</p> <p>MS2A3</p>	People in Societies – A	<p>Writing Process – A, B, C, E</p> <p>Literary Text – F</p> <p>Research – C</p> <p>Communications: Oral and Visual Stand. – A, B, C, D, G</p>

High School Music Survey Scope and Sequence - Period 1

8	I. Reading and Notating Music A. Reading 1. Read an excerpt of a percussion score B. Notating 1. Rhythmic dictation of a 4- measure excerpt C. Review Reading Note Names in Treble and Bass Clef D. Review Theoretical Concepts From Weeks 1-8	MS7B1 MS5A1 MS5A3 MS2C1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B Research - C
9	I. Review and Assessment A. Review Theoretical Concepts From Weeks 1-8 B. Assessment 1. Written, aural and performance	MS1-MS9	History – A, F People in Societies – A, C	Acquisition of Vocabulary – A, B, C Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A Literary Text – G Writing Process – A, B, C, D Communications: Oral and Visual – A, D Research - C



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Valuing Music	Grades 9-12	Music Survey	Period 1, Week 1 Lessons 1-2

<u>CONTENT STANDARD 7</u>		
Listening to, analyzing and describing music		
<u>Benchmark A</u> Support aesthetic and personal preferences about quality and effectiveness of musical works.	<u>Grade Level Indicator 3</u> Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. MS7A3	<u>Previous Level</u> Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation). GM87A2
<u>Benchmark A</u> Compare and contrast varied music styles from the United States, world music, and historical periods.	<u>Grade Level Indicator 1</u> Analyzes and discusses music literature of various composers, cultures, and/or performing ensembles. MS9A1	<u>Previous Level</u> Compares and contrasts musical examples from different historical time periods and diverse cultures. GM89A1

Valuing Music

Unit Introduction

In this unit students identify a diverse range of musical styles, internal and external elements of music style, and how music may influence people of other cultures and the role it plays in their daily lives.

Lesson 1

Summative Assessment

Teacher or students choose from the following:

- Students describe internal and external elements that characterize various styles of music.
- Students explain the role that music plays in their life and how it helps define who they are. Students also explain how music influences people of other cultures and how it affects their daily life.
- Students create PowerPoint presentations that highlight diverse musical styles and the characteristics associated with them, and include representative music examples.
- Students complete with 85% accuracy the Unit 1 Test (Music! Teacher's Resource Binder, Test Assessment Masters, pages 299-301).

Pre-Assessment

Students complete *Musical Style Check* worksheet matching listed music styles to recorded listening examples (Music! Teacher's Resource Binder, Unit One, page 4; CD 1, tracks 11-30).

Procedures

- Students listen to ten brief musical selections and record their reaction to each example by indicating in minutes and seconds how long they would listen if they were scanning the radio (Music! Teacher's Resource Binder, Unit 1, page 3; CD 1, tracks 1-10).
- Students read Music!, pages 6-8. Teacher reviews the pre-assessment, *Musical Style Check*, and discuss characteristics of each style presented.
- Teacher provides listening examples of jazz (Louis Armstrong, "Hotter Than That," CD 14, track 21) and classical music ("Concerto No. 21 in C Major," 2nd Movement; CD 1, track 15).
- Students listen to "Allegro" from "Concerto in D Major" for Trumpet, "You'd Be So Nice To Come Home To" and complete the activity *Compare Musical Styles* (CD 1, tracks 31-32). Students identify musical similarities and differences (Formative Assessment).

- Class reads together “What We Like and Why We Like It” (Music!, pages 13-14). Teacher and students discuss the internal and external characteristics of music.
- Students complete “Building Music Vocabulary” (Music!, page 15).
- Class reads and discusses “Music Expresses Our Humanity” (Music!, pages 587-590).
- Students complete the *Develop Perceptive Listening* activity identifying and distinguishing musical characteristics (Music!, page 13; Music! Teacher’s Resource Binder, Unit 1, page 6; Formative Assessment).
- Students choose one of their favorite music selections and analyze the different internal and external elements (Music! Teacher’s Resource Binder, Unit 1, page 8; Formative Assessment).

Writing Connections

Similarities and differences

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)
- Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.
- People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.

Materials and Equipment

Music! Teacher’s Resource Binder, CD player

Textbook

Music! Its Role and Importance in Our Lives

Technology Resources

PC with PowerPoint program, PC program that supports MIDI

Re-Teach

- Teacher reviews characteristics of various music styles and provides listening examples.
- Students use the *Perceptive Listening Grid* to analyze internal and external musical elements in various pieces of music (Music! Teacher's Resource Binder, Unit 1, page 8).

Enrichment/Extension

- Students record their three-day pattern of music listening using the *Musical Contact Worksheet* (Music! Teacher's Resource Binder, Unit 1, page 7).
- Working in small groups students list as many musical styles as possible and match the styles to pieces of music.
- Complete *Making the Connection-Art* (Music!, page 15).
- Students read "Profile/Ella Fitzgerald" (Music! Teacher's Resource Binder, Unit 1, page 5).
- Find out more about the social conditions of African-Americans in the 1800s and early 1900s. Discuss the influence the conditions had on the development of musical styles during that time (Music!, page 15).
- Use a MIDI program to compose a song combining musical ideas from different musical styles.

Lesson 2

Summative Assessment

Teacher or students choose from the following:

- Students compare and contrast familiar music styles with two pieces of music from unfamiliar cultures and present their findings in a report, a poster or a PowerPoint project.
- Students create a graphic organizer identifying the function and role of music in two different cultures.
- Students present and discuss with the class a piece of music that was influenced by some event or social condition in history.

Pre-Assessment

Students listen to musical examples from various places around the world and complete the *Origins Worksheet* (Music! Teacher's Resource Binder, page 11).

Procedures

- Students listen to various recorded music examples of other cultures and respond to the questions in *Discover Music from Other Countries* (Music!, page 18; CD 1, track 33-42; Type 2 Quick write).
- Students read Music!, pages 20-27, and complete the *Activity: Recognize Mariachi Characteristics* (page 27, Type 2).
- Students read about the music of China (Music!, pages 27-28). Teacher leads discussion about “The Story of White Snake” from the Peking Opera. Students complete the *Activity: Experience Peking Opera* (page 28, Type 2 ??).
- Teacher reviews internal and external aspects of music. Students read Music!, pages 156-158 and complete the *Activity: Feel the Emotion* (page 158).
- Students read “Communicating Emotion” (Music!, pages 159-160). After listening to “Dark Was the Night, Cold was the Ground” (CD 6, track 2), they complete the activity *Recognize Emotional Qualities* (page 160).
- Students read “The Internal Aspects” and complete the activity *Compare Treatments of a Theme* (Music!, pages 160-161).

Writing Connections

Type 2 Quick write, graphic organizer

Interdisciplinary Connections

- People in Societies C – Analyze the ways that conflicts between people of different cultures result in exchanges of cultural practices.
- 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).
- Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

Materials and Equipment

Music! Teacher’s Resource Binder, Unit 1; CD player

Textbook

Music! Its Role and Importance in Our Lives

Technology Resources

PC with PowerPoint program, PC program that supports MIDI

Re-Teach

- Using “Match Music With Environment” (Music!, page 32), teacher reviews the connection between environment, social climate and music expression.
- Students complete the *Building Music Vocabulary* and *Reviewing Music Facts* (Music!, page 31).

Enrichment/Extension

- Students read “Romanticism” and complete *Activity: Describe the Character* (Music!, pages 161-162).
- Students complete *Thinking It Through* (Music!, page 31).
- Students complete the *Chapter 2 Project* associating music with culture (Music!, page 33).
- Students complete the MIDI “Technology Option” (Music!, page 23) using rhythmic and compositional ideas of Cameroon and West Africa to compose a piece.



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Performing Alone and With Others	Grades 9-12	Music Survey	Period 1, Week 4 Lesson 1

CONTENT STANDARD 4

Listening to, analyzing and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Create, notate, and perform rhythm patterns in varied time signatures.	Demonstrates knowledge of various tempi while performing rhythmic patterns alone and/or in groups.	Performs student-composed rhythm patterns alone and/or in groups.
	MS4A2	GM84A2

CONTENT STANDARD 1

Listening to, analyzing and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Sing alone and or in groups a varied repertoire of music.	Sings music written in 2-4 parts with or without accompaniment.	Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy.
	MS1A1	GM81A2

Performing Alone and With Others

Introduction

In this lesson students construct and notate major and minor scales, identify the degrees of the scales, perform at least two scales on an instrument of their choice and sing 2-4-part rounds and part-songs.

Summative Assessment

Teacher or students choose from the following:

- Students perform a major and minor scale on a keyboard or instrument of their choice. Students perform the scales using different tempi and rhythmic patterns (*10 Major and Minor Scales and Rhythmic Patterns* worksheet, *Major and Minor Scale Performance Rubric*).
- Students notate and explain the construction of a major and minor scale (Type 2 Quick write).
- Students create a graphic organizer labeling the degrees of the scale.
- Students complete with 85% accuracy *Reviewing Music Facts* (Music! Teacher Resource Binder, Unit 2 Assessment Master, pages 304-305).
- Students sing alone and in groups, 2-4-part rounds and part-songs; e.g., scales, Patterns of Sound (by Joyce Eilers and Emily Crocker).

Pre-Assessment

- Students complete *Tempo Marking Pre-Assessment* worksheet.
- Students perform on an instrument a major and minor scale in two different tempi and rhythmic patterns.

Procedures

- Students review “Scales and Tonal Centers” (Music!, page 606).
- Teacher leads discussion of the degrees of the scale with the class. Students complete *Scale Degrees* worksheet (Formative Assessment).
- Teacher introduces the major and minor scale using *Constructing Major and Minor Scales* worksheet. Students read “The Major Scale” (Music!, page 196).
- Students complete the *Scale Construction* worksheet (Formative Assessment).
- Class reads “Rhythm” (Music!, page 43-45) and completes the *Activity: Determine the Tempo* (Type 2 Quick write; Formative Assessment).

- Students respond to the following writing prompt: “Why is it helpful that most classical music terms are written in Italian?” (Type 2 Quick write).
- Students sing major and minor scales alone and in groups. Students practice singing major scales as a large group in 2-4-part rounds.

Writing Connections

Type 2 Quick write, graphic organizer

Materials and Equipment

Tempo Marking Pre-Assessment, Scale Degrees Worksheet, Constructing Major and Minor Scales, Scale Construction Worksheet, 10 Major and Minor Scales and Rhythm Patterns Worksheet, Major and Minor Scale Performance Rubric

Textbook

Music! Its Role and Importance in Our Lives

Re-Teach

- Teacher reviews scales degrees and construction of major and minor scales.
- Class completes *Scale Degrees* (Music! Teacher Resource Binder, page 239).
- Students write major and minor scales on music staff paper and practice performing the scales on a keyboard or instrument of their choice.
- Use this quiz to help students review major and minor scales: *Music Tech Teacher Major Scales Quiz* by Ms. Garrett. <http://www.musicteacher.com/quiz_scalesquiz001>

Enrichment/Extension

- Students complete the activity “Discover” (Music!, page 198).
- Practice and learn more about major and minor scales at:
<http://www.musictheory.net/lessons>
<http://www.davemyers.com/amcc>
<http://theorymozitron.com/musictheory/majorscales>
<http://cnx.rice.edu/content/m10851/latest>

Tempo Marking Pre-Assessment

Name_____

Period_____

Date_____

Directions: Draw a line from term that best matches the description.

Largo

Fast

Presto

Slow

Adagio

Moderate

Allegro

Very fast

Andante

Lively

Vivace

Very slow

Moderato

Moderately walking

Scale Degrees Worksheet

Name _____

Period _____

Date _____

Using the following list, label each degree of the scale below.

subdominant

mediant

supertonic

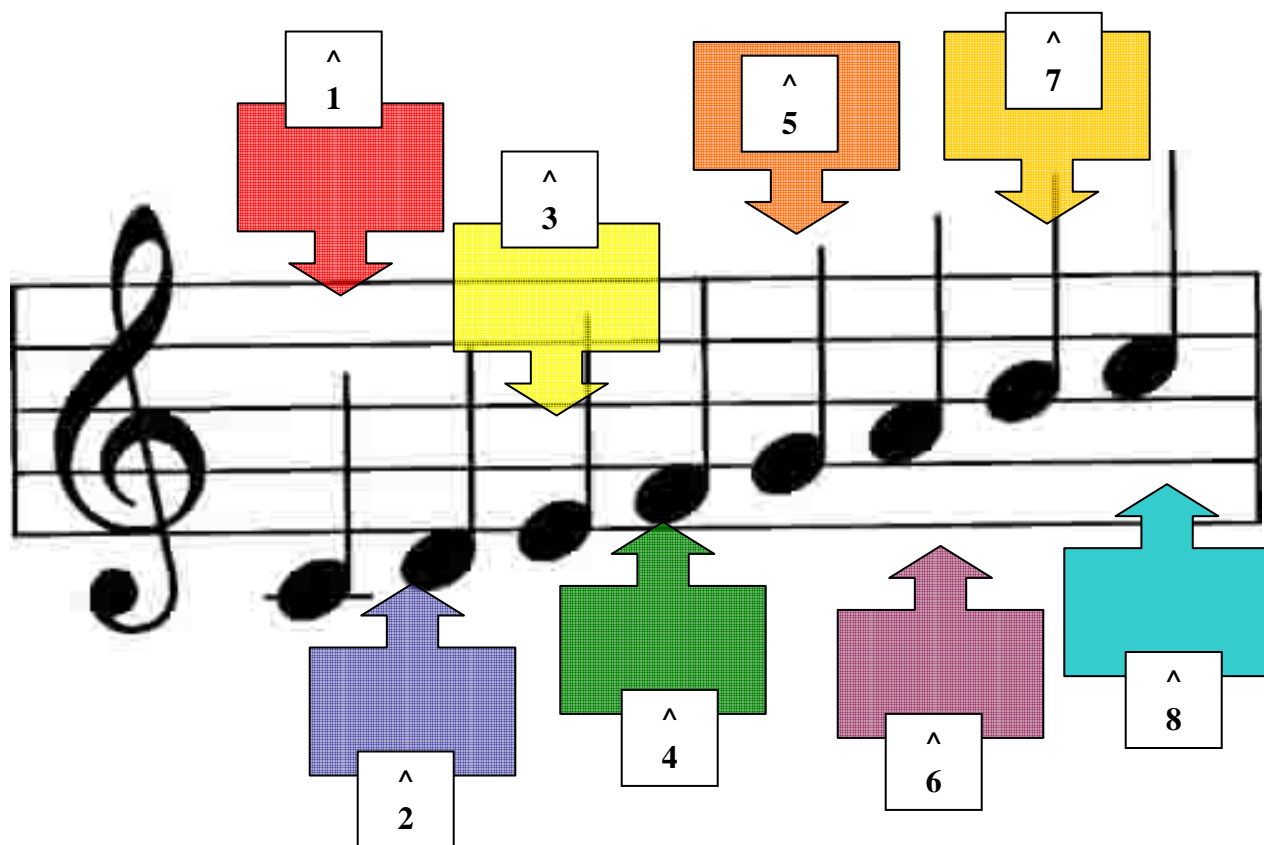
dominant

leading tone

tonic

submediant

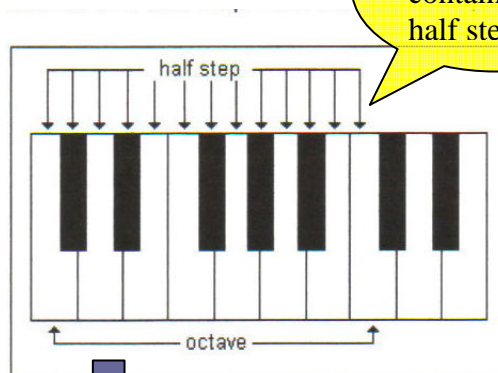
tonic



Constructing Major and Minor Scales

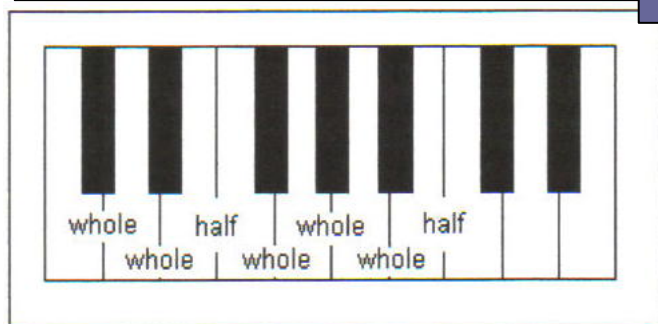
(Information Sheet)

Major and minor scales are made up of a pattern of whole steps and half steps



A whole step contains two half steps

The notes in a major scale follow the pattern of *whole step, whole step, half step, whole step, whole step, whole step, half step.*

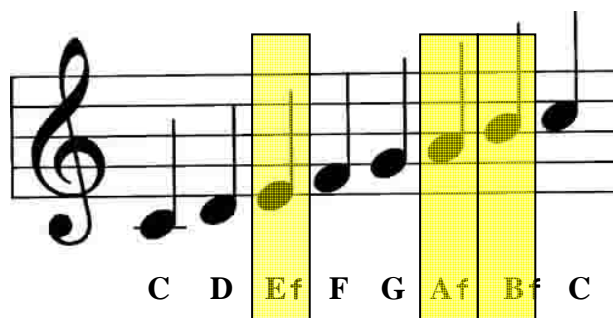


C D E F G A B C
(C Major Scale)

Note pitches can be modified by using accidentals:

s	Sharp	Raises note 1/2 step
f	Flat	Lowers note 1/2 step
x	Double sharp	Raises note 1 whole step
ff	Double flat	Lowers note 1 whole step
n	Natural	Cancels previous accidental

In the natural minor scale the 3rd, 6th, and 7th degrees of the scale are lowered.



Scale Construction Worksheet

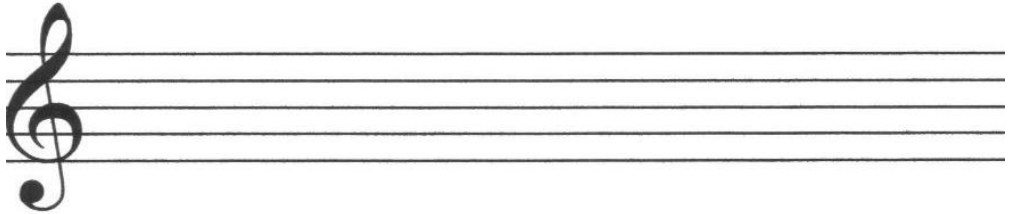
Name _____

Period _____

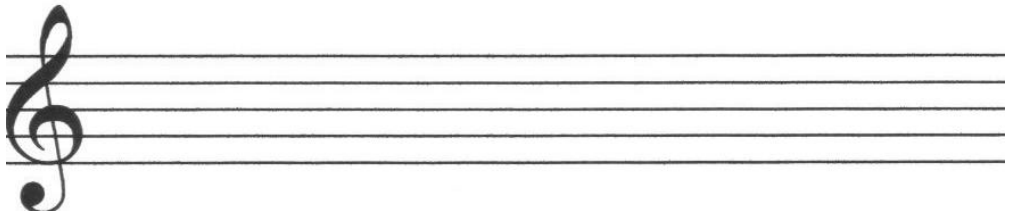
Date _____

Write a major and minor scale for each note below.

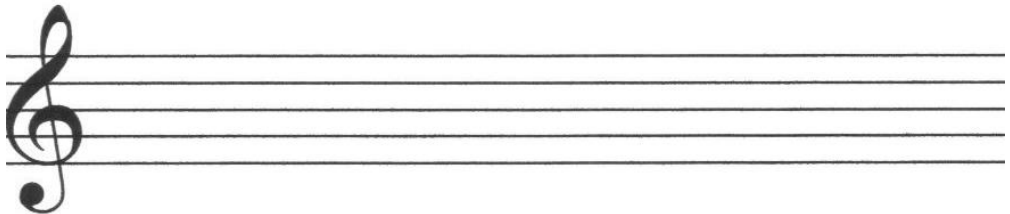
C Major



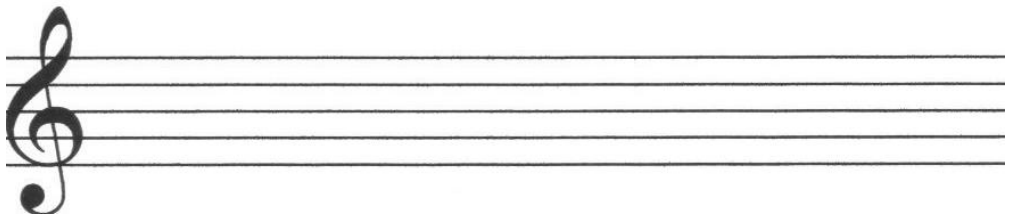
c minor



D Major



d minor



Fill in the blanks.

1. A major scale is constructed with the following pattern: _____ step, _____ step, _____ step, _____ step, _____ step, _____ step, _____ step.
2. A natural minor scale is constructed by _____ the _____, _____, and _____ degrees of the scale.

10 Major and Minor Scales

Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Subtonic	Tonic
C(M)	D	E	F	G	A	B	C
a(m)	B	C	D	e	F	G	a
F(M)	G	A	B _b	C	D	E	F
d(m)	E	F	G	A	B _b	C	d
G(M)	A	B	C	D	E	F#	G
e(m)	f#	G	A	b	C	D	e
D(M)	E	F#	G	A	B	C#	D
b(m)	c#	D	E	f#	G	A	b
A(M)	B	C#	D	E	F#	G#	A
B(M)	C#	D#	E	F#	G#	A#	B

Rhythm Patterns

Example (C Major)	$\begin{array}{cccccccc} 4 & & & & & & & \\ & e & e & & q & & & q \\ 4 & & & c & & & & \\ e & & & & c & & d & d \end{array}$	$\begin{array}{cccccccc} & e & & e & & & e & e & q \\ & & q & & & & & & \\ f & g & a & b & c & c & & & \end{array}$
Rhythm 1	$\begin{array}{cccccccc} 4 & & & & & & & \\ 4 & & & & & & & \\ e & x & x & & e & z & & e & x & x \\ & & & e & z & & & & & \end{array}$	$\begin{array}{cccccccc} e & x & x & & e & e & & q \end{array}$
Rhythm 2	$\begin{array}{cccccccc} 4 & & & & & & & \\ 4 & & & & & & & \\ q & & & e & e & & q & \\ q & & & & & & & \end{array}$	$\begin{array}{cccccccc} & q & & & & & e & e \\ h & & & & & & & \end{array}$
Rhythm 3	$\begin{array}{cccccccc} 2 & & & & & & & \\ 4 & x & x & x & x & & e & x & x \end{array}$	$\begin{array}{cccccccc} x & x & x & x & & & q \end{array}$
Rhythm 4	$\begin{array}{cccccccc} 4 & & & & & & & \\ 4 & e & e & & e & e & & q & & q \end{array}$	$\begin{array}{cccccccc} & q & & & & & e & e \\ q & & & q & & & & \end{array}$

Name _____ Period _____ Date _____

Student performs a major and minor scale (C/a, D/b, F/d, G/e, A, B) on a keyboard or instrument of their choice. Student performs the scales using different tempi and rhythmic patterns.

Major Scale Performance Rubric

12 points possible	4	3	2	1	Points
Scale Name ____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
Tempo _____ Tempo	Student accurately performs scale in chosen tempo.	Student performs most of the scale in chosen tempo.	Student intermittently performs scale in chosen tempo.	Student does not demonstrate understanding of a chosen tempo.	
Rhythm Pattern #____	Student accurately performs the entire rhythm pattern.	Student accurately performs 1 measure of the rhythm pattern.	Student accurately performs ½ a measure of the rhythm pattern.	Student does not accurately perform any portion of the rhythm pattern.	
				Total:	

Minor Scale Performance Rubric

12 points possible	4	3	2	1	Points
Scale Name ____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
Tempo _____ Tempo	Student accurately performs scale in chosen tempo.	Student performs most of the scale in chosen tempo.	Student intermittently performs scale in chosen tempo.	Student does not demonstrate understanding of a chosen tempo.	
Rhythm Pattern #____	Student accurately performs the entire rhythm pattern.	Student accurately performs 1 measure of the rhythm pattern.	Student accurately performs ½ a measure of the rhythm pattern.	Student does not accurately perform any portion of the rhythm pattern.	
				Total:	

Total Combined Points _____



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Composing and Performing with Percussion	Grades 9-12	Music Survey	Period 1, Week 7 Lessons 1-3

CONTENT STANDARD 2

Performing on instruments, alone and with others, a varied repertoire of music representing diverse cultures and styles with accurate pitch and rhythm

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Perform a piece of music independently with technical accuracy and expression.	Exhibits correct posture, playing position, breath, and bow/stick control. MS2A2	Exhibits correct posture, playing position, breath, and bow/stick control. GM82A2
<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>
Perform a piece of music independently with technical accuracy and expression.	Performs a rhythm on a drum set exhibiting independence of limbs (e.g., using snare, bass, and cymbal). MS2A3	Performs a rhythm on a drum set exhibiting independence of limbs (e.g., using snare, bass, and cymbal). GM82A3

CONTENT STANDARD 4

Composing and arranging within specified guidelines

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Create, notate, and perform rhythm patterns in varied time signatures.	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve. MS4A1	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8. GM84A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Create, notate, and perform rhythm patterns in varied time signatures.	Demonstrates knowledge of various tempi while performing rhythmic patterns alone and/or in groups. MS4A2	Performs student-composed rhythm patterns alone and/or in groups. GM84A2

CONTENT STANDARD 5

Reading and notating music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Read, perform, or notate music while demonstrating an understanding of the language of music.	Reads, notates, and performs rhythmic (included dotted and syncopated) and melodic patterns in simple and compound time signatures. MS5A1	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

Composing and Performing with Percussion

Unit Introduction

By the conclusion of this unit students review rhythmic values and patterns—written and performed—and play those patterns in several time signatures and/or tempi, demonstrating proper playing positions, technique, and expression. Students identify and describe various percussion instruments and sound sources. Students also compose and perform an 8-measure, 2-part rhythm which incorporates several percussion instruments. Some students perform part of this assignment on the drum set showing coordination and using independence of limbs.

Summative Assessment

- In groups students create and notate a rhythmic composition using one of the following time signatures: 2/4, 3/4, 4/4, 6/8, 3/8, or alla breve. Based on the instructor or conductor's prompting, students also demonstrate knowledge of various tempi while performing their rhythmic composition (*Percussion Composition and Performance Rubric*).
- While practicing, playing, and composing, the students exhibit correct posture, playing position, and stick control.
- During the unit students perform a rhythm on a drum set exhibiting independence of limbs (e.g., using snare, bass, and cymbal). Students can choose to incorporate the drum set into one of the parts of their composition.

Pre-Assessment

- Students complete *Tempo/Timbre Pre-Assessment*.
- Students complete *Rhythm and Meter Quiz* (Music! Teacher's Resource Binder, Theory Master R-7).
- Lead students in a performance assessment of *Activity: All Types of Meters* (Music! Teacher's Resource Binder, Theory Master M-4).

Procedures

Lesson 1

- The class reviews pre-assessment answers in order to reinforce correct definitions or values. The teacher leads the students in additional reading practice of the different rhythms found in the *Rhythm Activity: All Types of Meters* assessment (Music! Teacher's Resource Binder, Theory Master M-4).
- Students perform the listening/playing exercise *Activity: Match the Rhythms* (Music!, page 77; CD 2, track 31; Formative Assessment).

- The teacher reviews **syncopation** with the students and perform basic off-the-beat stresses to reinforce the concept (Formative Assessment).
- Students read and perform *Activity: Test Your Skill* (Music!, page 172; CD 6, track 10). Isolate and reinforce the syncopated patterns and discuss the type of percussion used and their timbres (Formative Assessment).
- The teacher leads the students in *Activity: Identify Rhythm Instruments* (Music!, page 82; Instructor's Guide, page 79; VHS segment 4-A, STOMP Out Loud!; CD 18, track 3). Students describe and compare the types of objects substituted for percussion instruments. Students define the listed terms (Formative Assessment).

Lesson 2

- Students read the segments “Perceptive Listening” and “Being an Audience Member” (Music!, pages 104-108). Students redefine the instrumental timbre definitions from the *Tempo/Timbre Pre-Assessment* vocabulary; e.g., aerophones, etc. (Formative Assessment, Type 2 Quick write).
- The teacher leads students in the *Activity: Name the Source* (Music!, page 108; page 94 in the Instructors Guide; CD 4, tracks 1-7) and have them identify and describe the timbres of the sound sources using the *Instrumental Timbre Worksheet* (Teacher's Resource Binder, Master 6-2; Summative Assessment).
- The teacher distributes percussion instruments (use plastic buckets, if necessary), introduces and/or review the various types of instruments being used, their timbres, correct posture and playing technique.
- The class reviews the **open tone** and **bass tone** playing techniques used in hand drumming. The **open tone** technique requires that the top half of the hand be positioned at the rim of the drum and struck flat on the drum head. The **bass tone** is a full hand stroke in the center of the drum head with the hand slightly cupped.
- The class participates in a call-and-response drumming improvisation:
 - The teacher and/or a student leader provide the rhythmic call while the class echoes the response.
 - The students create rhythmic ostinati by providing or creating individual rhythms for groups of similar size drums or rhythm instruments with similar timbres; e.g., large bass drums playing one rhythm, congas playing another, small hand drums playing yet another.
 - The students name and describe different tempi to use during the performance of the ostinato.
- The students complete the *Activity: Improvise Rhythmic Patterns* (Music!, page 47) or *Activity: Perform an Indian Rhythm Circle* (Music!, page 51; CD 2, tracks 5 and 6).

- The students help to notate the ostinato on the board. A sample ostinato can be found on the *Percussion Score* sheet (Formative Assessment).

Lesson 3

- The teacher distributes drumsticks to students (use hands, dowel rods, or pencils if needed) and reviews correct stick position, stick control, and playing posture.
- The students use practice pads (if available), a substitute for hi-hat and bass drum pedals (such as a triangular wedges of dense foam), and a small bucket or cup for a substitute cymbal. The teacher distributes *Drum Set Practice* or uses an overhead projector to guide the students in the worksheet.
- In groups, the students compose a 2-4-part, 12-measure rhythmic score or ostinato in selected time signatures (2/4, 3/4, 4/4, 6/8, 3/8 or alla breve). The teacher assigns the types of rhythms the students are to incorporate in their composition; e.g., whole, half, quarter, and eighth notes/rests, and sixteenth note patterns. The students should be prepared to follow a conductor who will provide at least two different tempi for the performances. The class reviews the *Percussion Composition and Performance Rubric*.
- While the students are composing, individuals come to a drum set to practice the *Drum Set Practice*.
- When the score is complete and edited, students select instruments, practice and perform their score for the class. Students use the *Percussion Composition and Performance Rubric* to check their compositions and performance. The teacher reminds the students to practice correct audience etiquette during performances (*Percussion Composition and Performance Rubric*, Summative Assessment).

Writing Connections

Type 2 Quick write

Interdisciplinary Connections

- Literary Text F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.
- Writing Process A – Formulate writing ideas and identify a topic appropriate to the purpose and audience.
- 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 E – Prepare writing for publication that is legible, follows an appropriate format, and uses techniques such as electronic resources and graphics.

- Communications: Oral and Visual A – Uses a variety of strategies to enhance listening comprehension.
- Communications: Oral and Visual G – Give presentations using a variety of delivery methods, visual displays, and technology.

Materials and Equipment

Music! Teacher's Resource Binder, Theory Masters R-7 and M-4, Instrumental Timbre Worksheet 6-2; Music! VHS segment 4-A, STOMP Out Loud!; *Percussion Score*; *Percussion Composition and Performance Rubric*; *Drum Set Practice* overhead; percussion instruments; drumsticks and mallets; drum set; *Tempo/Timbre Pre-Assessment*; CD player

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

Keyboard and PC with MIDI access, basketballs, found objects for additional percussive sound sources

Technology Resources

TV with VHS player, optional electronic percussion devices or sound sources

Re-Teach

Individual or small group instruction for students who have not mastered rhythmic and/or playing skills or adequately completed composition:

Activity: Count and Coordinate Rhythmic Patterns (Music!, page 45; CD 1, track 61)

Activity: Create Syncopation (Music!, page 53; CD 2, track 7)

Activity: Puerto Rican Rhythms (Music!, page 76; CD 2, track 30)

Activity: Read These Rhythms (Music!, page 433; CD 13, track 1)

- Students who need additional rhythmic instruction and practice use the *Activity: All Types of Meters* (Music! Teacher's Resource Binder, Theory Master M-4).
- Individual use the *Rhythm and Meter Quiz* (Music! Teacher's Resource Binder, Theory Master R-7) for tutoring or retesting.
- Students re-read (Music!, page 113) and answer questions 1-14.
- Students compose and perform an additional percussion composition.

Enrichment/Extension

- Students complete math extension under *Making the Connection* (Music!, page 55).

- Students learn and perform the *Activity: Perform Dance Rhythms* (Music!, page 59, or page 67, of the Instructor's Guide; CD 2, tracks 8-10).
- Students complete the Science Extension (Music!, Chapter 6 Review, page 113).
- Students complete Project 4 in the MIDI Activities Binder.
- Students complete Chapter 3 Project (Music!, page 80, Unit 2 Evaluation).
- Students complete Chapter 4 Project (Music!, page 81, Unit 2 Evaluation).
- Students prepare the *Activity: Bounce, Slap, Dribble, Move!* (Music!, page 83, Unit 2 Encore).

Tempo/Timbre Pre-Assessment

Name_____Date_____

Describe or define the following tempo markings and types of instrumental timbres. Use examples, if desired.

Presto-

Vivace-

Allegro-

Andante-

Moderato-

Adagio-

Largo-

Accelerando-

Ritardando-

Aerophones-

Idiophones-

Membranophones-

Chordophones-

Electrophones-

Drum Set Practice

Following the diagram below, practice the rhythms using the hand or foot indicated:

1. Practice the rhythm pattern for each foot and each hand alone.
2. Try 2 rhythms together.
3. Try 3 rhythms together.
4. Try all 4 rhythms at the same time.

<p><u>Left Hand</u></p> <p>g q g q</p> <p>Plays the snare drum</p>	<p><u>Right Hand</u></p> <p>q q q q</p> <p>Plays the ride cymbal</p>
<p><u>Left Foot</u></p> <p>g q g q</p> <p>Plays the hi hat</p>	<p><u>Right Foot</u></p> <p>q g q g</p> <p>Plays the bass drum</p>

Congratulations! You did it!

For a challenge substitute two eighth notes for the quarter notes in the left hand or snare drum and/or dotted eighth-sixteenth note patterns for the quarter notes in the right hand or ride cymbal.

Percussion Composition and Performance Rubric

Name_____

Class/period_____

	4 points	3 points	2 points	1 points	Total
Time Signature	Uses time signature correctly in 12 measures	Uses time signature correctly in 9 measures	Uses time signature correctly in 6 measures	Uses time signature correctly in 3 or less measures	
Tempo Change	Responds to all 4 tempi changes	Responds to 3 tempi changes	Responds to 2 tempi changes	Responds to 1 tempi change	
Notation	Correctly notates rhythms in 12 measures	Correctly notates rhythms in 7-9 measures	Correctly notates rhythms in 4-6 measures	Correctly notates rhythms in 3 or less measures	
Part Writing	12 measures of the composition are written in 2-4 parts	7-9 measures of the composition are written in 2-4 parts	4-6 measures of the composition are written in 2-4 parts	3 or less measures are written in 2-4 parts.	
Posture/ Position	Exhibits correct posture, position and/or stick control	Exhibits 2 of the 3 previous elements (posture, etc.)	Exhibits 1 of the 3 previous elements (posture, etc.)	Exhibits none of the previous elements	

Total_____

percussion score

music survey

Bass Drum

Percussion 1

Percussion 2

Percussion 3

The percussion score is written for four instruments: Bass Drum, Percussion 1, Percussion 2, and Percussion 3. The music is in 4/4 time and consists of four measures. The Bass Drum part starts with a half note, followed by a quarter rest, a quarter note, and a half note. Percussion 1 has a complex pattern of sixteenth notes, including a triplet in the second measure. Percussion 2 and 3 have simpler patterns of eighth and quarter notes. Percussion 3 includes a triplet in the second measure.

High School Music Survey Scope and Sequence - Period 2

Week	Scope and Sequence	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	I. Listening, Responding and Creating A. Listening and Responding 1. Respond by describing 2. Respond by evaluating 3. Respond by writing B. Creating Music 1. Discuss the creative process 2. Teacher guided creative writing and composing 3. Student initiated composition (imitating the process)	MS6A1 MS6A2 MS7A2 MS7A3 MS4B MS5A1 MS5A3		Writing Process – A, B, C, D Research - C
2	I. Revising Composition A. Revise, Perform and Evaluate Student Compositions From Previous Week 1. Revise composition 2. Perform alone or in a group original compositions 3. Develop critical listening skills 4. Select format and execute formal critique II. A Look at the Performer's Perspective A. Explore Varied Music Styles From the Performer's Viewpoint 1. The art of performance 2. Learning the art of musical interpretation 3. Singing alone and together – Using your voice to express yourself	MS7A3 MS7A2 MS8A1 MS8A2 MS1A1-4 MS1B1 MS2A1-3 MS2B1-3 MS2C1 MS6A1 MS5A1 MS5A3	Citizenship Rights and Responsibilities – B	Research - C
3	I. The Performer's Perspective A. Listen to a Varied Repertoire of Music Focusing on the Performer's Perspective 1. Review critical listening skills 2. Describe use of musical elements as performers apply them 3. Describe roles of listener, creator, and performer in music 4. Identify some exemplary performers and describe their contributions to the field of music	MS6A1 MS6A2 MS6A3 MS7A3 MS7C1	People in Societies – A, C	Literary Text – F Communications: Oral and Visual – A

High School Music Survey Scope and Sequence - Period 2

4	<p>I. Composing and Performing Melody</p> <p>A. Compose an 8-12-Measure Melody in Treble Clef Incorporating Musical Elements</p> <ol style="list-style-type: none"> 1. Draft and revise <p>B. Perform and Evaluate Within Specified Guidelines</p>	<p>MS4A1</p> <p>MS4A2</p> <p>MS4B1-3</p>		<p>Writing Process – A, C</p> <p>Research - C</p>
5	<p>I. Composing and Performing</p> <p>A. Compose Bass Line for Student Composed Melody</p> <ol style="list-style-type: none"> 1. Explore I, IV, V scale degree accompaniment in a designated key signature 2. Write 8-12-measure bass line (single pitch) to accompany previous treble clef composition <p>B. Perform Student Compositions with Bass Line</p> <ol style="list-style-type: none"> 1. Perform bass line alone 2. Perform melody with bass line 	<p>MS5A1</p> <p>MS5A3</p> <p>MS5A4</p> <p>MS7B2</p>		<p>Writing Process – A, C, F</p> <p>Research - C</p>
6	<p>I. Ensemble Singing and Conducting</p> <p>A. Explore and Discuss Ensemble Singing</p> <ol style="list-style-type: none"> 1. Listen to various choral excerpts in a variety of styles, historical periods, and diverse cultures 2. Demonstrate vocal exercises and technique <p>B. Follow a Conductor as a Choral Selection is Rehearsed</p> <ol style="list-style-type: none"> 1. Interpret patterns, beat and tempo 2. Respond to preparation, attack and release gestures 3. Respond to dynamic gestures 	<p>MS1A1</p> <p>MS1A3</p> <p>MS1A4</p>	<p>Citizenship Rights and responsibilities – B</p>	
7	<p>I. Ensemble Singing and Conducting</p> <p>A. Rehearsal Techniques</p> <ol style="list-style-type: none"> 1. Vocal warm-ups (purpose and practical use) 2. Balance and blend <p>B. Choral Reading (Excerpts of various compositions)</p> <ol style="list-style-type: none"> 1. SATB score 2. SSA score 3. TTB score 	<p>MS1A1</p> <p>MS7B2</p>		<p>Communications: Oral and Visual – A</p>

High School Music Survey Scope and Sequence - Period 2

8	I. Rehearse and Perform a Choral Selection A. Warm-ups and Rehearsal Techniques 1. Vocal warm-ups 2. Rehearsal techniques B. Rehearse Selected Choral Repertoire 1. Reading divided/open score 2. Rehearse and refine a section of a choral selection	MS7B2 MS1B1 MS6A1 MS1A1-4		Acquisition of Vocabulary – A, B
9	I. Review and Assessment A. Review Theoretical Concepts from Weeks 1-8 B. Assessment 1. Written, aural and performance	MS1-MS9	Citizenship Rights and Responsibilities – B	Writing Process – A, B, C, D Literary Text – F Acquisition of Vocabulary – A, B Communications: Oral and Visual – A Research - C



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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Compositional Devices Creating Musical Order	Grades 9-12	Music Survey	Period 2, Week 1 Lessons 1-2

CONTENT STANDARD 6

Listening to, analyzing and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Analyze and explain compositional devices and techniques used in works of varied genres.	Compares and contrasts two different compositional devices in music of same genres or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic structure). MS6A2	Analyzes and explains the musical elements of larger musical works (e.g., symphony, mass, concerto) GM86B2
<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Read, perform, or notate music while demonstrating an understanding of the language of music.	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures. MS5A1	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

Compositional Devices Creating Musical Order

Unit Introduction

In this unit students learn how to identify compositional devices, identify various music forms, notate and perform ostinato patterns, and perform rhythmic and melodic simple and compound meter.

Lesson 1: Compositional Devices Creating Musical Order

Summative Assessment

- Students present PowerPoint presentations that demonstrate comparison and contrast of two pieces of music of the same genre or by the same composer. Students identify two compositional devices used and support their positions with examples from each piece of music.
- Students complete the *Compositional Devices Outline* and use it to write a report that describes two compositional devices.
- Students choose two compositional devices from a list provided by the teacher and create posters illustrating the devices along with the musical forms in which they are most common.

Pre-Assessment

Students complete the *Compositional Device Pre-Assessment* worksheet identifying march, fugue, rondo, rag, song form AABA and ostinato while listening to recorded examples. Students also complete a brief comparison of two music compositional devices on worksheet.

Procedures

- Teacher presents two different pieces of music by the same composer, or of the same genre; e.g., “Gipsy Rondo” by Haydn and “Rondo all’Ongarese” (Music!, page 183; CD 6, track 16). Students give similar and different characteristics within each piece to create a list on the board.
- After reading Music!, Chapter 10, students match similarities and differences to compositional devices using the list created by the class (Formative Assessment).
- Teacher leads class discussion comparing ostinato, fugue and canon.
- Students write a report comparing and contrasting the compositional devices of a march and a rag after reviewing Music!, pages 181-182.

- Students write a response to the following prompt: “What musical element gives both marches and rags a sense of cohesiveness” (Music!, page 187, *Thinking It Through*; Type 2 Quick write, Formative Assessment)?
- While listening to “Maple Leaf Rag” students label the nine parts of the composition on Worksheet 10-2 (Music! Teacher Resource Binder) (Formative Assessment).
- In pairs, students choose a piece of music from the following recorded examples from Music! CD recordings:

“On the Street Where You Live” (CD 7, track 1)
 “Song” (CD 7, track 2)
 “The Stars and Stripes Forever” (CD 7, track 3)
 “Little Fugue in G Minor” (CD 7, track 4)
 “Troika” (CD 7, track 5)
 “The Entertainer” (CD 7, track 6)
 “Maple Leaf Rag” (CD 2, track 7)
 “La Bamba” (CD 1, track 4)

Students analyze the compositional device used in the piece of music and describe the way in which it creates a sense of order. Students present their conclusions to the class (Formative Assessment).

- Students complete a teacher-prepared quiz or exam that includes a written comparison and contrast of two compositional devices (Music! Teacher Resource Binder, Unit 4 Test Assessment Masters).

Writing Connections

Type 1 and Type 2 Quick writes, comparison and contrast, graphic organizers

Interdisciplinary Connections

- Research E – Communicate findings, reporting on the substance and processes orally, visually and in writing or through multimedia.
- Writing Process B – Determine the usefulness of organizers and apply appropriate pre-writing tasks.
- Writing Process F – Prepare writing that is legible, follows an appropriate format and uses techniques such as electronic resources and graphics.

Materials and Equipment

Compositional Device Pre-Assessment; Compositional Devices Outline; Exam; Teacher Resource Binder, Unit 4 Test Assessment Masters; Music! CDs 1, 2, 6, and 7; CD player/other listening devices

Textbook

Music! Its Role and Importance in Our Lives, Music! Teacher's Resource Binder, Music! Instructor's Guide

Supplemental

“Gipsy Rondo” (Hungarian Rondo) by Josef Haydn

Technology Resources

PC with PowerPoint program

Re-Teach

- Teacher reviews and presents listening examples of march, fugue, rondo, rag, song form AABA and ostinato.
- Students listen to excerpts of the “5th Symphony” and “Sonata Pathetique” by Beethoven. Students write a response to the writing prompt: “What important element holds together the various movements of a sonata or symphony” (Type 2 Quick write, Formative Assessment).
- Students choose a music organization device from a provided list while listening to recorded music examples (*Chapter 10 Project, Music!*, page 188).

Enrichment/Extension

- Complete research project on Phillip Glass and his use of repetitive rhythmic patterns. Listen to “Islands” (*Music!*, page 482; *Activity*: Hear and Perform Postmodern Minimalism; CD 14, track 8).
- Compare and contrast works and compositional devices of 2 composers from different eras.
- Listen to music excerpts from Sousa marches at:

<http://www.dws.org/sousa/works>

<http://jan.ucc.nau.edu/~tas3/wtc/i16>

<http://www.glencoe.com/sec/music>

Lesson 2: Reading, Notating and Performing Rhythmic and Melodic Patterns

Summative Assessment

- Students write reports comparing and contrasting ostinato and imitation. Students also explain how imitation gives a piece of music a sense of unity.
- Students write responses to the writing prompt: “Why are both repetition and contrast necessary for a successful musical composition” (Type 1 Quick write)?
- Students notate and perform ostinato patterns to one of the following pieces:
 - “Crucifixus, Mass in B Minor” (CD 8, track 23)
 - “Midnight Express”, from the opening of the film (available at the public library)
 - “La Bamba” (CD 1, track 44)
- Students perform simple and compound meter rhythmic and melodic patterns (Music! Teacher Resource Binder, Unit 1, page 183, and Patterns of Sound) with mastery.
- Students complete with 85% accuracy the Unit 4 Test, *Reviewing the Facts* (Music! Teacher Resource Binder, Test Assessment Masters, pages 313-314).

Pre-Assessment

- Students read and perform rhythmic and melodic patterns (Patterns of Sound, page 29, or Music! Teacher Resource Binder, page 180). Students also notate rhythmic patterns dictated by the teacher (e.g., Patterns of Sound, page 20).

Procedures

- Class reads and discusses “Beat and Meter” and “Notation and Rhythm” (Music!, pages 597-600).
- Students organize given rhythmic patterns into measures (Music! Teacher Resource Binder, page 177) and perform the patterns in groups.
- Teacher reviews *Rhythm Pre-Assessment* (Music! Teacher Resource Binder, page 180) and leads performance of the patterns with the class.
- Students read “The Ostinato” (Music!, page 174) and complete the activity while listening to “Carillon,” L’Arlesienne Suite No. 1. Students then write a brief description of the structural function of the ostinati performed.
- Students create a characteristic list of the *guaguanco* after reviewing Music! pages 171-172, and define the following terms: **claves**, **tumbadoras**, **quinto**, **mentuno**, **diana** (Formative Assessment).

- In pairs, students perform the repeated rhythmic patterns to “Negra Sandunguera” (Music!, page 173; CD 6, track 10).
- Students listen to “I Got it Bad (and That Ain’t Good),” and complete the accompanying worksheet identifying the hook or melodic motive (Music! Teacher Resource Binder, page 67; CD 6, track 9; Formative Assessment).
- Students listen to the opening of Beethoven’s “Fifth Symphony.” Teacher discusses with students the use of exact and inexact imitation. In small groups, students complete worksheet 10-4 (Music! Teacher Resource Binder), and discuss whether or not the melody or rhythm remains constant throughout the movement. Students present conclusions to the class.
- Teacher guides a discussion on the variation of the motive sometimes changed between the third and fourth tone using a 2nd rather than a 3rd as in the original motive.
- Students notate both four-note motives on staff paper and play them individually on a keyboard instrument.

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

Writing Process D – Edit to improve sentence fluency, grammar and usage.

Materials and Equipment

Music! CDs 1, 6 and 8; CD player; Patterns of Sound, sightsinging book

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

Patterns of Sound, by Joyce Eilers and Emily Crocker (Jenson Publications)

Technology Resources

PC program that supports MIDI

Re-Teach

Students perform additional rhythmic patterns from Patterns of Sound, as well as patterns they created and notated.

Enrichment/Extension

- Students listen to “Fugue No. 16 in G Minor” (CD 6, track 13) and complete the *Activity: Analyze Bach’s Fugue No. 16* (Music!, page 180).
- Students use Music! MIDI program to experiment with imitation and compose a fugue with a subject, countersubject, and stretto section (Music! Instructor’s Guide, page 141).

Compositional Devices Outline

Name _____

Period _____

Date _____

Directions: Choose two compositional devices that were studied in this unit.
List the characteristics of each device.
Identify the forms in which the devices are found.

Compositional Device	Compositional Device
Characteristics	Characteristics
Found in the following musical forms:	Found in the following musical forms:
<ul style="list-style-type: none"> • • 	<ul style="list-style-type: none"> • •

Compositional Device Pre-Assessment

Name_____

Period_____

Date_____

As you listen to each recorded example choose the music form (musical organization) from the following list:

rag
ostinato
imitation
song form AABA
fugue

march
rondo
motive
sonata
aleatory

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Write a brief description and comparison of the ostinato and the fugue.



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Singing and Conducting	Grades 9-12	Music Survey	Period 2, Week 6 Lesson 1-3

CONTENT STANDARD 1

Singing, alone and with others a varied repertoire of music

<u>Benchmark A</u> Sing alone and or in groups a varied repertoire of music.	<u>Grade Level Indicator 1</u> Sings music written in 2-4 parts with or without accompaniment. MS1A1	<u>Previous Level</u> Sings 2-part songs using articulation, dynamics, and tempi with musical accuracy. GM81A2
<u>Benchmark A</u> Sing alone and or in groups a varied repertoire of music.	<u>Grade Level Indicator 3</u> Sings in a group demonstrating part independence, well supported tone, balance and phrasing. MS1A3	<u>Previous Level</u> Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation. GM81A1
<u>Benchmark A</u> Sing alone and or in groups a varied repertoire of music.	<u>Grade Level Indicator 4</u> Responds appropriately to the cues of a conductor or section leader. MS1A4	<u>Previous Level</u> Responds appropriately to the cues of a conductor or section leader. GM81A4

Singing and Conducting

Unit Introduction

In this unit students learn how to audiate music, use the voice to convey expression musically, classify singing voices, interpret music, and sing in a style appropriate to the music.

Lesson 1: Ensemble Singing

Summative Assessment

Teacher or students choose from the following:

- Students perform in small ensemble a song in 2-4 parts, with or without accompaniment, demonstrating part independence and attention to tone, balance and phrasing (*Ensemble Singing Rubric*).
- Students explain the importance of vowels, expression, tempo, dynamics, timbre, blend, balance and phrasing when singing alone or in a choral ensemble.
- Students write a brief comparison of ensemble singing and solo singing.

Pre-Assessment

- Students complete *Music Interpretation Pre-Assessment* worksheet.
- Students sing scales or songs of their choice alone and in groups using appropriate phrasing and balance.

Procedures

- Teacher reviews the major scale. Class sings the scale beginning on various pitches, in rounds and in small groups. Teacher discusses importance of vowels, shaping and well-supported tone.
- Students read “Scales and Tonal Centers” (Music!, page 606).
- Students sing alone and in groups one and two-part songs (e.g., Patterns of Sound, by Joyce Eilers and Emily Crocker or “Dona Nobis Pacem” from Music!, page 93; Summative Assessment).
- Teacher presents the concept of **audiation** to the class (Music! Instructor’s Guide, pages 83-84). Practice the audiation techniques discussed with the class using the major scale or a short simple song. Students then complete the *Activity: Think the Musical Sound* (Music!, page 89; Formative Assessment).
- Students listen to “Dona Nobis Pacem” (CD 3, track 11). Discuss with the class the concept of performer interpretation of the symbols on the printed page. Practice different dynamic levels as well as crescendos and diminuendos on long tones and scale patterns.

- Students read Music!, pages 92-93. Sing “Dona Nobis Pacem” together as an ensemble, observing the indicated dynamic markings. Emphasize the importance of listening to each other while singing in groups for agreement on tone, blend and balance.

Writing Connections

Type 1 Quick write, comparison and contrast

Interdisciplinary Connections

Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

Materials and Equipment

CD player, tape recorder, musical term worksheet, *Music Interpretation Pre-Assessment* Worksheet, *Ensemble Singing Rubric*, Music! CD 3

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

Patterns of Sound, by Joyce Eilers and Emily Crocker

Re-Teach

- Students sing pitch routines from the Patterns of Sound sight-singing book, alone and in groups. Students then sing different routines simultaneously.
- Students sing additional 2-part songs from the Patterns of Sound, book in groups of four or six.
- Students sing 2-part songs in duets.
- Teacher reviews the concept of **audiation** with the class (Music! Instructor’s Guide, pages 83-84). Students split into small groups and practice the audiation techniques using scales and short songs.
- Teacher reviews dynamics and phrase markings with students. Students practice reading and singing short songs with varied dynamics and phrasing (e.g., short songs from Patterns of Sound).

Enrichment/Extension

- Language Arts: Students choose song lyrics and read them aloud to the class as poetry. Class discusses the relationship of word phrasing to phrasing in music (Formative Assessment).
- Science: Discussion of physical appearance not indicative of a particular voice type.
- Students set up a mini-recording lab using a CD player and tape recorder and record their voice in the style of one of the accompaniment versions of “Amazing Grace.” Students write a brief report to present along with the recorded tape identifying the most appropriate style for the song and support their answer (Formative Assessment).

Lesson 2: Vocal Timbres

Summative Assessment

Teacher or students choose from the following:

- Students identify parts of a chorus while listening to the J.S. Bach “Kyrie, Mass in B Minor” (CD 3, track 26; Music! Teacher Resource Binder 5-1).
- Students explain how to determine vocal register and range.
- Students complete a singing assignment, alone or in a group (Music!, page 142; *Chapter 5 Project*).
- Students complete with 85% accuracy the Unit Three Test (Music! Teacher Resource Binder, Test Assessment Masters, pages 307-309).

Pre-Assessment

- Students complete *Vocal Timbre Pre-Assessment* worksheet identifying musical classifications of voices (i.e., soprano, alto, tenor, bass), as well as terms used in the interpretation of various vocal music pieces.
- Students listen to examples of various recording artists and categorize the voices by using a list of vocal timbres; e.g., Roy Orbison, Louis Armstrong, Gloria Estefan, and Janis Joplin, (Music!, page 94; CD 3, tracks 12-15).

Procedures

- After reading Music!, page 91, students complete *Activity: Determine Your Vocal Range* in small groups using the solfege scale and the vocalise introduced in class. Students present their conclusions to the class (Formative Assessment).
- Students read Music!, page 95. In order to compare the timbres of the vocalists, students listen to “Homage a Baba Cissiko” and “Mamo Marie Mamo” (CD 3, tracks 16-17). Students complete a list of adjectives describing the timbres and answer the questions in *Activity: Compare Timbres* (Formative Assessment).
- Students create a vocal timbres graphic organizer listing a description of each voice quality (Formative Assessment).
- Students present and sing 2-3-part songs in groups. Class discusses the quality of sound for each group.
- Students read Music!, pages 96-97, and complete *Activity: Designate Voice Categories* (Formative Assessment).

- Discuss the qualities of soprano, alto, tenor and bass voices of a chorus. Listen to “Kyrie,” Mass in B Minor (CD 3, track 25). Students identify the section of the chorus singing the principal theme in the first fourteen measures. Complete Activity: *Recognize Parts of a Chorus* while listening to Music!, page 98 (CD 3, track 26).
- Students respond to the following writing prompts: “Why do singers aim for vowels as they sing?” “How does a singer use phrasing to create interpretation?” (Type 2 Quick write, Formative Assessment)

Writing Connections

Type 1 and Type 2 Quick writes, graphic organizer

Interdisciplinary Connections

Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

Materials and Equipment

CD player, Music! CD 3, Test Assessment Master, Unit 3 in Music! Teacher Resource Binder, *Vocal Timbre Pre-Assessment*, *Vocal Timbres* worksheets

Textbook

Music! Its Role and Importance in Our Lives

Re-Teach

Teacher reviews vocal timbre types. Students complete *Vocal Timbres* worksheet accompanied by a listening exercise to identify various voice qualities (Formative Assessment).

- “Nessa dorma” (excerpt) *Turandot* (CD 3, track 18)
- “Queen of the Night” (excerpt) *The Magic Flute* (CD 3, track 19)
- “Flowers of the Purple Dye” (excerpt) *A Mid-summer’s Night’s Dream* (CD 3, track 20)
- “Old Man River” (excerpt) *Show Boat* (CD 3, track 21)
- “Non piu Andrai” (excerpt) *The Marriage of Figaro* (CD 3, track 22)
- “Queen of the Abyss, Make Haste” (excerpt) *The Masked Ball* (CD 3, track 23)
- “Farewell Aria” (excerpt) *Boris Godunov* (CD 3, track 24)

Enrichment/Extension

- After listening to “Sound the Trumpet” by Henry Purcell and “Kyrie” by Mozart (CD 18, tracks 15-16) students complete the Unit Three “Encore” activity *Which Choir Would You Join?* (Music!, page 145).
- Students research and write about the parts of the body that affect vocal range.

Lesson 3: Singing and Conducting

Summative Assessment

Teacher or students choose from the following:

- Students sing in a small ensemble demonstrating appropriate balance and blend and follow the conducting patterns of the conductor.
- Using the *Conducting Rubric*, students demonstrate mastery of basic conducting to simple duple, triple and quadruple meters by conducting to listening examples:

Symphony No. 1 in D, second movement (CD 5, track 13)

Symphony No. 88, third movement (CD 5, track 14)

Prelude, *Carmen*, Act 1 (CD 5, track 15)

- Students complete the *Thinking it Through Assessment* (Music! Teacher Resource Binder, Test Assessment Masters, page 310).

Pre-Assessment

- Students sing with a small group in 2-4 parts demonstrating part independence, balance and phrasing (e.g., one and two-part selections from Patterns of Sound, by Joyce Eilers and Emily Crocker).
- Students conduct while listening to the “William Tell Overture” and the “Emperor Waltz” (CD 5, tracks 8-9).

Procedures

- Teacher introduces “Dona Nobis Pacem” (Earthsongs) and rehearses with students. Students split into groups of 3-6 to rehearse the piece together and perform for the class observing dynamics, balance and phrasing.
- Students read “Conducting” and write about the importance of the conductor’s role to a performing group (Music!, pages 138-139; Type 2 Quick write, Formative Assessment).
- Discuss and practice duple, triple and quadruple conducting patterns. Introduce the *Conducting Rubric*.
- Students practice “Dona Nobis Pacem” in small groups and take turns conducting the group.
- While listening to recordings, students identify the meter and practice the appropriate conducting pattern together (CD 5, tracks 8-12). Students use the *Conducting Rubric*.

Writing Connections

Type 1 and Type 2 Quick writes

Interdisciplinary Connections

Communications: Oral and Visual A – Use a variety of strategies to enhance listening comprehension.

Materials and Equipment

CD player, Music! CD 5, “Dona Nobis Pacem”, *Conducting Rubric*, Music! Teacher Resource Binder

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

“Dona Nobis Pacem” (Earthsongs)

Re-Teach

Teacher reviews duple, triple and quadruple conducting patterns. Students practice their conducting techniques in small groups using a variety of listening examples:

“The Star Spangled Banner” (CD 8, track 10)

“The Washington Post March” (CD 8, track 12)

“American Salute” (CD 8, track 13)

“March and Chorus” from *Carmen* (CD 13, track 2)

Music Interpretation Pre-Assessment

Name _____

Period _____

Date _____

Write the term from the list that best matches each description below.

audiation
decrescendo
vocal register

bel canto
phrase

crescendo
vocal range

1. A style of singing characterized by flowing phrases and beauty of vocal color.

2. A gradual increase in the loudness of sound.

3. How high or low someone speaks.

4. A gradual decrease in the loudness of sound.

5. A musical thought or series of pitches that makes sense.

6. The ability to hear, think, or imagine music in your head.

7. The span from the highest to the lowest pitch you can sing.

Ensemble Singing Rubric

Name _____

Period _____

Date _____

Students perform with a small ensemble a song in 2-4 parts with or without music demonstrating part independence and attention to tone, balance and phrasing.
(Summative Assessment)

16 points possible	4	3	2	1	Points
Part Independence	Student sings their part independently with confidence and accuracy.	Student sings their part effectively with independence	Student sings their part with some independence.	Student does not sing their part independently.	
Tone	Student sings with a well supported tone.	Student sings with a somewhat supported tone.	Student sings with poor supported tone.	Student performs with no support of tone.	
Balance	Student sings demonstrating appropriate balance within the song.	Student sings demonstrating some balance within the song.	Student sings with very little balance of part within the song.	Student sings with no regard for balance of part within the song.	
Phrasing	Student sings using appropriate phrasing within the song.	Student sings using some appropriate phrasing within the song.	Student sings using very little phrasing within the song.	Student sings with no phrasing within the song.	
				Total:	

Vocal Timbre Pre-Assessment

Name _____

Period _____

Date _____

Write the term from the list that best matches each description below.

tenor

coloratura

soprano

contralto

mezzo soprano

countertenor

basso profundo

baritone

bass

alto

1. A lower male voice, with a rich, resonant, full quality.

2. The highest, light female voice that that easily performs scales and trills.

3. A high male voice that has a rich, powerful, ringing quality.

4. The highest adult male voice with a register in the alto range.

5. A high female register.

6. A low female voice with a full, rich quality.

7. The lowest male voice with a rich, powerful quality.

8. The low female register.

9. The intermediate male voice.

10. The intermediate female voice.

Vocal Timbres

Name _____

Period _____

Date _____

Directions: Draw a line from the description that matches each term listed.

- | | | |
|-----|--|----------------|
| 1. | The intermediate male voice | Soprano |
| 2. | The lowest robust, adult male voice | Coloratura |
| 3. | The low female register | Countertenor |
| 4. | The high male range | Mezzo Soprano |
| 5. | The high female register | Baritone |
| 6. | A low, dark and rich female register | Tenor |
| 7. | The intermediate female voice | Alto |
| 8. | A light and flexible soprano voice | Bass |
| 9. | The highest male voice with a falsetto range | Basso Profundo |
| 10. | A lower male register | Contralto |

Listen to the following examples and identify their voice type using the list above.

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

Conducting Rubric

Name _____

Period _____

Date _____

Students demonstrate mastery of basic conducting to simple duple, triple and quadruple meters by conducting to listening examples.

20 points possible	4	3	2	1	Points
Duple Pattern	Student accurately conducts a smooth duple pattern with a strong sense of rhythm.	Student accurately conducts a duple pattern with a sense of rhythm.	Student demonstrates some knowledge of the duple pattern.	Student does not demonstrate knowledge of the duple conducting pattern.	
Triple Pattern	Student accurately conducts a smooth triple pattern with a strong sense of rhythm.	Student accurately conducts a triple pattern with a sense of rhythm.	Student demonstrates some knowledge of the triple pattern.	Student does not demonstrate knowledge of the triple conducting pattern.	
Quadruple Pattern	Student accurately conducts a smooth quadruple pattern with a strong sense of rhythm.	Student accurately conducts A quadruple pattern with a sense of rhythm.	Student demonstrates some knowledge of the quadruple pattern.	Student does not demonstrate knowledge of the quadruple conducting pattern.	
Sense of Rhythm	Student accurately demonstrates a strong sense of rhythm, placing downward motion on downbeat and upward motion on preparation beat.	Student demonstrates a sense of rhythm placing each downward motion on the downbeat.	Student demonstrates some sense of rhythm.	Student does not demonstrate a sense of rhythm.	
				Total:	

High School Music Survey Scope and Sequence - Period 3

Week	Scope and Sequence	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	<p>I. Human Emotion in Form and Style</p> <p>A. Listening, Analyzing, and Describing Music</p> <ol style="list-style-type: none"> 1. Listen for form using a variety of genres and diverse cultures (e.g., identify sections, themes, repetitions re-occurring motifs, changing material, etc.) 2. Analyze compositional form by labeling sections on a written excerpt of a score 3. Describe form in standard analytical music terms (e.g., review binary, rounded-binary, strophic, through-composed etc.) <p>B. Emotion in Music</p> <ol style="list-style-type: none"> 1. What music expresses 2. Listening example 3. External aspects 4. Internal aspects 5. Major human events (birth, wedding, death) 	MS6A1-3 MS7B2		Literary Text – A, C, D, G, I
2	<p>I. History and Culture in Music</p> <p>A. Listen to a Variety of Musical Selections From Diverse Cultures</p> <ol style="list-style-type: none"> 1. China 2. India 3. Mexico <p>B. Compare and Contrast Similarities and Differences in the Music Selections</p> <ol style="list-style-type: none"> 1. Form 2. Tonality 3. Emotion in the music 4. Purpose of the music 	MS6A1-3 MS7A MS9A1	People in Societies – A	Communications: Oral and Visual – A

High School Music Survey Scope and Sequence - Period 3

3	<p>I. History and Culture in Music</p> <p>A. Compare and Contrast Varied Music Styles from the United States, World Music and Historical Periods</p> <ol style="list-style-type: none"> 1. Bluegrass – United States 2. Mariachi – Mexico 3. German Folk Music – Germany 4. Bagpipes of Scotland – Scotland <p>B. Identify Sources of American Music Genres, Trace the Evolution of Those Genres, and Cite Composers or Well-Known Musicians of Those Genres</p> <ol style="list-style-type: none"> 1. Spirituals 2. Jazz and Blues 3. Folk and Country 4. Gospel 5. Hip-hop and Rap 	<p>HS9A1</p> <p>MS9B1-3</p> <p>MS6A1</p>		Communications: Oral and Visual – A
4	<p>I. History and Culture in Music</p> <p>A. Music in World Religions (listen and describe/explore history and culture in music of the five major world religions)</p> <ol style="list-style-type: none"> 1. Hinduism 2. Buddhism 3. Judaism 4. Christianity 5. Islam <p>B. Compare and Contrast Performance Styles of Two Examples of Music Representing Different Religions</p>	<p>MS9A1</p> <p>MS9B1-3</p> <p>MS6A1</p>	History – A	Communications: Oral and Visual – A
5	<p>I. Love Songs Old and New – Music and Text</p> <p>A. American Love Songs Today</p> <ol style="list-style-type: none"> 1. Explore lyrics of several popular love songs of the past three years 2. Compare and contrast lyrics in American love songs of the 40's, 50's, 60's and 70's 3. Compare and contrast love song lyrics of the WWII era with those of the Vietnam War era 	<p>MS6A2</p> <p>MS6A3</p> <p>MS7A1-3</p>	<p>History – E, F</p> <p>People in Societies – C</p>	Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies – A, B

High School Music Survey Scope and Sequence - Period 3

6	<p>I. Creating and Performing a Love Song Composition</p> <p>A. Listen to Student Selected Love Songs and Discuss Similarities and Differences</p> <ol style="list-style-type: none"> List styles and preferences List composers and musicians (artists involved in the creation, production and performance of the song) <p>B. Create Lyrics for a Love Song (16-24 Measures)</p> <ol style="list-style-type: none"> Discuss phrasing and poetic flow of lyrics Review and revise lyrics <p>C. Create Melody for Love Song Lyrics (16-24 measures using previously learned compositional strategies)</p>	<p>MS5A5 MS4B1-3 MS4C1 MS5A1 MS5A4</p>		<p>Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies – A,</p> <p>Informational, Technical and Persuasive Text – D</p> <p>Writing Process – A, C, D</p> <p>Writing Conventions – A, B, C</p> <p>Literary Text – E</p> <p>Research - C</p>
7	<p>I. Love Song Composition Continued</p> <p>A. Review and Revise Love Song Composition</p> <ol style="list-style-type: none"> Evaluate phrasing and melodic flow Evaluate accuracy of notation (use of theoretical knowledge) <p>B. Rehearse and Perform Love Song Composition</p> <p>C. Evaluate</p>	<p>MS2A1-2 MS2A2 MS5A2 MS5A4 MS5A5 MS4B1-3 MS4C1</p>		<p>Informational, Technical and Persuasive Text – B</p> <p>Writing Process – D</p> <p>Writing Conventions – A, B</p> <p>Literary Text – D, F</p> <p>Research – C</p> <p>Communications: Oral and Visual: D, G</p>
8	<p>I. Exploring Technology In Love Song Composition</p> <p>A. Keyboard Lab (use of synthesized sound)</p> <ol style="list-style-type: none"> Experiment with various “special effects sounds” to enhance composition Sampling, sequencing and saving keyboard material <p>B. Final Performance of Love Song</p> <p>C. Evaluate</p>	<p>MS1A1 MS1A2 MS2A2 MS5A2 MS5A4 MS5A5 MS3B MS4B1-3 MS4C1</p>		<p>Research – C</p> <p>Communications: Oral and Visual: D, G</p> <p>Writing Process - F</p>

High School Music Survey Scope and Sequence - Period 3

9	<p>I. Review and Assessment</p> <p> A. Review Theoretical Concepts from Weeks 1-8</p> <p> B. Assessment</p> <p> 1. Written, aural and performance</p>	MS1-MS9	<p>People in Societies – A, C</p> <p>History – A, E, F</p>	<p>Literary Text – A, C, E, F</p> <p>Communications: Oral and Visual – A, G</p> <p>Concepts of Print, Comprehension Strategies, and Self Monitoring Strategies – A, B</p> <p>Informational. Technical and Persuasive Text – B, D</p> <p>Writing Process – A, C, D, F</p> <p>Writing Conventions – A, B, C</p> <p>Research - C</p>
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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
The Power of Emotion	Grades 9-12	Music Survey	Period 3, Week 1 Lessons 1-5

CONTENT STANDARD 6

Listening to, analyzing, and describing music

<u>Benchmark A</u> Analyze and explain compositional devices and techniques used in works of varied genres.	<u>Grade Level Indicator 1</u> Compares and describes use of tension and release in several similar musical selections. MS6A1	<u>Previous Level</u> 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
<u>Benchmark A</u> Analyze and explain compositional devices and techniques used in works of varied genres.	<u>Grade Level Indicator 2</u> Compares and contrasts different compositional devices in music of same genres or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic structure). MS6A2	<u>Previous Level</u> Identifies aurally distinct sections in a larger musical work. GM86B1
<u>Benchmark A</u> Analyze and explain compositional devices and techniques used in works of varied genres.	<u>Grade Level Indicator 3</u> Identifies and describes traditional and non-traditional sound sources (e.g., found objects) used in various compositions. MS6A3	<u>Previous Level</u> Describes and evaluates a piece of music based on elements of music and music vocabulary. GM86A1

CONTENT STANDARD 7

Evaluating music and music performance

<p><u>Benchmark A</u></p> <p>Support aesthetic and personal preferences about quality and effectiveness of musical works.</p>	<p><u>Grade Level Indicator 1</u></p> <p>Defines and supports aesthetic value as it applies to the musical experience.</p> <p style="text-align: right;">MS7A1</p>	<p><u>Previous Level</u></p> <p>Discusses personal preferences for specific music works (e.g., quality of performance, mood, content of lyrics, rhythm, melody, voicing, instrumentation).</p> <p style="text-align: right;">GM87A2</p>
<p><u>Benchmark A</u></p> <p>Support aesthetic and personal preferences about quality and effectiveness of musical works.</p>	<p><u>Grade Level Indicator 2</u></p> <p>Describes and supports how the use of elements of music affects the aesthetic impact of a music selection.</p> <p style="text-align: right;">MS7A2</p>	<p><u>Previous Level</u></p> <p>Describes quality and effectiveness of music performance and composition based on musical elements.</p> <p style="text-align: right;">GM87A1</p>
<p><u>Benchmark A</u></p> <p>Support aesthetic and personal preferences about quality and effectiveness of musical works.</p>	<p><u>Grade Level Indicator 3</u></p> <p>Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences.</p> <p style="text-align: right;">MS7A3</p>	<p><u>Previous Level</u></p> <p>Discusses how music preferences reflect people's values.</p> <p style="text-align: right;">GM87D1</p>
<p><u>Benchmark B</u></p> <p>Reflect on and describe how music performance and setting affect audience response.</p>	<p><u>Grade Level Indicator 1</u></p> <p>Practices audience etiquette in selected music settings.</p> <p style="text-align: right;">MS7B1</p>	<p><u>Previous Level</u></p> <p>Practices audience etiquette in selected music settings.</p> <p style="text-align: right;">GM87B1</p>
<p><u>Benchmark B</u></p> <p>Reflect on and describe how music performance and setting affect audience response.</p>	<p><u>Grade Level Indicator 2</u></p> <p>Experiences and evaluates a variety of live music performances and activities.</p> <p style="text-align: right;">MS7B2</p>	<p><u>Previous Level</u></p> <p>Experiences and evaluates a variety of live musical performances and activities.</p> <p style="text-align: right;">GM87B2</p>

The Power of Emotion

Unit Introduction

In this unit students explore how music stirs our emotions by being imaginative, sensitive, and spiritual. Students respond to a wide range of music starting with some examples of their choosing in order to determine why their favorite piece of music moves them. Students identify and label compositional devices that are used to create emotion in music. This unit concludes with a class field trip, if possible.

Summative Assessment

Choose from the following possibilities:

- Students demonstrate comprehension of how music can evoke emotional reactions as they listen to given selections and write down ways composers use compositional devices to create emotional responses in music (Type 1 Quick write).
- Students compose a Balinese gamelan-style composition that follows some of the compositional “rules” associated with Balinese music.
- Students learn the difference between the **affective** (emotional domain) and **cognitive** (analytical, thinking domain) by listening to musical examples and brainstorming about specific ways composers create emotional responses in music; e.g., jot list (Type 1 Quick write).
- Students analyze works of Wolfgang Amadeus Mozart or Ludwig Van Beethoven in order to show how these composers used compositional devices to create emotion in music.
- Students write music reviews of a live music performance. Teacher provides music reviews in current publications as samples of professional review format.
- Using the *Class Participation Rubric*, students score their participation in class.
- Using the *Classical Concert Etiquette Rubric*, students score their individual concert etiquette.

Pre–Assessment

Drawing on their own experiences, students create a list of as many musical pieces/selections they can think of that evoke various emotional responses (Type 1 Quick write).

Lesson 1

Procedures

- Students share musical experiences/musical excerpts of their choice using the *Class Participation Rubric*.

- Teacher distributes field trip permission slips and sets a due date to have them returned. Teacher informs the students that this unit will conclude with a field trip in which they will be evaluated in two of the following three ways:
 1. Students evaluate their individual concert going behaviors using the *Classical Concert Etiquette Rubric*.
 2. Students listen for specific ways composers express emotion in music and list them on the *Listening Organizer*.
 3. Students write a music review of the performance (extended response).
- As a group, the class reads Music!, pages 149-151, and completes *Activity: Understand Musical Characteristics* (Teacher's Resource Binder 9-1; see explanation in the Instructor's Guide, pages 129-130). Students list the internal and external qualities that move their emotions in their favorite pieces of music. Students qualify their responses by answering questions 1-4 (Music!, page 150, Formative Assessment).
- After listening to *Experience a Musical Sunrise* (Music!, page 151; CD 5, tracks 30-32), teacher asks students which setting is most subtle, which is most literal and why.
- Students complete *Activity: Identify Emotional Qualities* (Music!, page 152; CD 5 tracks 33-35). For each piece write down a word or two in a column marked ***affective*** that describes the emotions this music brings out in you. Then, in a different column marked ***cognitive***, note what you heard in the music that made you react this way (graphic organizer, Formative Assessment).

Materials and Equipment

CD player; Music! CD's 5, 6 and 7; Chapter 9 student activity sheets 9-1 and 9-2 found in the Teacher's Resource Binder

Textbook

Music! It's Role and Importance In Our Lives, Music! Instructor's Guide, Music! Teachers Resource Binder

Writing Connections

Type 1 Quick write, graphic organizer

Interdisciplinary Connections

- Writing Applications B – Write responses to literature that extend beyond the summary and support references to the text, other works, and other authors or to personal knowledge.
- People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.

- People in Societies C – Analyze the ways that conflicts between people of different cultures result in exchanges of cultural practices.
- Citizenship Rights and Responsibilities B – Explain how individual rights are relative, not absolute, and describe the balance between individual rights, the rights of others, and the common good.

Re-Teach

- Students describe emotions they feel when they listen “O, Danny Boy,” Piano Concerto No. 21 and “The people United will never be Defeated.” (CD 5, tracks 33-35). If they can not verbalize their feelings ask them to write them down in a list format or ask them to draw their feelings in a picture.
- Students look up dictionary definitions of **cognitive** and **affective** or do an Internet search on the two terms and report in writing what the two terms mean and give an example of each.

Enrichment/Extension

- Students research more about the life of Wolfgang Amadeus Mozart in order to discover the wide range of emotions in his music. Include biographical information as well (e.g., his mother and father, his upbringing and education, external and internal influences on his life). The research should include at least three different sources.
- Students find out more about the construction of the Berlin Wall. Using what they have learned, they discuss or show in a format of their choosing how citizens of Berlin might have felt during the New Year’s Eve 1989 performance of Beethoven’s Ninth Symphony.

Lesson 2

Refer to the beginning of the unit for summative assessment options.

Pre-Assessment

Students answer the following questions as they listen to the “Barong Dance of Bali” (Music!, page 155; CD 5, track 36). The teacher plays the selection two or three times, as needed (Type 2 Quick write).

Procedures

- The class reads about the culture and music of Bali (Music!, pages 154-155).
- Show the “Gamelan Ensemble” (Music!, page 155, VHS segment 6). Students share the answers to their pre-assessments with one another.
- Students describe in writing a tuning technique where two instruments are tuned slightly apart creating a “wavering” sound, and explain how this sound evokes a certain emotional response in the music of Bali (Formative Assessment).

- The teacher assigns Project 9 in the MIDI activities binder to compose a Balinese gamelan-style composition that follows some of the compositional “rules” associated with Balinese music (Summative Assessment).
- The students read Music!, pages 156 and 157, and listen to Beethoven’s Ninth Symphony (CD 6, track 1). Students complete *Activity: Perform the “Joy” Theme* (page 157).
- Students read composer profile of Ludwig Van Beethoven (Music!, page 158) and complete the *Feel the Emotion* activity (pages 158 and 159; CD 6, track 1).
- Students participate in a class discussion of the performance of Beethoven’s Ninth Symphony as it was played in 1989 at the Berlin Wall as people found new freedom in its destruction. Students describe in writing how they would have felt in that situation (Type 1 Quick write).

Materials and Equipment

CD player; Music! CD’s 5, 6 and 7; Chapter 9 student activity sheets found in the Teacher’s Resource Binder; VHS tape for Music!, Segment 6

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor’s Guide, Music! Teachers Resource Binder

Supplemental

Music! MIDI Activity Binder, Project 9

Technology Resources

Use the Music with MIDI program to compose a Balinese gamelan-style composition that follows some of the compositional “rules” associated with Balinese music (Project 9 in the MIDI Activities Binder).

Writing Connections

Type 1 and 2 Quick writes

Interdisciplinary Connections

- History E – Analyze connections between World War II, the Cold War and contemporary conflicts.
- People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.

Re-Teach

Students view Music! VHS segment 6 and write down in their own words or draw a picture of how the music and the ensemble make them feel (Type 1 Quick write).

Enrichment/Extension

Students find out more about the construction of the Berlin Wall. Using what they have learned, they discuss or show in a format of their choosing how citizens of Berlin might have felt during the New Year's Eve 1989 performance of Beethoven's "Ninth Symphony."

Lesson 3

Refer to summative assessments listed at the beginning of this unit.

Pre-Assessment

- Students identify timbre of orchestral instruments.
- Students recognize sounds and names of all orchestral instruments.
- Students recognize families of instruments and their collective sounds. Use Robert Schumann's "Carnaval" recording to test this skill (CD 6, tracks 5 and 6).

Procedures

- As a group, students read about Blind Willie Johnson (Music!, pages 159-160). Listen to a recording of "Dark Was the Night" (CD 6, track 2). Students answer questions 1-4 *Recognize Emotional Qualities* (Music!, page 160; Type 1 Quick write).
- Teacher leads the students through *Activity: Compare Treatments of a Theme* (Music! pages 160-161, CD 6, tracks 3 and 4). Focus on two composer's interpretation of the judgment day theme, "Dies Irae" from Berlioz's Requiem and "Dies Irae" from Penderecki's Auschwitz Oratorio.
- Read Music!, pages 162-163. Teacher leads the students through *Activity: Describe the Character* (Music!, pages 162-163; CD 6, tracks 5 and 6). Use questions 1 and 2 on page 162, to give focus to discussion and analysis:
- Students read Music!, page 164, and complete *Activity: Recognize the Timbres of the Orchestra*, and answer questions 1 and 2 (Type 2 Quick write).
- Students write reviews of musical performances of their choice. Teacher provides music reviews in current publications as samples of professional review format (extended answer response, Formative Assessment). This assignment is due at the beginning of the next lesson.
- The class finish the lesson with the chapter summary and review (Music!, page 164 and 165).

Materials and Equipment

CD player; Music! CDs 5, 6 and 7; Chapter 9 student activity sheets in Teacher's Resource Binder

Textbook

Music! It's Role and Importance In Our Lives, Music! Instructor's Guide, Music! Teacher's Resource Binder

Supplemental

Visit <www.glencoe.com/sec/music> to hear audio examples of gamelan music and discover more about musical form.

Writing Connections

Type 1 and 2 Quick writes, extended answer response

Interdisciplinary Connections

- 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.

Re-Teach

In cases where students do not recognize the timbre of the orchestra they listen to the recording of “Carnaval” and do these activities again. The teacher provides real instruments of the orchestra for the students to see, feel and hear. After an instrument demonstration, students re-do *Recognize Timbres of the Orchestra* (Music!, page 164).

Enrichment/Extension

Students write biographies on the life and times of Richard Wagner, include historical facts about what was going on politically at the time of his composing and how this may have affected his writing.

Lesson 4

Review summative assessments listed at the beginning of this unit.

Pre-Assessment

Students take a quiz using the chapter review questions 8-13 (Music!, page 165; Type 2 Quick write).

Procedures

- Students turn in music reviews from previous day's assignment.
- The class discusses plans for the field trip: Students will summarize the program notes and any explanations of the music being performed. Students should listen specifically to characteristics in the music that evoke an emotional response; e.g., a rise or fall in the "mood." Students use the *Listening Organizer* (graphic organizer) to guide their concert-going experience. If the teacher knows the pieces being performed, s/he gives the students a listening preview in order to give them elements to focus on and listen for.
- The teacher concludes the lesson with an informal "drop the needle" quiz of the pieces listened to in Chapter 9.

Materials and Equipment

CD player; Music! CDs 5, 6 and 7; Chapter 9 student activity sheets found in the Teacher's Resource Binder; Music! VHS tape, Segment 6; *Listening Organizer*

Textbook

Music! Instructor's Guide, Music! Teachers Resource Binder

Supplemental

Listening organizer

Writing Connections

Type 2 Quick write, graphic organizer

Interdisciplinary Connections

- 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 F – Identify and analyze how an author uses figurative language, sound devices and literary techniques to shape plot, set meaning and develop tone.
- Literary Text G – Explain techniques used by authors to develop style.
- History E – Analyze connections between World War II, the Cold War and contemporary conflicts.

Lesson 5: Field Trip

Summative Assessment

- Students attend a field trip performance with the class and choose two of the following activities to be used as their individual evaluations:
 1. Students grade themselves on their concert going behavior using the *Classical Concert Etiquette Rubric*.
 2. Students listen for specific ways composers express emotion in music and list them on the *Listening Organizer*. Students complete one *Listening Organizer* for each musical selection.
 3. Students write a musical review of the performance. Teacher provides music reviews in current publications as samples of professional review format (extended answer response).
- If a field trip cannot be arranged, a videotaped or DVD recorded concert can be used in the classroom. This option can also be used for students not permitted to go on the field trip.

Procedures

- *Classical Concert Etiquette Rubric* begins at the point of departure for the field trip. The teacher informs students that their concert etiquette is part of the teacher's evaluation even if they did not choose the rubric as one of their individual options.
- Students turn in papers at the conclusion of the trip. Since the music reviews may require more time the teacher sets an appropriate due date for written reviews.

Material and Equipment

Student folders containing the following: *Classical Concert Etiquette Rubric*, *Listening Organizers*, concert programs (if they are available in advance of arrival)

Writing Connections

Extended answer response, graphic organizer

Interdisciplinary Connections

- Writing Process B – Determine the usefulness of organizers and apply appropriate prewriting tasks.
- Writing Applications B – Write responses to literature that extend beyond the summary and support references to the text, other works, and other authors or to personal knowledge.

Re-Teach

Students who are absent or unable to attend the concert can use a taped concert provided by the teacher or students in place of the field trip.

Enrichment/Extension

Students complete additional *Listening Organizers* on other live or taped concerts.

Class Participation Rubric

Point Key: 18 – 20 (90 – 100 %) = A, 16 – 17 (80 – 89 %) = B,
14 – 15 (70 – 79 %) = C, 12 – 13 (60 – 69 %) = D

Student Name _____

	Criteria				Points
20 points possible	4	3	2	1	
Attendance / Promptness	Student is always prompt and regularly attends classes.	Student is late to class once every two weeks and regularly attends classes.	Student is late to class more than once every two weeks and regularly attends classes.	Student is late to class more than once a week and/or has poor attendance of classes.	_____
Level Of Engagement In Class	Student proactively contributes to class by offering ideas and asking questions more than once per class.	Student proactively contributes to class by offering ideas and asking questions once per class.	Student rarely contributes to class by offering ideas and asking questions.	Student never contributes to class by offering ideas and asking questions.	_____
Listening Skills	Student listens when others talk, both in groups and in class. Student incorporates or builds off of the ideas of others.	Student listens when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class. Student often interrupts when others speak.	_____
Behavior	Student almost never displays disruptive behavior during class.	Student rarely displays disruptive behavior during class.	Student occasionally displays disruptive behavior during class.	Student almost always displays disruptive behavior during class.	_____
Preparation	Student is almost always prepared for class with assignments and required class materials.	Student is usually prepared for class with assignments and required class materials.	Student is rarely prepared for class with assignments and required class materials.	Student is almost never prepared for class with assignments and required class materials.	_____
				Total---->	_____

Classical Concert Etiquette Rubric

Point Key: 18 – 20 (90 – 100 %) = A, 16 – 17 (80 – 89 %) = B,
14 – 15 (70 – 79 %) = C, 12 – 13 (60 – 69 %) = D

Student Name _____

	Criteria				Points
20 points possible	4	3	2	1	
Entering the Hall or Auditorium	Stands quietly outside the door then follows usher quietly to assigned seat.	Talks in a soft voice outside the door, and then follows the usher quietly to assigned seat.	Talks while waiting to be seated and does not pay attention to the usher.	Talks in a loud, rude voice, while waiting to be seated and ignores the usher.	_____
Attention	Listens to the music and demonstrates an interest in the performance most of the time.	Listens to the music. Looks interested some of the time. Does not distract others when not listening.	Does not appear to be listening or interested, but keeps quiet and does not distract others.	Does not listen to the performance and distracts others by talking, moving, or playing during the performance.	_____
Program	Student looks at program before concert begins and then quietly consults it between numbers, if desired.	Student looks at program quietly between numbers.	Student puts program in lap and does not fiddle with it during the performance.	Student is disruptive with the program, i.e.; hitting others with it, tearing it up, making paper toys with it, or rattles it around unnecessarily.	_____
Showing Appreciation	Claps at an appropriate volume at the end of all musical selections. Has pleasant expression and looks toward the performers while clapping.	Claps at an appropriate volume at the end of all musical selections. Does not look at performers when clapping.	Does not clap for all selections OR claps at the wrong time.	Claps too loudly, drawing audience attention, OR whistles and screams while clapping.	_____
Stays seated	Student stays in their seat and does not distract or irritate others.	Student stays in their seat, but moves around frequently -- does not distract or irritate others.	Student leans toward other students to talk quietly, but stays in seat – seems to distract other students a bit.	Student gets out of seat and is distracting to other concertgoers.	_____
				Total---->	_____

Listening Organizer

Use one listening organizer per musical selection

Name of the composition performed: _____

Name of the composer: _____

Personal notes about the piece:

Mood	Musical Elements	Emotion
<p>Label the mood/s determined by the tempo; e.g., fast/slow:</p> <p>Section 1 –</p> <p>Section 2 –</p> <p>Section 3 –</p>	<p>Label the articulation; e.g., staccato or legato</p>	<p>Label the emotion the music causes you to have in the <u>beginning</u> of the piece:</p>
<p>Label the kinds of instruments used in each section of the piece:</p>	<p>What is the meter?</p> <p>Does it make you feel like dancing?</p> <p>What does the meter make you feel like doing?</p>	<p>Label the emotion the music causes you to have in the <u>middle</u> of the piece:</p>
<p>Are voices used?</p> <p>What language are the lyrics written in?</p>	<p>Are there any meter changes?</p> <p>What do meter changes do to the style of the piece?</p>	<p>Label the emotion the music causes you to have at the <u>end</u> of the piece:</p>



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Music to Understand Life's Meaning	Grades 9-12	Music Survey	Period 3, Week 4 Lessons 1-4

<u>CONTENT STANDARD 9</u>		
Understanding music in relation to history and culture		
<u>Benchmark A</u> Compare and contrast varied music styles from the United States, world music, and historical periods.	<u>Grade Level Indicator 1</u> Analyzes and discusses music literature of various composers, cultures, and/or performing ensembles. MS9A1	<u>Previous Level</u> Compares and contrasts musical examples from different historical time periods and diverse cultures. GM89A1
<u>Benchmark B</u> Research and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	<u>Grade Level Indicator 1</u> 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. MS9B1	<u>Previous Level</u> Compares and contrasts musical examples from different historical time periods and diverse cultures. GM89A1
<u>Benchmark B</u> Research and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	<u>Grade Level Indicator 2</u> Explores and explains how technology changes the roles of composers and performers. MS9B2	<u>Previous Level</u> Identifies non-performing careers in music (e.g., engineer, producer, and ethnomusicologist). GM89B1
<u>Benchmark B</u> Research and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	<u>Grade Level Indicator 3</u> Identifies sources of American music genres, traces the evolution of those genres, and cites well-known musicians associated with them. MS9B1	<u>Previous Level</u> Describes how events during various historical periods have influenced the development of music and vice versa. GM89A3

CONTENT STANDARD 6

Listening to, analyzing, and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Analyze and explain compositional devices and techniques used in works of varied genres.	Compares and describes use of tension and release in several similar musical selections.	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.
	MS6A1	GM86A2

Music to Understand Life's Meaning

Unit Introduction

Students learn how different religions use music. The focus throughout this unit is musical.

Summative Assessment

- Teacher and students use the *Music in History and Culture Rubric* throughout this unit to evaluate student knowledge and guide student thinking.
- Students compare and contrast music of the following different religions: Hindu, Buddhist, Jewish, Christian, and Islamic.
- Students use a new vocabulary list: **cantata, chorale, chorale preludes, conjunct, disjunct, harmonics, kritis, mass, overtones, qawwali, word painting**; in class discussion and in writing.
- Students explore the improvisational character of gospel music.
- Students write short summaries about Felix Mendelssohn and Tommy Dorsey, two composers who influenced religious music in very different ways. The summaries will be based on two readings (Music!, pages 236 and 238).
- Students compare the use of tension and release in “Sleepers Awake” (Classical) and “Ordinary People” (Gospel).

Lesson 1: Religious Music

Pre-Assessment

- Students listen to three musical excerpts; e.g., “Bird” from *Peter and the Wolf* by Prokofiev, “Minuet and Trio” from Haydn’s Symphony No. 31 in d Major and “In the Mood” by G. Miller, which incorporate repetition and contrast as an important part of the music’s organizational structure. As they listen, students show that they recognize repetition with a raised right hand and show contrast with a raised left hand.
- Students discuss the following: music is divided into two basic categories, secular and religious. This topic is a good discussion starter (Music! Instructor’s Guide, pages 166 and 167). Discussion may also focus on “the place of music in the human quest for spirituality.”

Procedures

- Teacher and students use the *Music in History and Culture Rubric* throughout this unit to evaluate student knowledge and guide student thinking.
- Students listen to “Brunhi Mukendeti.” a Hindi piece from India around the eighteenth century (CD 7, track 20). Students detect repetition and contrast in the music and answer the two questions on Music!, page 224 (Type 2 Quick write, Summative Assessment).

- Students listen to the ceremonial piece, “Krida Pinihan,” (CD 7, track 21; page 167 in the Instructor’s Guide). The class discusses Buddhism as a religion and the difference between two major forms, Theravada and Mahayana (Music!, pages 225-226).
- Students listen to “Kridi Pinihan”, a Buddhist dance (CD 7, track 21). Students determine where this piece might fit into the Buddhist culture and answer the two questions in Music!, page 226 (Type 2 Quick write, Summative Assessment)
- Students listen to “Sense the Otherworldliness” (CD 7, track 22), and “Offerings for General Protectors” (CD 7, tracks 23 and 24).

Materials and Equipment

CD player; Music! CDs 7, 8, and 5; Chapter 12 activity sheets found in the Teacher’s Resource Binder

Textbook

Music! It’s Role and Importance in Our Lives, Music! Instructor’s Guide, Music! Teacher’s Resource Binder

Supplemental

Music! Music Theory Book, Music! art work, Music with MIDI, recordings of “Bird” from *Peter and the Wolf* by Prokofiev and “Minuet and Trio” from Haydn’s Symphony No. 31 in d Major may be found in the library or located on-line, “In the Mood” by G. Miller is a part of “Best of the Big Bands” CD collection available through St. Clair Entertainment Group Inc., Canada

Technology Resources

Students use the project 12 in Music! Activity Binder to create a theme and variations using ideas from classical Indian music.

Writing Connections

Type 2 Quick writes

Interdisciplinary Connections

- People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.
- People in Societies C – Analyze the ways that conflicts between people of different cultures result in exchanges of cultural practices.

Re-Teach

Students participate in creating repetition and contrast on hand drums. Students create a simple four-measure pattern in 4/4 time, a repetition of that rhythm and create a new contrasting four-measure pattern followed by a return to the original four-measure pattern.

Enrichment/Extension

- Students research other religions which, like Theravada Buddhism, exclude music in religious services. Students answer the following question: “In some belief systems there exists the idea that music is evil. Can you discover where this belief exists?”
- Students go to a library and gather science resources for explanations and illustrations of harmonics. Students find out about overtones and how string players create harmonics on their instruments.

Lesson 2: Music of World Religions

Refer to the Summative Assessments listed at the beginning of this unit:

Pre-Assessment

Students list/record their thoughts and feelings as they listen to the hymn tune “A Mighty Fortress Is Our God” (CD 8, track 1). Students include musical observations as well as personal thoughts of how the music affects them (short answer response).

Procedures

- Teacher and students use the *Music in History and Culture Rubric* throughout this unit to evaluate student knowledge and guide student thinking.
- Students do the Hebrew text *Activity: Music and Prayer* (Music!, pages 228-230; CD 5, track 4 and CD 7, track 25). Students read, listen to and sing “Kol Nirei” in order to gain understanding about the Jewish culture (Music!, page 229; Summative Assessment).
- Students do *Activity: Discover Word Painting*, and study texts of “Hymn to St. John the Baptist” and “Gloria in excelsis Deo,” in order to understand early Western/European culture (Music!, pages 230-232; Summative Assessment).
- Students do *Activity: Count the Phrases* (Music!, pages 232-234; CD 8, track 1). Students study the phrasing and meter of a hymn tune in order to understand why this form of composition changed religious music in the Western world (Summative Assessment).
- Students do *Activity: Track the Musical Events* (Music!, pages 234-235; CD 8, track 2). Students listen to a symphonic work in order to understand more about the form and structure of this type of composition as well as how it is used as music in a religious context (Summative Assessment).

Materials and Equipment

CD player, Chapter 12 activity sheets in Teacher's Resource Binder

Textbook

Music! Its Role and Importance in our Lives, Music! Instructor's Guide, Music! Teacher's Resource Binder

Supplemental

- Students visit the Jewish music web center <www.jmwc.org> to find extensive resources of supplemental materials about the music traditions of the Israeli people.
- Accompanying art work for Music!

Technology Resources

Students visit <www.glencoe.com/sec/music> to explore more about music of world religions.

Writing Connections

Short answer response

Interdisciplinary Connections

Citizenship Rights and Responsibilities B – Explain how individual rights are relative, not absolute, and describe the balance between individual rights, the rights of others, and the common good.

Re-Teach

Teacher determines the effectiveness of students' singing as they sing "Kol Nidrei", and refocuses students' efforts on correct singing posture and tone production if needed.

Enrichment/Extension

Students research the music of Felix Mendelssohn and include a comprehensive list of his work, major contributions to the world of music and why he is a master composer of great renown (Summative Assessment).

Lesson 3: Music of World Religions

Refer to the Summative Assessments listed at the beginning of this unit.

Pre-Assessment

Students participate in vocal warm-up exercises using correct posture and breath support. Students understand the importance of correct tone production with the following activities.

Procedures

- Teacher and students use the *Music in History and Culture Rubric* throughout this unit to evaluate student knowledge and guide student thinking.
- Students do *A Class Performance Project* (Music!, page 236; CD 8, track 3; teacher uses Instructor's Guide, page 171). Students learn “Sleepers Awake” and perform it as a class. Students write response to the questions on page 236 (Type 2 Quick write).
- Students do *Activity: Distinguish the Musical Events* (Music!, page 237-238; CD 8, track 4; teacher uses Instructor's Guide, page 168). Students identify characteristics of gospel music; e.g., vocal improvisation, instrumental improvisation, repetition and contrast (Summative Assessment).
- Students do *Activity: Singing a Gospel Song* (Music!, page 239; CD 8, tracks 5 and 6; teacher uses Instructor's Guide, page 173). Students experiment with vocal improvisation, emulating a gospel singer. Send students to practice rooms, if they are available, to experiment with improvisation (Summative Assessment).
- Students do *Activity: Discover Voice Interrelationships* (Music!, pages 240-242; CD 8, track 8; teacher uses Instructor's Guide, page 174).

Materials and Equipment

CD player, Chapter 12 activity sheets from the Music! Teacher's Resource Binder, Music! CD 8

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide, Music! Teachers Resource Binder

Supplemental

Students may explore <www.soulchildrenchicago.com> to learn more about a contemporary gospel group of young people called “Soul Children of Chicago” and to listen to more of their music.

Writing Connections

Type 2 Quick write

Interdisciplinary Connections

History A – Explain connections between the ideas of the Enlightenment and changes in the relationships between citizens and their governments.

Re-Teach

If students display incorrect posture or breathing during warm-ups, a student who is doing it correctly can model what is required to accomplish correct posture and breath support.

Enrichment/Extension

Students prepare and present a gospel song of their choosing and demonstrate the use of vocal improvisation for the class.

Lesson 4: Music of World Religions

Refer to the Summative Assessments listed at the beginning of this unit.

Pre-Assessment

Students participate in a class discussion on the vocabulary list by defining the following vocabulary words:

1. harmonics
2. word painting
3. disjunct
4. Kritis
5. cantata
6. chorale preludes
7. conjunct
8. chorale
9. overtones
10. Mass
11. Qawwali

Procedures

- Teacher and students use the *Music in History and Culture Rubric* throughout this unit to evaluate student knowledge and guide student thinking.
- Students take a quiz on the vocabulary using a matching exercise (Music!, page 243; Summative Assessment).
- Students answer the questions in *Reviewing the Music Facts* (Music!, page 243, questions 12–16; Type 2 Quick write).
- Students participate in *Thinking It Through* discussion using the questions 17, 18, and 19 as a catalyst (Music!, page 243).

Materials and Equipment

Paper and pencil

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide

Writing Connections

Type 2 Quick writes

Interdisciplinary Connections

- Acquisition of Vocabulary A – Use context clues and text structures to determine the meaning of new vocabulary.
- Acquisition of Vocabulary B – Examine the relationships of analogical statements to infer word meanings.
- Acquisition of Vocabulary C – Recognize the importance and function of figurative language.
- Acquisition of Vocabulary F – Use multiple resources to enhance comprehension of vocabulary.

Re-Teach

Students who do not score well on the vocabulary quiz can review the chapter readings, find the clues in the text where definitions may be found and write out the definitions.

Enrichment/Extension

Students write an essay on the world's religions that are practiced in the United States. Students list as many as they can find in the US, where they are from, type of music they use and where in the United States they are most widely practiced.

Music In History and Culture Rubric

Student Name _____

	Criteria				Points
CATEGORY	4 - Above Standard	3 - Meets Standard	2 - Approaching Standard	1 - Below Standard	Total score
Listening Skills	Student always listens attentively and respectfully to music from another time or culture.	Student usually listens attentively and respectfully to music from another time or culture. Never distracts others from listening.	Student usually listens respectfully to music from another time or culture, but movements or talking distracts others.	Student does not listen respectfully.	_____
Audience Behavior	Student always demonstrates appropriate audience participation for the context/style of music e.g. clapping, standing, singing along.	Student usually demonstrates appropriate audience participation for the context/style of music e.g. clapping, standing, singing along.	Student sometimes demonstrates appropriate audience participation for the context/style of music e.g. clapping, standing, singing along.	Student rarely demonstrates appropriate audience participation for the context/style of music e.g. clapping, standing, singing along.	_____
Time/Culture	The student identifies the time/culture associated with 5 or more pieces of music without assistance.	The student identifies the time/culture associated with 3-4 pieces of music with little or no assistance.	The student identifies the time/culture associated with 1-2 pieces of music with little or no assistance.	The student cannot identify music by time/culture without significant assistance.	_____
Musical Styles	The student accurately identifies the style, time or culture of 4 or 5 musical examples.	The student accurately identifies the style, time or culture of 3 of 5 musical examples.	The student accurately identifies the style, time or culture of 2 of 5 musical examples.	The student accurately identifies the style, time or culture of 1 or less of 5 musical examples.	_____
Dominant Elements of Music	The student accurately describes several dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture.	The student accurately describes some dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture.	The student accurately describes 1-2 dominant elements of music associated with a particular time period or culture.	The student has difficulty describing any dominant elements of music associated with a particular time period or culture.	_____
				Sub-Total----> (continued on next page)	_____

Music In History and Culture Rubric, page 2

Student Name _____

	Criteria				Points
CATEGORY	4 - Above Standard	3 - Meets Standard	2 - Approaching Standard	1 - Below Standard	Total score
Time Period/Culture	When asked to speak or write about the time period or culture, the student presents several accurate facts.	When asked to speak or write about the time period or culture, the student presents 1-2 accurate facts.	When asked to speak or write about the time period or culture, the student presents 1-2 accurate facts, but also includes 1 or more inaccurate or questionable facts.	Student cannot talk or write accurately about the time period or culture.	_____
Instruments	The student speaks or writes several accurate facts about musical instruments or styles associated with a particular time period or culture	The student speaks or writes 1-2 accurate facts about musical instruments or styles associated with a particular time period or culture	The student includes 1 or more inaccurate or questionable facts while speaking or writing about musical instruments or styles associated with a particular time period or culture.	Student cannot talk or write accurately about the instruments or styles associated with a particular time period or culture.	_____
Composers	The student can name 2 famous composers associated with a particular time period and at least 1 work by each.	The student can name 2 famous composers associated with a particular time period.	The student can name 1 famous composer associated with a particular time period.	The student is unable to name any composers associated with a particular time period.	_____
				Sub Total-----> (this page)	_____
				Sub Total-----> (from page 1)	_____
				Total----->	_____

This rubric may be used to design written tests on the four classical periods and most notable composers of each era; tests on world music including music of Africa, China, India, Egypt, Mexico; and tests for as many combinations of music history facts that you want to create.



**COLUMBUS PUBLIC SCHOOLS
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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Love Songs	Grades 9-12	Music Survey	Period 3, Week 5 Lessons 1-5

CONTENT STANDARD 1

Singing alone and with others, a varied repertoire of music

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Sings alone and/or in groups a varied repertoire of music.	Sings music accurately with correct posture and breath control. MS1A2	Sings, independently and with others, utilizing correct posture, breath support, tone, proper diction, phrasing and articulation. GM81A1

CONTENT STANDARD 6

Listening to, analyzing, and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Analyze and explain compositional devices and techniques used in works of varied genres.	Compares and contrasts different compositional devices in music of same genres or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic structure). MS6A2	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 Analyzes and explains the musical elements of larger musical works (e.g., symphony, mass, concerto). GM86B2

CONTENT STANDARD 7

Evaluating music and music performance

<u>Benchmark B</u> Reflect on and describe how music performance and setting affect audience response.	<u>Grade Level Indicator 1</u> Practices audience etiquette in selected music settings. MS7B1	<u>Previous Level</u> Practices audience etiquette in selected music settings. GM87B1
<u>Benchmark B</u> Reflect on and describe how music performance and setting affect audience response.	<u>Grade Level Indicator 2</u> Experiences and evaluates a variety of live music performances and activities. MS7B2	<u>Previous Level</u> Experiences and evaluates a variety of live musical performances and activities. GM87B2

CONTENT STANDARD 4

Composing and arranging within specified guidelines

<u>Benchmark A</u> Create, notate, and perform rhythm patterns in varied time signatures.	<u>Grade Level Indicator 3</u> Demonstrates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve. MS4A1	<u>Previous Level</u> Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, and 6/8. GM8A41
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Love Songs

Unit Introduction

Love songs form one of the largest and oldest categories of vocal music. In this unit, students learn how universal the subject of love is in all kinds of music throughout history and around the world. Students participate in creating and performing music and learn more about the elements of musical expression; e.g., major and minor scales, intervals, chords, phrases, and cadences.

Summative Assessment

- Students compare and contrast two love songs, “Stormy Weather” by Harold Arlen and Ted Koehler and “Un bel di” by Giacomo Puccini, by writing a two column list about musical characteristics including the style, message, mood, intended audience, sound sources, rhythm, melody (tessitura), and dynamics.
- Students write an essay about the use of compositional devices in George Fredric Handel’s love songs, i.e., some expressive qualities in his music are achieved by long four measure phrases.
- Using the melodic, harmonic, and rhythmic structure of “Bill Bailey, Won’t You Please Come Home” (Music!, pages 208 and 209), students compose their own love songs including lyrics. Students are encouraged to alter the melody and/or rhythm of “Bill Bailey” in order to express meaning in their songs. Students and teacher use the *Music Composition: A New Love Song* rubric to score the compositions.
- Students perform love songs for the class (use days four and five of this unit to schedule presentation time so that all students can perform their compositions).

Lesson 1

Pre-Assessment

Review *Scales and Intervals* in the “Music Theory Handbook” (Music!, pages 603 and 604). This will help guide student’s thinking as they consider writing their own compositions in this unit.

Procedures

- Students do *Activity: Compare Love Songs* (Music!, page 196; CD 7, tracks 8 and 9) to identify three basic messages: lost love, searching for love, and the celebration of love.
- Students discover the expressive power of the major scale by performing the two melodies from “You are the Sunshine of My Life” (CD 7, track 7), then answer the questions found on Music!, pages 198-199 (Type 2 Quick write). Listen again to “Why Can’t He Be You” and “Stormy Weather” (CD 7, tracks 8 and 9) and discover how the major scale is used in these pieces.

- Students compare and contrast love songs of two different cultures, Mexico and Egypt, by doing the following *Activities*: *Feel the Drama* and *Follow the Melody* (Music!, pages 200–202; CD 7, tracks 10 and 11; Formative Assessment).

Materials and Equipment

CD player, Music! CD 7, Chapter 11 activity sheets found in the Music! Teacher's Resource Binder, *Music Composition: A New Love Song* rubric

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide, Music! Teacher's Resource Binder

Supplemental

Music! Music Theory Book, accompanying artwork, Music with MIDI activity binder, videocassette or DVD

Technology Resources

Music! Music with MIDI option for teachers who have access to Sibelius or other composition programs

Writing Connections

Type 2 Quick write, comparison and contrast

Interdisciplinary Connections

People in Societies A – Analyze the influence of different cultural perspectives on the action of groups.

Re-Teach

- Students study lyrics of “Stormy Weather” to determine the message of the song. Then students listen to the performance of the chosen song and describe how the music makes them feel.
- The teacher reviews the major and minor scale (recognize half steps and whole steps). Students practice playing major and minor scales in two different keys on a piano keyboard (e.g., G Major and E minor, C Major, and A minor) and will be able to tell why it is easy to see the interval pattern of the major scale on a keyboard.

Enrichment/Extension

- Students discover ways information was conveyed from one place to another in Europe during the Middle Ages. What role might the troubadours and minstrels play in relaying events of the times? Students answer the question in essay form (Music!, page 219; Type 2 Quick write).
- Students pick five love songs representing at least three eras in music history (i.e., Renaissance, Baroque, and Classical) and write interpretations of the meaning of the lyrics for each.

Lesson 2

Refer to Summative Assessment options at the beginning of this unit.

Pre-Assessment

Class reads “American Love Songs of the Nineteenth Century” (Music!, pages 202–205). Use the class participation rubric to evaluate student participation and understanding of the text.

Procedures

- Students participate in *Activity: Discover* using the song “Annie Laurie” (Music!, page 205; Formative Assessment).
- Students read about American composer Stephen Foster and listen to “I Dream of Jeanie with the Light Brown Hair” (Music!, page 205; CD 7, track 12).
- Students begin the process of composing their own love songs with lyrics using the melodic, harmonic, and rhythmic structure of “Bill Bailey, Won’t You Please Come Home” (Music!, pages 208 and 209). Students are encouraged to alter the melody and/or rhythm of “Bill Bailey” in order to express meaning of their songs. Students and teacher use the *Music Composition: A New Love Song* rubric to score the compositions. The teacher sets due date for class performance.

Materials and Equipment

CD player, Music! CD 7, Chapter 11 activity sheets found in the Music! Teacher’s Resource Binder, *Music Composition: A New Love Song* rubric

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor’s Guide, Music! Teacher’s Resource Binder, staff paper

Supplemental

Music! Music Theory Handbook, accompanying art work, Music with MIDI activity binder

Technology Resources

Music! Music with MIDI for teachers who have access to Sibelius or other composition programs (students may use this to help with their “Bill Bailey” composition)

Writing Connections

Type 2 Quick write

Interdisciplinary Connections

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

Re-Teach

In cases where student’s work does not meet the mastery level, they use the writing process to revise and edit the lyrics for their love song. (The writing process is included with the Ohio Graduation Test Integration Key)

Enrichment/Extension

- The teacher provides sheet music for the Stephen Foster song, “I Dream of Jeannie with the Light Brown Hair,” and encourage students to sing/perform this song for the class as an extra performance experience.
- Students use the MIDI program to create an interesting version of “Bill Bailey” to use with their lyrics. They should be prepared to explain how their arrangement complements their lyrics.

Lesson 3

Refer to summative assessment options at the beginning of this unit.

Procedures

- Class reads together “Love Songs of Other Times and Places” (Music!, page 210) and completes *Activity: Determine musical forms* (Music!, page 212, CD 7, track 16).
- Students review the minor scale (Music!, page 211; or Music Theory Handbook, pages 606-608, section C.3).
- Students sing a song from the Baroque Era: “Draw the Tear from Hopeless Love”, from Solomon, an oratorio by George Fredric Handel (CD 7, track 17). Students read the composer profile about George Fredric Handel (Music!, page 213).
- Students are assigned an essay (due the following day): “How does Handel’s music in ‘Draw the Tear from Hopeless Love’ express the anguish of lost love” (Type 2 extended response)?

- Students continue the process of writing their own love songs following the structure given in Music!, page 209. Check for accuracy using the *Music Composition: A New Love Song* rubric.

Materials and Equipment

CD player, Music! CD 7, *Music Composition: A New Love Song* rubric

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide, Music! Teachers Resource Binder

Supplemental

Music! Music Theory Handbook

Writing Connections

Type 2 Extended response

Interdisciplinary Connection

People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.

Re-Teach

Music! Music Theory Handbook, pages 606 – 608, reinforces information on key relationships, scales and harmony.

Enrichment/Extension

- Students research what the role of the troubadours and minstrels might have been in relaying events of the times (Music!, page 219).
- Students discover ways information was conveyed from one place to another in Europe during the Middle Ages. “What role might the troubadours and minstrels play in relaying events of the times (Music!, page 219)?”

Lesson 4

Refer to Summative Assessment options at the beginning of this unit.

Pre-Assessment

Students complete the *Basic Music Theory Test* to evaluate how well they are using basic theory concepts for their compositions. It includes scales, intervals, triads, basic chord progressions (I, IV, and V or V⁷), key relationships, and note values.

Procedures

- Class reads Music!, pages 214-217. Students discuss the theme of love in twentieth century opera and listen to excerpts from “Madama Butterfly” (1904) and “Porgy and Bess” (1935), (pages 214-217; CD 7, tracks 18 and 19).
- Students continue the process of writing their own love songs following the structure given in Music!, pages 208-209. Check for accuracy using the *Music Composition: A New Love Song* rubric (Formative Assessment).
- Students practice their own love songs in order to perform for the class.
- The teacher posts a schedule for performance presentations to begin on a designated day determined by the progress of the class.

Materials and Equipment

CD player, Music! CD 7, staff paper, *Music Composition: A New Love Song* rubric, *Music Theory Test*

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor’s Guide, Music! Teacher’s Resource Binder

Supplemental

Music! Music Theory Handbook- use as a reference check for compositions

Interdisciplinary Connections

Writing Process E – Apply tools to judge the quality of writing.

Re-Teach

Based on the results of the music theory test, it may be necessary to go back and re-teach some theory concepts. The teacher uses the test as the teaching tool by reviewing each problem and discussing/demonstrating how to arrive at the correct answer.

Enrichment/Extension

Students listen to or watch on video or DVD the entire performance of “Porgy and Bess” and give a written summary of the opera. In the summary, students cite the performance, the performers, and where it was performed.

Lesson 5

Refer to Summative Assessment options at the beginning of this unit.

Procedures

- Students turn in written work: love song compositions, any reports or essays being turned in as extension or extra credit (Summative Assessment).
- Students perform and present. (Depending on the size of the class it may be necessary to extend presentations over 2–3 sessions).
- Students evaluate each other using *Music Composition: A New Love Song* rubric. Students also make a jot list of personal observations of the performance (Type 1 Quick write).

Materials and Equipment

Performance space, needed instruments (piano, guitars, drums etc.), *Music Composition: A New Love Song* rubric, recording equipment to record student performances

Textbook

Music! Its Role and Importance in Our Lives

Technology Resources

Recording equipment

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

- Literary Text E – Analyze the use of a genre to express a theme or topic.
- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English Language.

Enrichment/Extension

Students listen to or watch a video recording of Madame Butterfly and then write a summary of the story of the opera. Students cite the performance (opera company) names of performers, director, conductor, and where it was performed.

Basic Music Theory Test

Time Signature/Note Value/Key Signature/Interval/Grand Staff: 1 point each

Name _____ Date _____

1. What does the top number of a time signature mean?
 - ☐ How many beats per measure
 - ☐ How many beats a quarter note gets
 - ☐ Which note gets one beat
 - ☐ How many minutes the song will take to play
2. What does the bottom number of a time signature mean?
 - ☐ How many beats in a measure
 - ☐ How many minutes the song will take to sing
 - ☐ How many beats a quarter note gets
 - ☐ Which note gets one beat
3. Draw each note listed and give its time value assuming a 4/4 time signature.
 - ☐ Quarter Note _____ = _____
 - ☐ Half Note _____ = _____
 - ☐ Whole Note _____ = _____
 - ☐ Dotted Half Note _____ = _____
 - ☐ Eighth Note _____ = _____
 - ☐ Sixteenth Note _____ = _____
4. Draw a flat sign here _____. What is the effect of a flat on a note?
 - ☐ A step up from the natural
 - ☐ A black key down from the natural
 - ☐ A half step down from the natural note
 - ☐ None of these
5. What is the common name for the **G** clef?
 - ☐ Bass clef
 - ☐ Treble clef
 - ☐ Brace
 - ☐ Bar line

6. What is the common name for the **F** clef?

- ☐ Treble clef
- ☐ Bass clef
- ☐ Brace clef
- ☐ None of these

7. Do the rest values equal the note values?

- ☐ Yes
- ☐ No

8. What are the notes on the treble clef lines from the bottom up?

- ☐ F, A, C, E
- ☐ A, C, E, G
- ☐ G, B, D, F, A
- ☐ E, G, B, D, F

9. What are the notes to the treble clef space notes?

- ☐ G, B, D, F, A
- ☐ E, G, B, D, F
- ☐ X, H, Q, F
- ☐ F, A, C, E

10. What are the bass clef line notes?

- ☐ G, B, D, F, A
- ☐ F, A, C, E
- ☐ A, C, E, G
- ☐ E, G, B, D, F

11. What are the bass clef space notes?

- ☐ G, B, D, F, A
- ☐ F, A, C, E
- ☐ A, C, E, G
- ☐ E, G, B, D, F

12. and 13. Define the following dynamic marks:

ff

f

mf

mp

p

pp

14. What major key is indicated by 3 sharps?

- ☐ E major
- ☐ A major
- ☐ D major
- ☐ B major

15. What is the interval between G and B?

- ☐ Major third
- ☐ Minor second
- ☐ Minor third
- ☐ Major seventh

16. What is the interval between C# and G#?

- ☐ Perfect fifth
- ☐ Major second
- ☐ Minor seventh
- ☐ Minor sixth

17. What is the interval between D and F?

- ☐ Minor third
- ☐ Augmented fourth
- ☐ Major seventh
- ☐ Major sixth

18. There is an interval of a perfect fifth between an F and which higher note?

- ☐ A#
- ☐ D#
- ☐ E
- ☐ C

19. There is an interval of a major second between A and which higher note?

- ☐ B
- ☐ G
- ☐ F#
- ☐ C#

20. Draw a Grand Staff here (include the following items: treble clef and bass clef signs, bar-line, brace, and double bar-line).

21. Notate middle C for both the bass clef and treble clef on the staff you drew above.

22. Notate bottom line G in the grand staff above.
23. Notate top line F in the grand staff above.
24. Find three places E could be notated on the staff above
25. Find three place A could be notated on the staff above

MUSIC COMPOSITION: A NEW LOVE SONG

Name _____ Class _____ Date _____

CATEGORY	3	2	1	R - Resubmit	Total
Music Score	Music score is very neatly written and all required elements are included: Song Title, Composer Name, Instrument, Clef Sign, Time Signature, Key Signature, and Copyright.	Music score is neatly written. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music score is illegible and many of the required musical score elements are missing.	
Music Notation	All notes are neatly written using proper bar line placement.	Most notes are clearly written using the proper bar line placement.	Notes are clearly written, but bar line placement is often incorrect.	Notes are sloppy and illegible. Bar line placement is not correct. Needs to be resubmitted.	
Meter and Rhythm	All measures have the correct # of beats. A variety of rhythms is used and includes whole, half, quarter, eighth, and sixteenth notes.	85% of measures have the correct # of beats. A variety of rhythms are used and include whole, half, quarter, and eighth notes.	70% of the measures have the correct # of beats. Rhythms are very basic and do not expand beyond quarter notes.	Less than half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.	
Harmony	Each measure contains at least one triad. The triads are written in a variety of formats including: root, 1st, and 2nd inversions.	85% of the measures include at least one triad and the triads are written in a variety of formats including: root, 1st, and 2nd inversions.	70% of the measures contain at least one triad. The triads are written in only the root position.	Half of the measures are missing a triad. Composition needs to be edited and resubmitted.	
				Total →	



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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Improvisation	Grades 9-12	Music Survey	Period 3, Week 8 Lessons 1-4

CONTENT STANDARD 3

Improvising melodies, variations and accompaniments

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Improvise by altering the rhythms of a given selection of music.	Sings or plays a given 8-measure phrase and alters it by adding syncopated rhythms. MS3A1	Sings or plays a given 8-measure phrase and alters it by adding duple and triple rhythms. GM83A1
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Improvise by altering the melody of a given selection of music.	Improvise a melody derived from a blues scale over a 12-bar blues form. MS3B1	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
<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Create an accompaniment for a given selection of music.	Sings or plays an accompaniment (e.g., chords, bass line) for 12-bar blues selection by using its harmonic progression as a reference point. MS3C1	Improves a given accompaniment for an 8-measure phrase using its harmonic progression as a reference point. GM83C1

Improvisation

Unit Introduction

In this unit students explore improvisational forms of creating music and discover that improvisation is a powerful tool of communication in music. Students improvise rhythm, melody and accompaniment at the conclusion of this unit.

Summative Assessment

Choose from the following for use throughout the unit:

- Students create ostinato accompaniment patterns and improvise a rhythmic pattern over the ostinato.
- Students demonstrate their knowledge of the blues scale by singing it and playing it on the piano (Music!, page 325).
- Students improvise a 12-bar blues pattern using I, IV, and V chords. (Use Project 16 in the MIDI Activities Binder as a guide).
- Students create lyrics for a blues song.
- Students improvise a blues melody and create variations of the melody (theme and variations).
- Students write the answers to the review questions 12-15 (Music!, page 55) and report their findings to the class (Type 1 and 2 Quick writes).

Pre-Assessment

- Using the following steps, students demonstrate mastery of duple and triple meter. (This pre-assessment could take the better part of a class session depending on the students' experience. Be prepared to take the necessary time to get through this preliminary step).
 1. The students clap or play rhythm examples in duple and triple meter given by the teacher by rote.
 2. Individual students clap or play a rhythm as a response to a given rhythmic call from the teacher. Students' responses should be the same length, meter, and tempo as the teacher's call.
 3. The students read rhythm examples in duple and triple meter by clapping or playing. Use combinations of quarter notes, half-notes, whole notes, dotted half-notes, eighth notes and sixteenth notes written in 2–4-measure excerpts.

4. Using combinations of quarter notes, half-notes, whole notes, dotted half-notes, eighth notes and sixteenth notes, students notate rhythmic dictation in 2–4 measure excerpts on staff paper. Instruct students to notate rhythms on the second space A or third line B of the treble staff to make the reading easy.
- The class reviews harmony and identification and use of I, IV and V chords (Music!, page 608).

Lesson 1: Feeling and Creating Rhythm

Procedures

The teacher uses the following five activities to help students practice improvisation:

- Class reads “The Beat of Music” (Music!, page 40). The teacher introduces *Activity: Feel the Beat* (Music! Instructor’s Guide, page 57) and “Dream of Dreams” (CD 1, track 59). Students perform the snapping and clapping exercise together.
- The class reads “The Momentum of Music” (Music!, page 41). Lead the students through *Activity: Discover ‘Felt’ Time*, (Music! Instructor’s Guide, page 58; CD 1, tracks 51 and 52). The students decide which words on page 41 describe the character of each selection.
- Teacher leads the class through *Activity: Accent the Beat* (Music!, page 42; Music! Instructor’s Guide, page 58; CD 1, track 59).
- Teacher leads the students through *Activity: Practice and Determine Meter* (Music!, page 43; Music! Instructor’s Guide, page 59; CD 1, track 60). Students perform the duple and triple meter patterns by clapping on the accented beat and snapping the others while they listen to the given selection (Formative Assessment).
- Teacher leads the students through *Activity: Count and Coordinate Rhythmic Patterns* (Music!, pages 45 and 46; Music! Instructor’s Guide, page 60; CD 1, track 61). Students perform different rhythms simultaneously with their right hand, left hand and left foot as they listen to Eddie Grant’s “Electric Avenue” (Formative Assessment).

Materials and Equipment

CD player; activity sheets for Music! Chapter 3, Music! Teacher’s Resource Binder

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor’s Guide, Music! Teacher’s Resource Binder

Supplemental

Go to <www.glencoe.com/sec/music> to find out more about the way “music invites us to move.” This site is a good supplemental resource for all your research needs.

Technology Resources

MIDI Resource Binder Project 3

Writing Connections

Type 2 Quick write

Interdisciplinary Connections

Concepts of Print B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).

Re-Teach

Students reinforce basic duple meter, triple meter and notation of rhythm by using the Theory Handbook (Music!, pages 597–600).

Enrichment/Extension

- Using various combinations of notes, students create ten ‘musical math’ problems using notes in 4/4 meter.
- MIDI Resource Binder project 3, explores how syncopation can create interest and tension. This option is designed for students who are already familiar with MIDI sequencing.

Lesson 2: Improvisation Is Not Just an American Thing

Refer to Summative Assessments listed at the beginning of the unit.

Procedures

- Students read “Improvisation” to gain background information for the next activity (Music!, pages 46 and 47).
- The teacher leads students through *Activity: Improvise Rhythmic Patterns* (Music!, page 47; directions are in the Music! Instructor’s Guide, page 60). The objective of this activity is to create a group composition. The teacher selects a “master drummer” to set the steady tempo and play all eight beats in the 8-beat pattern (Formative Assessment).
- The class reads “Rhythm and Improvisation in the Music of India” (Music!, pages 48 and 49).
- The teacher leads the class in *Activity: Understand the Tintal Cycle*, beats 1-16 (Music!, page 50; Music! Instructor’s Guide, page 61). As another option, use *Activity: Compose a Rhythm Score* (Music! Instructor’s Guide, page 63; Formative Assessment).

- The class reads the Scott Joplin composer profile and about syncopation and ragtime (pages 52-53). The teacher leads the students through *Activity: Create Syncopation* (Music!, page 53; Music! Instructor's Guide, page 62; CD2, track 7; "Maple Leaf Rag"), and challenges the students to tap out the rhythms for both the left and right hand parts simultaneously. (Follow the activity steps on page 61 of the Instructor's Guide) (Formative Assessment).
- Students answer the questions 12-15 (Music!, page 55, Type 1 and 2 Quick writes, Summative Assessment).

Materials and Equipment

CD player, Music! CD 7, Music! Teacher's Resource Binder Chapter 11 activity sheets

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide, Music! Teacher's Resource Binder

Supplemental

For a review of beat and meter, see sections A.1 and A.2 in Music!, page 597.

Technology Resources

Visit <www.mfiles.co.uk> to see a list of files containing composers and pieces of ragtime music.

Writing Connections

Type 2 Quick writes

Interdisciplinary Connections

People In Societies A – Analyze the influence of different cultural perspectives on the actions of groups.

Re-Teach

Students reinforce the Indian tinal cycle and the development of ambidextrous skills to perform syncopated rhythms by using the activities on Music! Instructor's Guide, pages 61 and 62, until they are comfortable and are able to independently perform examples of the tinal cycle and demonstrate syncopation. Repetition is the key.

Enrichment/Extension

- Students create a "Rhythm Soundtrack" Project (Music! Instructor's Guide, page 75; also see Music!, page 80).
- Students respond to questions about Indian and ragtime music (Music!, pages 48 and 55).

Lesson 3

Refer to Summative Assessments listed at the beginning of the unit.

Procedures

- The class reads Music!, pages 318 – 321, for background information about the creative process.
- The teacher leads the students through an introduction of 12-bar blues (Music!, pages 321 – 322) and complete *Activity: Perform the Blues Chord*. (This activity will be revisited in grading period 4).
- The teacher leads the students through *Activity: Understand the 12-bar Blues Pattern* (CD 10, track 10; also refer to the Music! Instructor's Guide, pages 214 – 215). Students complete *Blues Listening and Performance*, 16-1 handout (Music! Teacher's Resource Binder, Formative Assessment).
- Students read Music!, pages 324 and 325 and review the blues scale by singing and playing it on the piano keyboard. The teacher uses *Sing Along* (Music! Instructor's Guide, page 218) to allow students to experiment with vocal improvisation (Formative Assessment).

Materials and Equipment

CD player, Music! CD 10, Music! Teacher's Resource Binder Chapter 11 activity sheets

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructor's Guide, Music! Teacher's Resource Binder

Supplemental

Visit <<http://www.12bar.com>> “Understanding the 12-bar blues.” Examples of blues chord progressions are included (written especially for guitarists).

Technology Resources

Music! Music with MIDI for teachers who have access to Sibelius or other composition programs

Writing Connections

Type 2 Quick write, comparison and contrast

Re-Teach

The students use repetitive drilling (playing and writing) of I, IV and V chord progressions, and the blues scale to have a firm grasp of how the chord progression works for blues improvisation.

Enrichment/Extension

- The students use body movement (dance) to experience improvisation.
- The students discover and report on improvisation in other areas (visual arts as well as other styles of music).
- Students write reports comparing and contrasting the creative process to the scientific process (listing similarities and differences) and draw inferences into the understanding of the two processes (Type 2 Quick write).

Lesson 4

Refer to Summative Assessments listed at the beginning of the unit.

Procedures

- The students create their own 12-bar blues song and perform for the class. This assignment requires one or two days in order to evaluate student performances in class. The teacher uses the Music! Instructors Guide, pages 218 and 219, and *How to Create Your Own 12-Bar Blues*, reproducible worksheet 16-5 (Music! Teacher's Resource Binder):
 1. Create a chord structure in 4/4 time for a 12-bar blues song.
 2. Write lyrics to the blues song.
 3. Determine the instrumentation and voicing for the song.
- Students use *Music Composition: 12-Bar Blues Rubric* for self evaluation.

Materials and Equipment

Reproducible worksheet 16-5 *How to Create Your Own 12-Bar Blues* found in the Music! Teacher's Resource Binder, staff paper, *Music Composition: 12-Bar Blues Rubric*

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructors Guide, Music! Teacher's Resource Binder

Supplemental

Go to <http://en.wikipedia.org/wiki/twelve_bar_blues> for information on the blues structure and examples of blues melodies and chord structures.

Technology Resources

The students use Project 16 in Music! Music with MIDI in order to play along with, improvise within, create variations of, and compose lyrics to a 12-bar blues.

Interdisciplinary Connections

- 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 fluency, grammar, and usage.

Re-Teach

- Students work in pairs to create 12-bar blues song.
- Students edit, revise, and rewrite until their blues project is complete.

Enrichment/Extension

Students submit their written and recorded blues pieces demonstrating their improvisational skills for a blues contest. A committee is selected by the teacher (in-house students/teachers or a group of area music teachers). There should be at least three adjudicators for the contest. The teacher develops an incentive or reward to win (e.g., publication of the piece, or cash prizes provided by a fundraiser).

Music Composition: 12-Bar Blues Rubric

Name _____ Date _____

CATEGORY	4	3	2	1	TOTAL
Use of Chords – Harmony	Composition contains I, IV and V chords with the following standard progression: I chords used in bars 1, 4 7, 8 and 12; IV chords used in bars 5 and 6; V chords used in bars 9 and 10.	Composition contains I, IV and V chords. Chords are not used in standard progression.	Composition contains two of the following chords: I, IV or V. Chords are not used in standard progression.	Composition does not use I, IV or V chords. Revisit assignment requirements.	
Lyrics	Lyrics follow the format: are in AAB form. Each statement is 4 bars long. The B statement is a response to the A statement.	Lyrics follow two parts of the format.	Lyrics follow one part of the format.	Lyrics do not follow the format.	
Blues Scale	Melody includes the blues scale incorporating the lowered 3 rd , 5 th and 7 th degrees of the scale, resulting in a blues sound	Melody incorporates two of the three lowered scale degrees, resulting in an inconsistent blues sound	Melody incorporates a lowered scale degree. Blues sound is not evident.	Melody does not incorporate lowered scale degrees. Blue sound is not evident.	

Total _____

High School Music Survey Scope and Sequence - Period 4

Week	Scope and Sequence	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	<p>I. Role of the Composer</p> <p>A. Defining and Exploring the Role of the Composer</p> <ol style="list-style-type: none"> 1. Defines and explains the role of composer and arranger 2. Defines and explains the use of texture, timbre, theme and variation, and modulation as it applies to composition <p>B. Determine and Analyze Connections Between Science and Technology in Musical Composition and Expression</p> <ol style="list-style-type: none"> 1. Hypothesize how scientific disciplines and mediums relate to and alter the expression of music (e.g., physics of sound, anthropology and music) 2. Identify and describe various technological mediums and devices use in performing, composing and recording music (e.g., electronics, recording media, synthesizer, MIDI, sequencing, sampling) 3. Listen to examples of synthesized music, compare and contrast how electronic and technological media alters performance and expression of music 	<p>MS9B2</p> <p>MS8B1</p> <p>MS6A2</p>		<p>Acquisition of Vocabulary –A</p> <p>Literary Text – D, C</p> <p>Informational, Technical and Persuasive Text – E</p>
2	<p>I. Composition and Technology</p> <p>A. Connecting Composition and Technology</p> <ol style="list-style-type: none"> 1. Create 8-12 measure variation based on a known or given theme using standard notation in treble or bass clef in 3/8, 6/8 or alla breve 2. Notate and perform above variation utilizing designated technological medium, device and/or software 3. Evaluate composition using musical terminology 	<p>MS4D1</p> <p>MS7B2</p> <p>MS2C1</p>		<p>Research – E</p> <p>Acquisition of Vocabulary – F</p> <p>Communications: Oral and Visual – A, G</p>

High School Music Survey Scope and Sequence - Period 4

3	<p>I. Compositional Devices Used by American Composers</p> <p>A. Analyzing Compositional Devices Used by American Composers</p> <ol style="list-style-type: none"> 1. Listen to and evaluate selected examples 2. Compare and contrast different compositional devices (e.g., form, instrumentation, melodic/harmonic structure) 3. State and defend personal preferences of compositions and composer's techniques <p>B. Identifying How Musical Idioms and Forms Have Combined to Create Multiple Artistic Mediums</p> <ol style="list-style-type: none"> 1. Identify and describe multiple art forms (e.g., musical theater, opera, film) 2. Listen and examine excerpts of musical theater performance 3. Identify and explain the various functions of music found in musical theater excerpts and/or selections 4. Identify and explain how other art forms are used in musical theater excerpts and/or selections (e.g., painting, photography, dance) 	<p>MS9A1 MS6A2 MS7A2 MS8A1 MS8A2</p>	History – F	<p>Communications: Oral and Visual – A</p> <p>Literary Text – D, E, F</p>
4	<p>I. Opera and Musical Theater</p> <p>A. Exploring How Music and Other Art Forms are Combined in Composition and Performance</p> <ol style="list-style-type: none"> 1. Identify other art forms found in opera 2. Listen to a an excerpt from a selected opera and examine a score or libretto 3. Compare and contrast performance styles in musical theater and opera 4. View and evaluate an excerpt of musical theater or opera using appropriate musical terminology and descriptions of performance style 	<p>MS8A2 MS7A2 MS6A2</p>		Literary Text – A

High School Music Survey Scope and Sequence - Period 4

5	<p>I. Opera and Musical Theater</p> <p>A. Exploring How Music and Other Art Forms are Combined in Composition and Performance</p> <ol style="list-style-type: none"> 1. Arrange a short piece of music from a musical or opera for solo voice or instrument other than the medium for which the piece was written (e.g., vocal solo arranged for C instrument) 2. Identify and use a variety of expression markings appropriate to the style of the arrangement including tempo, dynamics and articulation 3. Perform and evaluate arrangements 	<p>MS8A2 MS4C1 MS4B2 MS7B2 MS2A2 MS2C1</p>		<p>Acquisition of Vocabulary – C, F</p> <p>Communications: Oral and Visual – A, G</p> <p>Research - C</p>
6	<p>I. The Role of Technology and Music in Film</p> <p>A. Exploring the Role of Technology in Multiple Art Forms</p> <ol style="list-style-type: none"> 1. Define and explain the use of underscoring in film 2. Compare and contrast the concept and use of theme in music, film, and dramatic literature to convey images, meanings or feelings 3. Identify compositional and thematic devices, images, and meanings in an underscored excerpt of a selected film 4. Compose and arrange an 8 -measure excerpt of underscoring for a known or chosen segment of video appropriate for the style and theme of the video 5. Use technological device or medium to apply the underscoring to the video 	<p>MS8B1 MS8A1 MS4D1 MS1B1 MS2A1 MS2A2 MS2B1 MS2C1</p>		<p>Literary Text – D</p> <p>Writing Application – B</p>

High School Music Survey Scope and Sequence - Period 4

7	<p>I. Problem Solving and Creative Thinking Skills Utilized in Music</p> <p>A. Applying Problem Solving and Creative Thinking Skills Utilized in Music to Other Content Areas or Disciplines Outside of the Arts</p> <ol style="list-style-type: none"> 1. Use math concepts to interpret musical symbols and values <p>B. Exploring Historical Connections</p> <ol style="list-style-type: none"> 1. Explore the development of music in different years by examining the impact of historical events and social trends on composers and performers 2. Listen to and analyze compositional devices of composers from selected eras 	8B2 MS6A2	Geography – A	Concepts of Print, Comprehension Strategies and Self Monitoring Strategies - B
8	<p>. Cultural Connections in Music</p> <p>A. Exploring Cultural Connections</p> <ol style="list-style-type: none"> 1. Compare and contrast works of several cultures based on the social function of music, the role of the musicians, and the conditions under which the music is performed 2. Read and notate various melodies in treble and bass clef and rhythmic patterns found in music of several cultures 3. Sing or play alone and/or in groups various selections of music representing diverse cultures and/or years demonstrating appropriate style, expression, accurate pitch, and rhythm 4. Explore how other disciplines might examine and utilize music (e.g., sound science, predicting social and economic trends based o developments in popular music) 	MS9B1 MS5A3 MS1B1 MS8B2 MS9B1 MS1A1-3 MS1B2-3 MS2C1 MS5A1 MS6A2	People in Societies – A, C Geography - B	Research - C

High School Music Survey Scope and Sequence - Period 4

9	<p>I. Modern Music Trends</p> <p>A. Exploring Modern Trends, Forms, Roles and Occupations</p> <ol style="list-style-type: none"> 1. Examine and describe how musical styles and forms are combining and evolving to create new forms of modern music 2. Identify and describe the use of traditional and non-traditional sound sources in modern styles and/or forms of music 3. Research and report on the skills and duties required in occupations in contemporary music and multiple art forms 	<p>MS9B2</p> <p>MS6A3</p> <p>MS6A2</p>		<p>Communications: Oral and Visual – D</p>
10	<p>I. Review and Assessment</p> <p>A. Review Theoretical Concepts from Weeks 1-9</p> <ol style="list-style-type: none"> 1. Review all new skills and concepts for written exam 2. Review theory and musical skills developed for written and performance assessment 3. Demonstrate attained conceptual and theoretical knowledge in written exam 4. Demonstrate mastery of performance skills in performance assessment 	<p>MS1-MS9</p>	<p>History – F</p> <p>Geography – A, B</p> <p>People in Societies – A, C</p>	<p>Acquisition of Vocabulary – A, F</p> <p>Literary Text – C, D, E, F</p> <p>Informational, Technical and Persuasive Text – E</p> <p>Research – C, E</p> <p>Communications: Oral and Visual – A, D, G</p> <p>Writing Application - B</p> <p>Concepts of Print, Comprehension Strategies and Self Monitoring Strategies - B</p>



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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Music and Technology	Grades 9-12	Music Survey	Period 4, Week 1 Lessons 3-5

CONTENT STANDARD 8

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

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Articulate and analyze similarities and between music and other content areas or disciplines outside the arts.	Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition. MS8B1	Uses technology in creating, performing, and/or researching music. GM8B1

CONTENT STANDARD 9

Understanding music in relation to culture and history

<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Research and explain how music and composers both influence and are influenced by society, culture, or vocational choice.	Explores and explains how technology changes the roles of composers and performers. MS9B2	Identify current developments in music and alternative careers. Identifies non-performing careers in music. GM9B2

Music and Technology

Unit Introduction

By the end of this unit students identify and describe various technologically-based sound sources utilized in music and relay how electronic and technological mediums alter expressive devices.

Summative Assessment

- Based on a listening example demonstrating various technologically based musical devices, students identify and describe various technological mediums and devices used in performing, composing, and recording music.
- After listening to several selections of electronic and traditional instrumentation, students compare and contrast how electronic and technological media alter performance and expression in music.

Pre-Assessment

The students answer the following writing prompts (Type 1 Quick write):

- “What developments in musical technology can you describe?”
- “Describe any technical devices used to create or reproduce music.”

Procedures

Lesson 1

- Students hypothesize in a short essay: “How did scientists and/or musicians develop recorded or synthesized sound devices?” Students discuss their theories in small groups and present their findings to class.
- Students read Music!, pages 341-362, and provide answers to “Building Music Vocabulary” and “Reviewing Music Facts” (questions 1-13 on page 363, Formative assessment, Type 2 Quick write).
- Students perform *Activity: Distinguish the Origin of Sound* (Music!, page 343; Music! Instructor’s Guide, pages 223-224). As they listen to the “electronic montage” of songs (CD 10, tracks 23-30) students identify and distinguish electronically produced sounds from those produced by conventional instruments; e.g., jot list, orally, diagrams, or the text worksheet (Music! Teacher’s Resource Binder 17-1, *Synthesis Montage*).

Lesson 2

- Students answer the following writing prompt: “How might technology alter the expressive elements of a selection of music” (Type One Quick write)?
- Teacher leads students in exploring synthesized sound in *Activity: Demonstrating Technical Music* (Music! Instructor’s Guide, page 227).

Lesson 3

In pairs or small groups, students compare and contrast how electronic media alter performance and expression in music by completing and presenting one of the following listening activities (Summative Assessment):

- *Activity: Orchestrated and Synthesized Arrangements* (Music!, page 350; Music! Instructor’s Guide, page 225; Judging Quality worksheet, 17-3 in Music! Teacher’s Resource Binder; CD 11, tracks 1 and 2).
- “The Potential of Music Technology” (Music!, page 359; Music! Instructor’s Guide page 226; CD 11, tracks 3-5).
- Students find and select two recordings of technologically based music and two recordings of music featuring traditional instrumentation (hard copies or downloads) and present a report which compares and contrasts the effectiveness of and expressive elements in the performances.

Writing Connections

Type 1 Quick writes, comparison and contrast

Interdisciplinary Connections

- Acquisition of Literary Vocabulary A – Use context clues and text structures to determine the meaning of new vocabulary.
- 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.

Materials and Equipment

Worksheet 17-3 in Music! Teacher’s Resource Binder; Music! CDs 10 and 11, CD player(s)

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructors Guide, Music! Teacher’s Resource Binder

Supplemental

MIDI Activities found in Music! Chapter 17

Technological Resources

Keyboard/synthesizer, other electronic instruments (e.g., electric guitar, drum machine), PC with internet and MIDI access

Re-Teach

- Additional teacher selected activities in Music!:
 - Chapter 17 - review page 363
 - Activity: “*Thinking it Through*,” page 363
 - Activity: “*Potential of Music*,” page 226
- Students fulfill requirements for Chapter 17 Project (Music! Instructor’s Guide, page 237).

Enrichment/Extension

- Students perform the Activity: *Making the Connection* (Music! , page 363; Music! Instructor’s Guide, page 228).
- Students engage in Activity: *A Montage of Recording History* (Music!, page 390; Music! Instructor’s Guide, page 238).
- Students find technologically based musical devices and prepare their own presentation and/or composition utilizing the technology.
- Students research and present music technology tools and resources found on the Web.



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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Multiple Art Forms: Musical Theater	Grades 9-12	Music Survey	Period 4, Week 3 Lessons 1-3

CONTENT STANDARD 1

Singing alone and with others, a varied repertoire of music

<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Sing a varied repertoire of music representing diverse cultures or styles.	Sings with expression, alone and/or in groups, a varied repertoire of music representing diverse cultures and styles with accurate pitch and rhythm. MS1B1	Sings songs representing diverse genres and cultures with expression appropriate for the style of music being performed. GM81A3

CONTENT STANDARD 8

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

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Articulate and analyze similarities between music and the other arts	Compares musical selections to other literary, dance, or visual art works to convey images, meanings, or feelings. MS8A1	Integrates music and other art forms into a music presentation. GM8B3
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Articulate and analyze similarities between music and the other arts.	Identifies which art forms combine multiple artistic mediums. MS8A2	Compare and contrast common terms and definitions of two or more arts forms. GM8A1

Multiple Art Forms: Musical Theater

Unit Introduction

By the end of this unit students identify and describe the use of music in musical theater excerpts and identify and explain the use of other art forms as they are used in a musical.

Summative Assessment

- Students identify and describe the various functions of music found in musical theater excerpts (i.e., settings, text) by describing and analyzing how music is used in a theatrical context.
- After listening to and viewing examples of musical theater, students identify and explain how other art forms are combined and utilized in musical theater (*Music Theater and Other Art Forms Graphic Organizer*).

Pre-Assessment

Students answer the following writing prompts (Type 1 Quick write):

- Define the term **musical theater** and describe what it means to you.
- Make a list of any art form you know which combines two or more artistic mediums.
- Students sing the excerpt of the score from *Carousel* as they follow along with the recording from Act 1, Scene 2 (CD 12, tracks 2 and 3).

Lesson 1

Procedures

- The teacher reviews pre-assessment.
- Students complete the *Artistic Mediums in Multiple Art Forms Pre-Assessment* graphic organizer. The class discusses or evaluates the responses (Type 2 Quick write, Formative Assessment).
- Students read Music!, pages 396- 398, and define the terms **dialogue**, **vaudeville**, **Broadway musical**, **librettist**, and **libretto** (Type 2 Quick write, Formative Assessment).
- The teacher initiates a class discussion with the question “Can you name any popular Broadway musicals?”

- The teacher introduces and provides background on composers Rogers and Hammerstein and the musical, *Carousel*. Lead students through the *Activity: Describe the Theatrical Setting* (Music!, page 398; Music! Instructor's Guide, page 293). Students write their responses as they listen to "The Carousel Waltz." Lead the class in a discussion of their findings (Type 2 Quick write, Formative Assessment).

Lesson 2

Procedures

- Students answer the following writing prompt: "How do musical creators know when to transition from dialogue to singing?" The class discusses how composers and librettists adapt dialogue to song when the conflict and emotion of the scene become too great to express in regular speech.
- The teacher provides a listening/viewing example of a musical selection such as the "Tonight Montage" from *West Side Story* by Bernstein and Sondheim or "We Do Not Belong Together" and/or "Move On" from *Sunday in the Park with George* by Sondheim. Students describe how the emotion/conflict builds to the moment when the composers transition from dialogue to song.
- The teacher leads the students through the *Activity: Analyze the Transition* (Music!, page 399; Music! Instructor's Guide, page 244). Students write out responses to questions as they listen to "You're a Queer One, Julie Jordan." Students compare answers in small groups and report to the class (Type 2 Quick write, Formative Assessment).
- Students perform *Activity: Play the Part* (Music!, page 399). Students read the dialogue from "Liliom" and then read/sing the excerpt of the score from *Carousel* as they follow along with the recording from Act 1, Scene 2 (CD 12, tracks 2 and 3; Summative Assessment).

Lesson 3

- The class continues activity #4 from Lesson 2, if desired.
- Students answer the following writing prompt: "Name and describe different areas of theatrical production or design," e.g., costume, lighting, set, and sound design (Type 1 Quick write, Summative Assessment).
- Students discuss the question: "What other art forms are incorporated into or influence production elements in musicals" (e.g., painting, sculpture, graphic design, fashion, architecture, multimedia, etc.)?
- The teacher distributes the *Musical Theater and Other Art Forms Graphic Organizer*. Students identify and explain the use of various media found in different scenes while watching a segment of a musical such as *Into the Woods* by Sondheim and Lapine or another musical theater production of the instructor's choice (Summative Assessment).

Writing Connections

Type 1 and 2 Quick writes, graphic organizers

Interdisciplinary Connections

- 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 F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.

Materials and Equipment

Music! CD 12 tracks 1-3, graphic organizers, video/DVD of *West Side Story*, *Sunday in the Park with George*, and/or *Into the Woods*, CD player

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructors Guide

Supplemental

Additional videos and/or recordings of various musical theater performances

Technology Resources

VHS/DVD player and TV

Re-Teach

Individual instruction and tasks for students who have not adequately completed writing tasks and graphic organizers:

- Students respond to questions 1-15 (Music!, page 417).
- With teacher guidance, students complete another *Musical Theater and Other Art Forms* organizer while watching another musical of the instructor's choice.
- Individual reports and projects on one art form found in a selected work (e.g., visual arts).

Enrichment/Extension

- The class attends a live performance of a musical, evaluate the production and describe the influence of other arts as seen in the performance.
- Students complete the *Activity: Making the Connection: Language Arts* (Music!, page 417).

- Students select, prepare, and perform for the class a scene including a song from a musical.
- Students create a report/presentation on the life and works of famous musical theater composers; e.g., Leonard Bernstein, Cole Porter, Andrew Lloyd Weber, Stephen Sondheim.

Artistic Mediums in Multiple Art Forms Pre-Assessment

Name_____

Class/period_____

Date_____

Directions: Describe the artistic mediums that are used in the following multiple art forms.

Multiple Art Forms	Types of artistic mediums utilized
Musical Theater	
Opera	
Dance	
Performance Art (Free form, Avant Garde, etc.)	
Live Concerts	
Circus	

Musical Theater and Other Art Forms Graphic Organizer

Name_____

Class/period_____

Date_____

While watching the video of a musical, identify and describe how other art forms are combined or utilized in the production.

Other Art Form	Scene 1	Scene 2	Scene 3
Dance			
Visual Arts (Painting, Photography, Architecture, Graphic Arts)			
Fashion (i.e., costume design, clothing trends)			
Multi-Media			



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Music in Film	Grades 9-12	Music Survey	Period 4, Week 6 Lessons 1-5

CONTENT STANDARD 2

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

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Perform a piece of music independently with technical accuracy and expression.	Performs with characteristic tone a major scale, a minor scale, and a musical selection on an instrument using major keys. MS2A1	Performs with characteristic tone a major scale and music using a major key on an instrument. GM82A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Perform a piece of music independently with technical accuracy and expression.	Exhibits correct posture, playing position, breath, and bow/stick control. MS2A2	Exhibits correct posture, playing position, breath, and bow/stick control. GM82A2
<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>
Perform a varied repertoire on an instrument.	Exhibits ability to perform in a variety of musical genres. MS2C1	Exhibits ability to perform in a variety of musical genres. GM82C1

CONTENT STANDARD 4

Composing and arranging within specified guidelines

<u>Benchmark C</u> Arrange pieces for voices or instrument.	<u>Grade Level Indicator 1</u> Arranges a short piece for solo voice or instrument other than the one for which the piece was written. MS4C1	<u>Previous Level</u> Arranges a familiar melody. GM84C1
<u>Benchmark D</u> Apply technology while creating, arranging, and notating music.	<u>Grade Level Indicator 2</u> Integrates technology while creating, arranging, and notating music. MS4D1	<u>Previous Level</u> Integrates technology while creating, arranging, and notating music. GM84D1

CONTENT STANDARD 8

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

<u>Benchmark A</u> Articulate and analyze similarities between music and the other arts.	<u>Grade Level Indicator 1</u> Compares musical selections to other literary, dance or visual art works to convey images, meanings, or feelings. MS8A1	<u>Previous Level</u> Compare and contrast common terms used in and for the interpretations of music and other arts disciplines. GM88A1
<u>Benchmark B</u> Articulate and analyze similarities between music and other content areas or disciplines outside the arts.	<u>Grade Level Indicator 1</u> Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition. MS8B1	<u>Previous Level</u> Demonstrate ways that subject matter of other disciplines is interrelated with that of music. Uses technology in creating, performing, and/or researching music. GM88B1

Music in Film

Unit Introduction

By the end of this unit students define, explain, and analyze the use of underscoring and how it conveys theme, images, meanings and feelings in music, film, and dramatic literature. Students also select, compose and/or arrange a short segment of music to use as underscoring in a given selection of dramatic literature and/or video segment.

Summative Assessment

- Given listening and viewing activities, students identify and explain the use of underscoring in film or other visual media.
- Given listening, viewing, and reading activities, students compare and contrast the use of theme in music, film, and dramatic literature to convey, images, meanings or feelings.
- Given a silent excerpt of a video and a short selection of dramatic literature, students compose and/or arrange an 8-measure excerpt of underscoring appropriate for the style and theme of the story or video and apply the underscoring to the selected play, story, and/or video. Students choose a technological device to apply to their compositions/arrangements (*Soundtrack Rubric*, See Lessons 4 and 5 for complete assessment).

Pre-Assessment

Students answer the following writing prompts (Type 1 and 2 Quick writes):

- How is music used to highlight theme, conflict, meanings, or feelings in film and/or live drama? Provide an example.
- Define the following terms:

background music	scoring
continuity	dubbing
incidental music	soundtrack
underscoring	

Lesson 1

Procedures

Students read “Film” (Music!, pages 441-458) and respond to questions 1-15 on page 459. In pairs, students compare responses and report their findings to the class (Formative Assessment, Type 2 Quick write).

Lesson 2

Procedures

The teacher divides students into small groups. Students choose from *Activity: Assess the Role of Music in Silent Film* or *Activity: Analyze a Film Score* (Music!, page 446; Music! Instructor's Guide, page 256; CD 13, track 6; Music! VHS Segment 11, "The Stranger"). Students complete responses to questions and report their findings to the class (Summative Assessment, Type 2 Quick write).

Lesson 3

Procedures

- Students answer the writing prompt: "How does music relay the theme or highlight the images in a film?" Students share responses with class (Type 2 Quick write, Formative Assessment).
- The teacher leads students in *Activity: Label the Mood* (Music!, page 451; Music! Instructor's Guide, page 257; CD 13, tracks 7-9). Students characterize the mood established in each selection with descriptive words of their own or using the suggested list in the text (Formative Assessment).
- The teacher leads students in *Activity: Compare Themes* (Music!, page 451; Music! Teacher's Annotated Edition, page 453; Music! Instructor's Guide, page 258; CD 13, tracks 10-13.) Students listen to selections and provide responses to A, B, and C. Students share their ideas with the class (Summative Assessment).

Lesson 4

Procedures

- The teacher leads students through a creative activity in which they compose or arrange music to underscore a clip from a video or a short selection of dramatic literature (use video suggestions found in "Create Music for a Film Segment" in Music! Instructor's Guide, page 261, or make personal selections). Suggestions for dramatic literature include: "The Ugly Duckling" by A. A. Milne, "The Bear" by Anton Chekhov, "Jabberwocky" by Lewis Carol, individual portraits from "The Canterbury Tales" by Chaucer, or a fairy tale by the Brothers Grimm.
- Students view a short, silent clip from the video and read one of the selections of dramatic literature. Students discuss the apparent mood, theme, and images found in the selections. The class discusses possible styles, forms, and sources of music students might use to underscore the selections to relay the theme, mood, and highlight the action of the selection.
- Students form small groups and choose a video segment or selection of dramatic literature and view/read the segment. Students compose, arrange, or select music to underscore the film or story. The teacher provides the following options for the structure of their creation:

- Write an original 8-measure composition utilizing a major or minor scale pattern and use an accompaniment of I, IV, and V chords.
- Use found objects or sound sources to create a “tone poem” to apply to the selection.
- Use sample clips of music found on legal websites and edit them together to create a score.
- Arrange a segment of a known song or melody for voice or a different instrument by varying the rhythms, melodic structure, harmonic structure, or accompaniment. Students create their score for the video segment or short story.

Lesson 5

Procedures

- Students reconvene in their groups and refine their compositions or arrangements (Formative Assessment).
- Students choose a technological device to apply to their compositions/arrangements:
 - PC with music/video playing and editing capabilities.
 - Tape recorder to capture the performance to play along with the selection.
 - CD recording equipment to record or copy music and play along with the selection.
 - Synthesizers or electronic keyboards, drum machines, or instruments to use in a live performance of their soundtrack.
- Students present their soundtracks with the selected video or dramatic literature to the class (*Soundtrack Rubric*, Summative Assessment).

Writing Connections

Type 1 and 2 Quick writes and short answer response

Interdisciplinary Connections

- Literary Text C – Identify the structural elements of plot and explain how an author develops conflicts and plot to pace the events in a literary text.
- Literary Text D – Identify similar recurring themes across different works,
- Literary Text E – Analyze the use of a genre to express theme or topic.
- Literary Text F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.

- Writing Applications B – Write responses to literature that extend beyond the summary and support references to the text, other works, other authors, or to personal knowledge.
- Communications: Oral and Visual G – Give presentations using a variety of delivery methods, visual displays, and technology.

Materials and Equipment

Music! CD 13; Music! VHS Segment 11; “The Stranger;” suggested VHS clips of “Slaughterhouse-5”, “Midnight Express”, “Laura”, and “Out of Africa;” suggested short selections of dramatic literature: “The Ugly Duckling” by A. A. Milne, “The Bear” by Anton Chekov, “Jabberwocky” by Lewis Carol; individual portraits from “The Canterbury Tales” by Chaucer, or a fairy tale by the Brothers Grimm; CD player; various “found objects” to create sound sources

Textbook

Music! Its Role and Importance in Our Lives, Music! Instructors Guide, Music! Teacher’s Annotated Edition

Supplemental

Additional videos of film clips, additional short works of dramatic literature or fiction, Music! MIDI Activities Binder

Technology Resources

Tape recorder, TV with VHS player, PC with media applications and/or recording capabilities as well as internet access, electronic keyboard, instruments, and/or synthesizer, CD recorder

Re-Teach

Individual instruction and tasks for students who have not adequately completed writing tasks and creative projects:

- Students respond to prompts 14-15 in Music!, page 459.
- Students complete *Activity: Examine Background Music* (Music!, page 454).
- Students complete *Activity: Find the Elements of Suspense* (Music!, page 457).

Enrichment/Extension

- Students create their own short film or story and provide a soundtrack with music and sound effects.
- The teacher selects a longer film segment or film such as “The Color Purple” and has students write a detailed analysis of the use of the compositional devices in the score to establish plot, theme, conflict, and characterization in the film.

- Students research and report on famous film composers such as John Williams, Max Steiner, or Alan Menken.
- Students complete Science and Theater activities suggested under “Making the Connections” (Music!, page 459).
- Students complete Project 21 (Music! MIDI Activities Binder).

Soundtrack Rubric

Name _____

Class/period _____

Date _____

	Mood	Style	Underscoring	Aesthetic
Superior 3 points	Music composed relays effective mood. _____	Style of music accentuates the main idea or theme of the video or text. _____	Use of music highlights all of the action in the video or text. _____	Use of music is creative and engaging. _____
Effective 2 points	Music composed relays appropriate mood. _____	Style of music relates to the main idea or theme of the video or text. _____	Use of music highlights most of the action in the video or text. _____	Use of music is engaging. _____
Adequate 1 points	Music composed somewhat relays mood. _____	Style of music is interesting but separate from the main idea or theme of the video or text. _____	Use of music highlights some of the action in the video or text. _____	Use of music is somewhat engaging. _____
Below Expectation 0 points	Music composed doesn't relay mood. _____	Style of music doesn't relate to the main idea or theme of the video or text. _____	Use of music doesn't highlight any action in the video or text. _____	Use of music does not engage listener. _____
Totals				

Total Score: _____



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Applying Creative Arts Skills to Other Content Areas	Grades 9-12	Music Survey	Period 4, Week 7 Lessons 1-2

CONTENT STANDARD 8

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

<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>
Articulate and analyze similarities between music and other content areas or disciplines outside the arts.	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).	Identifies problem solving and creative thinking skills used in music.
	MS8B2	GM78B2

Applying Creative Arts Skills to Other Content Areas

Unit Introduction

In this unit students explore interdisciplinary connections between music, literature and math. Students incorporate Kotekan rhythms in an original drama, use the mathematic formulas incorporated in the twelve-tone method of composition, and relate time signatures and rhythms to numerical representation of fractions. Finally, students substitute note values with equivalent fractions in worksheets and graphic organizers.

Lesson 1: Music, Drama, and Serial Composition

Summative Assessment

Teacher or students choose from the following:

- Students choose a myth or legend to use in the creation of a short musical drama. Students create characters and write lyrics for their songs. Use a divided chorus to perform the interlocking rhythms (Music! “Making the Connection,” page 339).
- Students respond to writing prompt: “How did serial composers believe the listener would be able to hear the tonal relationships in their dissonant and atonal music” (Music!, page 339; Type 2 Quick write)?

Pre-Assessment

Students respond to the following writing prompt: “Describe your creative process and the ways in which you might use it” (Type 1 Quick write).

Procedures

- Students read “How Are You Creative” (Music!, page 338)? Teacher leads discussion of creative artists’ natural ability to problem-solve.
- Students read “Balinese Interlocking Rhythms” (Music!, page 326-329). Teacher leads class discussion of literary drama. Students respond to the questions in *Activity: Experience Kecak* (Type 2 Quick write).
- Teacher leads *Activity: The Interlocking Rhythms of Kotekan*. Students practice the rhythms together until the rhythms can be performed with accuracy and speed.
- Students work in groups of 2-3 and create a dramatic scene using Kotekan rhythms (use Music! Teacher’s Resource Guide; refer to Music! Instructor’s Guide page 219-220).
- Students read “Twelve-Tone Music” (Music!, pages 334-337). After teacher reviews the “Suite for Piano,” students listen to the recording and complete *Activity: Heat the Tone Row* (page 337).

- Using *How to Create a Tone-Row Composition*, students work in groups of 2-3 to compose a musical work. Students notate and perform for the class (Music! Teacher's Resource Binder, pages 131-132; refer to Music! Instructor's Guide, pages 220-221; Formative Assessment).

Writing Connections

Type 1 and 2 Quick writes

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).

Materials and Equipment

How To Create a Tone Row Composition, CD player

Textbook

Music! Its Role and Importance in our Lives

Re-Teach

- Teacher reviews interlocking rhythms (Music!, pages 326-329).
- Students respond to the writing prompt: “Why is the Balinese Kecak so powerful to see and hear” (Music! Teacher's Resource Binder, page 324)?
- Teacher reviews the twelve-tone system of composing. Lead by the teacher the students create a twelve-tone row. Students notate the original row, the retrograde, the inversion and the retrograde inversion.

Enrichment/Extension

- Students calculate how many different sequences or rows of 12 tones are mathematically possible and describe the way in which they reached their conclusion (“Making the Connection, Math,” Music!, page 339).
- Students compare and contrast the creative styles of Arnold Schoenberg and Vasily Kandinsky.
- Visit websites to learn more about serial music:

<http://www.duckmusic.free-online.co.uk/hatton/serial/partone>

<http://www.bigcomposer.com/data/utilitydata/random>

<http://www.home.earthlink.net/~rcorp41/rc12tonerow>

Lesson 2: Rhythm and Math

Summative Assessment

- Given various time signatures students compare how the number of beats represented by the top number can be translated as fraction values and how the substitution of the top number or numerator with a 1 can show what type of note gets one beat.
- Given whole, half, quarter, eighth, sixteenth notes, rests and patterns, students substitute the values of the durations with fractions.
- Students substitute and relate note values with corresponding fractions using a pie chart representing various fractions.

Pre-Assessment

- Using the *Rhythm Activity: All Types of Meters* (Music! Teacher Resource Book, page 183, Theory Master M-4) students write down the listed time signatures and describe the number of beats per measure and what type of note gets one beat.
- Using the handout and the chart *Rhythm and Notation: 1. Notes* (Music!, page 599) students identify various types of notes, what their duration is, and what fraction would be substituted for each. Teacher reviews the meaning of numerator and denominator when describing fractions. The students perform the various rhythms using their actual names (quarter, eighth, etc.), if desired.

Procedures

- After the teacher reviews the pre-assessments, the students name the most common time signatures; e.g., 4/4, 3/4, 2/4.
- The class reviews definitions of duple, triple, and compound meters (Music!, pages 597-598). Starting with the simple meter of 4/4, the class reviews which number tells how many beats there are in a measure and which number relays what type of note gets one beat. The students examine the time signature as if it were a fraction.
- The teacher replaces the numerator or top number with a “1” so that the fraction becomes $\frac{1}{4}$. A simple way to do this is to place a sheet of paper over the top number of the time signature and draw in a “1.” The teacher asks “Which type of note would be the same as $\frac{1}{4}$?” (*The quarter note gets 1 beat in this time signature.*) The teacher removes the sheet of paper and tells the class that in 4/4 there are four beats in a measure and a quarter gets the beat. Draw a measure of 4 quarter notes and write the fraction that each is worth underneath. Show the students that 4 quarter notes make one measure and $4 \times \frac{1}{4} = 1$.
- The teacher repeats the procedure of replacing the top number to describe what type of note gets the beat using: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, $\frac{2}{2}$, $\frac{4}{2}$, etc. Students retake the time signature portion of the pre-assessment and check their work (Summative Assessment).
- Students to the chart in Music!, page 599, and draw it on the board or use the “Music Theory Transparency 2” (Teacher’s Resource Binder) to answer the following questions:

How many half notes make a whole?

How many quarter notes make a half?

How many eighth notes make a quarter?

How many sixteenth notes make a eighth?

- Students rename the values with their fraction equivalent and write the fractions under the corresponding symbol. The teacher reviews how to add, multiply, and divide fractions, if necessary. The students re-describe the following values in terms of fractions:

How many sixteenths equal one eighth? (e.g., $2/16=1/8$)

How many sixteenths equal one quarter?

How many sixteenths equal one half?

How many eighths equal one quarter?

How many eighths equal one half?

- For extra practice, students rename dotted values and note combinations using fractions e.g. a dotted quarter equals $3/8$ or $6/16$, an eighth note and two sixteenth note patterns equals $1/8+2/16$ or $4/16$ or $1/4$ (Formative Assessment).
- Students take the *Note Values* exercise (Teacher's Resource Binder, page 184, Theory Master R-1). Students complete section B as instructed but substitute fractions for the answers in sections A and C. Note: pay attention to the value of the whole notes in the various columns as they change. Students have to multiply or divide to name the correct fraction. For example, if the quarter note equals 2 counts then all the values have to be multiplied by two e.g. a quarter note will equal $1/2$ not $1/4$. The reverse is true when a whole note equals 8 beats; e.g., a quarter note equals $1/8$ not $1/4$ (Formative Assessment).
- Students complete the *Notes and Fractions Pie Chart* (Summative Assessment).

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).

Materials and Equipment

Teacher's Resource Binder: *Rhythm Activity: All Types of Meters*; Theory Master M-4, page 183, *Note Values*; Theory Master R-1, page 184 ;, *Music Theory Transparency 2*; *Note and Fractions Pie Chart*; *Rhythm and Notation: 1 Notes* in Music!, page 599

Textbook

Music! Its Role and Importance in Our Lives , Music! Teacher's Resource Binder, Music! Instructor's Guide

Re-Teach

Additional exercises and activities for individual students who do not have correct responses in the *Note Values* worksheet or the *Note and Fractions Pie Chart*:

- Students do the *Making the Connections* math assignment (Music! page 55).
- Teacher provides individual instruction using *Duple and Triple Meters* worksheet (Teacher's Resource Binder, Theory Master R-4, page 190) and/or the *Rhythm and Meter Quiz* (Teacher's Resource Binder, Theory Master R-7, page 196). Students substitute fractions for the notes and rests in section A and B.

Enrichment/Extension

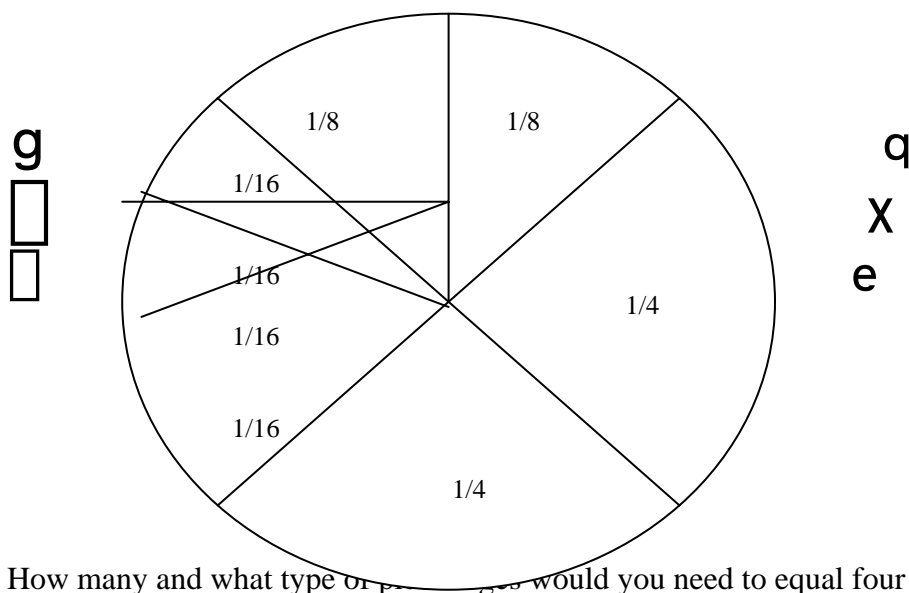
- Students complete the *Jazz and Math: Rhythmic Innovations* lesson found at <<http://www.teachervision.fen.com/page/4851.html>>.
- Students explore the information and exercises found under the music heading at the ThinkQuest Library site found at <<http://library.thinkquest.org/4116/>>.

Note Values and Fractions Pie Chart

Name_____

Class/period_____

Draw a line from each note value to a pie wedge containing correct fraction. Use the pie chart to help answer the questions below.



How many and what type of pie wedges would you need to equal four sixteenth notes?

How many and what type of pie wedges would you need to equal a half note?

How many and what type of pie wedges would you need to equal two eighth notes?

How many and what type of pie wedges would you need to make an eighth and two sixteenth note pattern?

How many and what type of pie wedges would you need to make a dotted half note?

How many and what type of pie wedges would you need to make a dotted quarter note?

Columbus Public Schools High School Music Survey Content Standards, Benchmarks, and Grade Level Indicators (GLI)

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

Benchmark A: Sing alone and/or in groups a varied repertoire of music.

GLI 1:	Sings music written in two to four parts with or without accompaniment. MS1A1
GLI 2:	Sings music accurately with correct posture and breath control. MS1A2
GLI 3:	Sings in a group demonstrating part independence, correct tone, balance, and phrasing. MS1A3
GLI 4:	Responds appropriately to the cues of a conductor or section leader. MS1A4
Benchmark B:	Sing a varied repertoire of music representing diverse cultures and styles.
GLI 1:	Sings with expression, alone and/or in groups, a varied repertoire of music representing diverse cultures and styles with accurate pitch and rhythm. MS1B1
Content Standard 2:	<u>Performing on instruments, alone and with others, a varied repertoire of music</u>
Benchmark A:	Perform a piece of music independently with technical accuracy and expression.
GLI 1:	Performs with characteristic tone a major scale, a minor scale, and a musical selection on an instrument using major keys (e.g., recorder, guitar, stringed instrument). MS2A1
GLI 2:	Exhibits correct posture, playing position, breath, and bow/stick control. MS2A2
GLI 3:	Performs 2-3 rhythms on a drum set exhibiting independence of limbs (e.g., using snare, bass and cymbal). MS2A3
Benchmark B:	Perform a part in an ensemble with technical accuracy and expression.
GLI 1:	Exhibits understanding of intonation in an ensemble. MS2B1
GLI 2:	Performs music with multiple parts and auxiliary percussion within an ensemble. MS2B2
GLI 3:	Responds to cues of a conductor or section leader. MS2B3
Benchmark C:	Perform a varied repertoire on an instrument.
GLI 1:	Exhibits ability to perform in a variety of musical genres. MS2C1
Content Standard 3:	<u>Improvising melodies, variations and accompaniments</u>

Benchmark A:	Improvise by altering the rhythms of a given selection of music.
GLI 1:	Sings or plays a given 8-measure phrase and alters it by adding syncopated rhythms. MS3A1
Benchmark B:	Improvise by altering the melody of a given selection of music.
GLI 1:	Improvises a melody derived from a blues scale over a 12-bar blues form. MS3B1
Benchmark C:	Create an accompaniment for a given selection of music.
GLI 1:	Sings or plays an accompaniment (e.g., chords, bass line) for a 12-bar blues selection by using its harmonic progression as a reference point. MS3C1
Benchmark D:	Improvise by altering the stylistic elements of a given selection of music.
GLI 1:	Improvises a 12-bar blues excerpt and interprets it in a different style (e.g., swing, rock, funk). MS3D1
Content Standard 4:	<u>Composing and arranging within specified guidelines</u>
Benchmark A:	Create, notate, and perform rhythm patterns in varied time signatures.
GLI 1:	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve. MS4A1
GLI 2:	Demonstrates knowledge of various tempi while performing rhythmic patterns alone and/or in groups. MS4A2
Benchmark B:	Create, notate, and perform a 16-24-measure melody with standard notation in treble and/or bass clef.
GLI 1:	Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve and in major and minor keys. MS4B1
GLI 2:	Uses a variety of expression markings appropriate to the style of the piece including tempo, dynamics, and articulation. MS4B2
GLI 3:	Performs student-composed melodic compositions alone and/or with others. MS4B3
Benchmark C:	Arrange pieces for voice or instrument.
GLI 1:	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). MS4C1

Benchmark D: Apply technology in creating, arranging, and notating music.

GLI 1: Integrates technology while creating, arranging, and notating music. MS4D1

Content Standard 5: Reading and notating music

Benchmark A: Read, perform, or notate music while demonstrating an understanding of the language of music.

GLI 1: Reads, notates, and performs rhythmic (including dotted and syncopated) and melodic patterns in simple and compound time signatures. MS5A1

GLI 2: Identifies aurally all major, minor, and perfect intervals. MS5A2

GLI 3: Reads and notates melodies in treble and bass clef. MS5A3

GLI 4: Review the application of accidentals. MS5A4

GLI 5: Identifies and/or notates all major scales and key signatures and their relative minors. MS5A5

Content Standard 6: Listening to, analyzing, and describing music

Benchmark A: Analyze and explain compositional devices and techniques used in works of varied genres.

GLI 1: Compares and describes use of tension and release in several similar musical selections. MS6A1

GLI 2: Compares and contrasts different compositional devices in music of same genres or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic structure). MS6A2

GLI 3: Identifies and describes traditional and non-traditional sound sources (e.g., found objects) used in various compositions. MS6A3

Content Standard 7: Evaluating music and music performance

Benchmark A: Support aesthetic and personal preferences about quality and effectiveness of musical works.

GLI 1: Defines and supports aesthetic value as it applies to the musical experience. MS7A1

GLI 2:	Describes and supports how the use of elements of music affects the aesthetic impact of a music selection. MS7A2
GLI 3:	Demonstrates an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. MS7A3
Benchmark B:	Reflect on and describe how music performance and setting affect audience response.
GLI 1:	Practices audience etiquette in selected music settings. MS7B1
GLI 2:	Experiences and evaluates a variety of live music performances and activities. MS7B2
Content Standard 8:	<u>Understanding relationships between music, the other arts, and other disciplines outside the arts</u>
Benchmark A:	Articulate and analyze similarities between music and the other arts.
GLI 1:	Compares musical selections to other literary, dance, or visual arts works to convey images, meanings, or feelings. MS8A1
GLI 2:	Identifies which art forms combine multiple artistic mediums (e.g., musical theater, opera). MS8A2
Benchmark B:	Articulate and analyze similarities between music and other content areas or disciplines outside the arts.
GLI 1:	Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition. MS8B1
GLI 2:	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). MS8B2
Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Compare and contrast varied music styles from the United States, world music, and historical periods.
GLI 1:	Analyzes and discusses music literature of various composers, cultures, and/or performing ensembles. MS9A1

- Benchmark B: Research and explain how music and composers both influence and are influenced by society, culture, and vocational choice.
- GLI 1: 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. MS9B1
- GLI 2: Explores and explains how technology changes the roles of composers and performers. MS9B2
- GLI 3: Identifies sources of American music genres, traces the evolution of those genres, and cites well-known musicians associated with them. MS9B3

Ohio Graduation Test Integration Key

English Language Arts

High School Music Survey

Standard	Benchmark
Acquisition of Vocabulary	A – Use context clues and text structures to determine the meaning of new vocabulary.
	B – Examine the relationships of analogical statements to infer word meanings.
	C – Recognize the importance and function of figurative language.
	F – Use multiple resources to enhance comprehension of vocabulary.
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).
Informational, Technical and Persuasive Text	B – Identify examples of rhetorical devices and valid and invalid inferences, and explain how authors use these devices to achieve their purposes and reach their intended audiences.
	D – Explain and analyze how an author appeals to an audience and develops an argument or viewpoint in text.
	E – Utilize multiple sources pertaining to a singular topic to critique the various ways author develop their ideas (e.g., treatment, scope and organization).
Literary Text	A – Analyze interactions between characters in literary text and how the interactions affect the plot.
	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 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.
	F – Prepare writing that is legible, follows an appropriate format and uses techniques such as electronic resources and graphics.
Writing Applications	B – Write responses to literature that extend beyond the summary and support references to the text, other works, other authors or to personal knowledge.
Communications: Oral and Visual	A – Use a variety of strategies to enhance listening comprehension.
	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.
Research	C – Organize information from various resources and select appropriate sources to support central ideas, concepts and themes.
	E – Communicate findings, reporting on the substance and processes orally, visually and in writing or through multimedia.

Ohio Graduation Test Integration Key

Social Studies

High School Music Survey

Standard	Benchmark
History	A – Explain connections between the ideas of the Enlightenment and changes in the relationships between citizens and their governments.
	E – Analyze connections between World War II, the Cold War and contemporary conflicts.
	F – Identify major historical patterns in the domestic affairs of the United States during the 20 th century and explain their significance.
People in Societies	A – Analyze the influence of different cultural perspectives on the actions of groups.
	C – Analyze the ways that conflicts between people of different cultures result in exchanges of cultural practices.
Geography	A – Analyze the cultural, physical, economic and political characteristics that define regions and describe reasons that regions change over time.
	B – Analyze geographic changes brought about by human activity using appropriate maps and other geographical data.
Citizenship Rights and Responsibilities	B – Explain how individual rights are relative, not absolute, and describe the balance between individual rights, the rights of others, and the common good.