
Sample Music Curriculum for Virginia Public Schools

Kindergarten – Grade Twelve



Commonwealth of Virginia
Department of Education
Richmond, Virginia
2015

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Superintendent of Public Instruction

Dr. Steven R. Staples

Assistant Superintendent for Instruction

Dr. John William Haun

Office of Humanities & Early Childhood

Dr. Christine A. Harris, Director

Cheryle C. Gardner, Principal Specialist of Fine Arts

Edited, designed, and produced by the CTE Resource Center

Kevin P. Reilly, Administrative Coordinator

Bruce B. Stevens, Writer/Editor

Richmond Business and Medical Center

2002 Bremono Road, Lower Level

Henrico, Virginia 23226

Phone: 804-673-3778

Fax: 804-673-3798

Website: www.cteresource.org

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Deputy Superintendent – Finance and Operations

Virginia Department of Education

P. O. Box 2120

Richmond, Virginia 23218-2120

Telephone: 804-225-2025

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Project Director

Cheryle C. Gardner, Principal Specialist of Fine Arts, Virginia Department of Education

Project Consultant

Joyce S. Zsembery, Fine Arts Supervisor, Prince William County Public Schools

Project Editor and Resource Consultant

Bruce B. Stevens, Writer/Editor, Career and Technical Education Resource Center
Instructor in Music, University of Richmond

GENERAL MUSIC: KINDERGARTEN–GRADE 12

Lead Consultant

Candice G. Sheppard, Powhatan County Public Schools

Team Members

Lisa M. Overmyer, Chesterfield County Public Schools
Mary M. Slack, Colonial Heights City Public Schools
Timothy L. Wilson, Prince William County Public Schools

INSTRUMENTAL MUSIC: ELEMENTARY, GRADES 6–12, AND MUSIC THEORY

Lead Consultant

Joyce S. Zsembery, Prince William County Public Schools

Team Members

John H. Brewington, Virginia Beach City Public Schools
Dr. Stephen E. King, Virginia Polytechnic Institute & State University
Leslie A. Lydick, Prince William County Public Schools
Nancy M. Millhouse, Chesterfield County Public Schools
Mary L. Wagner, Fairfax County Public Schools
Sherry L. Wozniak, Isle of Wight County Public Schools

VOCAL/CHORAL MUSIC: GRADES 6–12

Lead Consultant

Doray M. Walker, Culpeper County Public Schools

Team Members

Karyn J. Kelsey, Prince William County Public Schools
Danielle F. Roby, Norfolk City Public Schools
Dr. Robin M. Yohe, Chesterfield County Public Schools

Introduction

The curriculum in this publication reflects the intent of the music standards of learning found in the 2013 *Fine Arts Standards of Learning for Virginia Public Schools*. Music educators from public schools in Chesterfield County, Colonial Heights City, Culpeper County, Fairfax County, Isle of Wight County, Norfolk City, Powhatan County, Prince William County, Virginia Beach City, as well as from Virginia Polytechnic Institute & State University contributed to this curriculum to better delineate the scope of music education in Virginia's schools and to facilitate a high level of music instruction across the Commonwealth. Classroom teachers, curriculum specialists, administrators, college faculty, and professional musicians assisted the music curriculum development team with reviewing and refining drafts of the document.

The *Sample Music Curriculum for Virginia Public Schools* presents the essential content that should be included in school music education for various course offerings within four course areas: General Music, Instrumental Music, Vocal/Choral Music, and Guitar. The General Music curricula are cumulative, progressing in complexity from grade to grade. In each curriculum, course content is expressed as instructional objectives organized into five content strands or topics: Music Theory/Literacy; Performance; Music History and Cultural Context; Analysis, Evaluation, and Critique; and Aesthetics. Although the strands are presented separately in order to define the musical experiences and instructional processes at all grade levels, the objectives overlap and integrate in actual musical experience.

A vocabulary list is provided for each course for the purpose of enabling students to use course-specific music terminology to discuss and analyze their musical experiences.

These comprehensive instructional objectives are suggested minimum attainments in music. They set reasonable targets and expectations for what teachers should teach and students should learn by specifying clear, concise, measurable, and rigorous expectations for young people. They may be used in whole or in part by educators to design and deliver music instruction for each course. This curriculum does not prescribe how content should be taught, nor is it intended to be restrictive. Teachers are encouraged to select a variety of instructional strategies and assessment methods appropriate for their students as well as to go beyond the content presented here to meet the needs of all students.

The development of the *Sample Music Curriculum for Virginia Public Schools* is an important step in the process of providing challenging educational programs in Virginia's public schools. A comprehensive school music program makes it possible for students to understand their own responses and the responses of others to the many forms of musical experience. It also enables students to develop and express their musical creativity as they progress toward full participation in musical culture, which is a defining characteristic of civilization. Furthermore, through music instruction, students acquire essential knowledge and skills that include the ability to think critically, solve problems resourcefully, make informed judgments, work cooperatively within groups, appreciate different cultures, and use their imagination and be creative. They also gain new understandings that enable them to apply their knowledge and skills in new situations and make critical connections.

The *Sample Music Curriculum for Virginia Public Schools* is available on the Virginia Department of Education's website at http://www.doe.virginia.gov/instruction/fine_arts/index.shtml.

GOALS

The content of the music curriculum, like that of the music standards of learning, is intended to support the following goals for students:

- Develop understanding of music through musical experiences including singing, playing instruments, performing, composing, listening, and responding to music with movement.
- Develop the ability to read and notate music.
- Create works of music that transcribe their thoughts and emotions into forms of musical expression.
- Exercise critical-thinking skills by investigating and analyzing all facets of the music discipline.

- Demonstrate awareness of and responsibility for the safe and responsible use of materials, equipment, methods, and technologies.
- Demonstrate understanding of the relationship of music to history and culture.
- Make connections between music and other fields of knowledge.
- Demonstrate the ability to apply aesthetic criteria for making musical decisions.
- Develop awareness of copyright and royalty requirements when rehearsing, performing, or otherwise using the works of others. (Note: Teachers will consistently model appropriate use of copyrighted and royalty-protected materials.)
- Nurture a lifelong appreciation for music as an integral component of an educated, cultured society.

INSTRUCTIONAL OBJECTIVE STRANDS

Music Theory/Literacy

Students will study and practice music theory through reading and writing music notation. They will use critical-thinking skills to analyze the manner in which music is organized.

Performance

Students will demonstrate mastery of musical skills and concepts at levels of increasing difficulty. They will learn to participate in music as a musician through singing, playing instruments, improvising, composing, and responding to music with movement. Students will participate in all aspects of music performance, demonstrating appropriate use of related materials, equipment, methods, and technologies.

Music History and Cultural Context

Students will understand aspects of music history and ways in which music fits into culture. They will become familiar with the distinctive musical characteristics that delineate the major historical periods of music and will identify the compositional techniques employed in many styles of music. Students will examine the interrelationships among current events, developing technologies, and music in society.

Analysis, Evaluation, and Critique

Students will listen to, respond to, reflect on, analyze, interpret, evaluate, and critique music. They will articulate objective evaluations of musical works by analyzing creative musical elements and production as a whole. Students will be guided in the development of criteria to be used for making informed artistic judgments about music as well as the other arts and for evaluating the roles of music in society. They will apply these processes when creating and evaluating their own musical works.

Aesthetics

Students will reflect on the sensory, emotional, and intellectual qualities of music. They will examine various cultural perspectives and factors that shape aesthetic responses to music. By experiencing and evaluating musical compositions and performances, students will have the opportunity to understand meaning in music and recognize the contribution music makes to the enrichment of the human experience.

RECOMMENDED REPERTOIRE

Instrumental music and vocal/choral music students at the middle and high school levels will perform music literature at appropriate levels in a wide variety of styles, from a wide range of time periods, and by numerous composers/arrangers. Through this means, students will continue to develop basic musicianship and music literacy while they perfect their individual technique and ensemble skills. Examples of compositions for study and performance are listed under a Recommended Repertoire heading for each performance course.

RECOMMENDED LISTENING

Elementary students will develop an informed appreciation of music through guided listening to selected musical compositions and study of selected composers. Examples of compositions for listening and study are listed under a Recommended Listening heading at each grade level in K–5. Through familiarity with how these compositions sound, as well as how they are constructed and performed, students will discuss and analyze the compositions, using music terminology, and will come to a deeper love for various kinds of music and joy in experiencing them. Middle and high school students will continue to develop their appreciation of music through listening to a wide range of musical compositions. Listening to performances by various musicians and ensembles that are exemplars for tone quality, technique, and musicianship in their respective styles will be emphasized.

ASSESSMENT

Assessment provides useful and accurate information about student learning. It employs practices and methods that are consistent with learning goals, curriculum, instruction, and current knowledge of how students learn in the music education environment. Music educators assess and document student learning, using methods that may include structured and informal observations and interviews, projects and tasks, presentations, musical performances, and multiple-choice and short-answer tests.

Classroom assessment affects learning. It is integrated with curriculum and instruction so that teaching, learning, and assessment constitute a continuous process. By documenting and evaluating student work, teachers obtain information for understanding student progress in ways that can guide future instruction. Also, assessment provides opportunities for students' self-reflection, evaluation, and learning.

Teachers are encouraged to develop their own assessment techniques, strategies, and instruments and share them with other music educators. Suggested assessment methods are listed at the end of each course.

VOCABULARY

Students will use music terminology pertaining to all aspects of music and specifically those based on the content and skills found in the particular course objectives. Students will use these terms in oral and written communications and apply them in musical experiences. Teachers are encouraged to supplement the identified terminology, as appropriate.

TECHNOLOGY

Teachers are encouraged to integrate use of technology into all levels of the curriculum as a means of enhancing and differentiating the learning experience for students. By using technological tools, teachers are empowering students to use their technological skills while deepening their knowledge and understanding of music concepts.

COPYRIGHT

Through the study of issues related to copyright, fair use, public domain, plagiarism, use of primary resources, and respecting creators' rights, students will develop an understanding of an individual's responsibilities and rights as a creator and consumer of content. By demonstrating an understanding of legal and ethical considerations involved in using the creative work of others, students will be accountable, responsible, and literate creative citizens. Teachers may refer to the website of the National Association for Music Education (NAfME) for guidance. Teachers are reminded that they are responsible for informing audiences of copyright regulations at rehearsals and performances, including the use of video and still photography, audio recordings, and social media postings.

ACADEMIC CORE CORRELATIONS

Each curriculum objective is correlated with the Music Standards of Learning (2013) as well as with the Standards of Learning for English (2010), History and Social Science (2008), Mathematics (2009), and Science (2010). These correlations are indicated by the following abbreviations:

- MUS: Music
- E: English
- H: History and Social Science
- M: Mathematics
- S: Science

RESOURCES

Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts (VMFA), an agency of the Commonwealth of Virginia, opened in 1936 to serve regional, statewide, national, and international audiences. Today, the mission of this state-supported, privately endowed museum is “to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all.” VMFA supports and enhances the teaching of Virginia’s K-12 Standards of Learning through exhibitions, programs, student tours, teacher workshops, publications, and Web-based resources. The museum serves as an extension of the classroom through its collection of more than 33,000 objects that span 5,500 years and five continents. Visual arts educators and students across the state will find the museum’s resources invaluable as they address art processes, art history, cultural context, art analysis and evaluation, and aesthetics. More information is available on the VMFA’s Web site at <http://vmfa.museum>.

Virginia Commission for the Arts

The Virginia Commission for the Arts (VCA) is the official state agency created in 1968 that supports the arts through funding from the Virginia General Assembly and the National Endowment for the Arts. Its mission is to support artistic excellence and encourage growth in artistic quality for the benefit of all Virginians. In 2014, nearly 7.1 million people attended arts events made possible through VCA funding, including 1.6 million schoolchildren. Arts in Education is one of seven different grant programs offered by the VCA that provides funding opportunities up to \$10,000 with a one-to-one match for PreK-12 schools and not-for-profit organizations. Eligible Arts in Education grant activities include artist residencies, after-school or summer arts education programs run by not-for-profit arts organizations, and training programs for artists who work with elementary and secondary students. The teacher training activity is applicable for universities, schools, or arts organizations that want to further develop their teaching artists to work in PreK-12 schools. For more information about the Commission and the Arts in Education grant program, visit the VCA Web site at <http://www.arts.virginia.gov>.

General Music: Elementary, Middle, High

RECOMMENDED LISTENING: PERFORMING ARTISTS AND ENSEMBLES

The following musicians and ensembles are exemplars for tone quality, technique, and musicianship in their respective styles. This list is not intended to be comprehensive, but it will serve as a starting point for identification of superior listening experiences.

Instrumentalists

- **Flute:** James Galway, William Kincaid, Jean-Pierre Rampal
- **Oboe:** Alex Klein, Ray Still
- **Bassoon:** Willard Elliot, George Zuckerman
- **Clarinet:** Harold Boatwright, Stanley Drucker, Robert Marcellus
- **Saxophone:** Fred Hemke, Sigurd Rascher, Eugene Rousseau
- **Trumpet:** Maurice André, Louis Armstrong, Allison Balsom, Adolph “Bud” Herseth, Wynton Marsalis, Arturo Sandoval, Phil Smith
- **Horn:** Herman Baumann, Dennis Brain, Peter Damm, Philip Farkas, David Jolley, Barry Tuckwell
- **Euphonium:** Phineas Bower, Brian Bowman, David Childs, Alex Mortimer, Herbert Scott
- **Trombone:** Joseph Alessi, Jay Friedman, Frank Rosolino, Dennis Wick
- **Tuba:** William Bell, Arnold Jacobs, Carol Jantsch, Harvey Phillips, Pat Sheridan
- **Mallets:** Keiko Abe, Gary Burton, Evelyn Glennie, William Ludwig, Leigh Howard Stevens
- **Percussion:** Anthony Cirone, Marc Damoulakis, Vadim Karpino, William Ludwig
- **Violin:** Joshua Bell, Sarah Chang, Hillary Hahn, Midori, Anne-Sophie Mutter, Itzhak Perlman, Rachel Barton Pine
- **Viola:** Kim Kashkashian, William Primrose, Karen Tuttle
- **Cello:** Zuill Bailey, Yo-Yo Ma, Mstislav Rostropovich, Janos Starker, Wendy Warner, Alisa Weilerstein
- **String Bass:** Gary Karr, Serge Koussevitzky, Edgar Meyer, Entcho Radoukanov, Esperanza Spalding
- **Fiddle:** Alasdair Fraser, Natalie MacMaster, Mark O’Connor

Instrumental Ensembles

- Detroit Concert Band
- Indiana University Concert Band
- Northwestern University Concert Band
- University of Illinois Concert Band
- University of Michigan Concert Band
- University of North Texas Concert Band
- United States Air Force Band
- United States Army Band
- United States Coast Guard Band
- United States Marine Band
- United States Navy Band
- Cleveland Symphonic Winds
- Dallas Wind Symphony
- Eastman Wind Ensemble
- Tokyo Kosie Wind Orchestra
- Boston Symphony Orchestra
- Chicago Symphony Orchestra
- Cleveland Orchestra
- National Symphony Orchestra
- Berlin Philharmonic
- Royal Concertgebouw Orchestra
- Vienna Philharmonic
- Academy of Saint Martin in the Field
- English Chamber Orchestra
- Orpheus Chamber Orchestra
- St. Paul Chamber Orchestra

Solo Singers

- **Soprano:** Kathleen Battle, Maria Callas, Renee Fleming, Elina Garanca, Alison Krauss, Audra McDonald, Anna Netrebko, Leontyne Price, Beverly Sills
- **Mezzo-soprano:** Cecilia Bartoli, Grace Bumbry, Susan Graham, Denyce Graves, Marilyn Horne, Dawn Upshaw

- **Alto:** Marian Anderson, Ella Fitzgerald, Maureen Forrester, Sherie Renee Scott
- **Tenor:** Roberto Alagna, Andrea Bocelli, Lawrence Brownlee, José Carreras, Roderick Dixon, Plácido Domingo, Juan Diego Flórez, Luciano Pavarotti, Carl Tanner
- **Baritone:** Josh Groban, Nathan Gunn, Thomas Hampson, Thomas Meglitoranza, Samuel Ramey
- **Bass:** Carlo Colombara, Gerald Finley, Bryn Terfel, John Tomlinson

Vocal Ensembles

- Brigham Young University Choirs
- Calgary Children's Choir
- Chanticleer
- Concordia Choir
- Fisk Jubilee Singers
- Indianapolis Children's Choir
- Ladysmith Black Mambazo
- Luther College Nordic Choir
- Moses Hogan Singers
- Pentatonix
- PS22 Chorus
- Robert Shaw Festival Singers
- Sine Nomine
- St. Olaf College Choirs
- Sweet Adelines
- Tapiola Children's Choir
- Vienna Boys' Choir

Sources

The following sources for listening examples of specific composers, cultures, and time periods of music will be helpful for locating instructional resources. This is not a comprehensive list, but it is a starting point for such instructional resources.

- Kennedy Center's ARTSEGE
- Kennedy Center's Changing Education Through the Arts (CETA)
- NAXOS Recordings
- Public Broadcasting Service (PBS)
- Putumayo CD Series
- Smithsonian Folkways

Kindergarten General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Kindergarten General Music is to serve as the foundation for further music instruction. Students are introduced to basic musical concepts through singing, playing instruments, listening, and responding to music with movement. Emphasis is placed on beginning to obtain musical knowledge, skills, and understanding as performers, composers, and listeners. Students investigate personal feelings and preferences evoked by musical experiences.

Music Theory/Literacy

1. The student will read high and low pitches represented by traditional or nontraditional notations (e.g., icons, manipulatives).
MUS: K.1 | E: K.3, K.5, K.6, K.7 | H: K.3 | M: K.2, K.5
2. The student will read simple rhythms represented by traditional or nontraditional notations (e.g., icons, syllabic phrases).
MUS: K.1 | E: K.3, K.5, K.6, K.7 | H: K.3 | M: K.2, K.5

Performance

Singing

3. The student will demonstrate various uses of the voice (e.g., sound effects, humming).
MUS: K.2 | E: K.1, K.2
4. The student will demonstrate the difference between the singing voice and the speaking voice.
MUS: K.2.1 | E: K.1, K.2
5. The student will match pitches within an appropriate range alone and with others.
MUS: K.2.2 | E: K.1, K.2
6. The student will demonstrate expressive qualities of music, including loud/soft and fast/slow.
MUS: K.2.3 | E: K.1, K.2
7. The student will sing a variety of two-pitch (sol, mi) songs (e.g., nursery rhymes, playground chants, jump-rope songs) alone and with others, using echo and ensemble singing.
MUS: K.3.1 | E: K.1, K.2 | H: K.3
8. The student will sing a variety of songs of limited range alone and with others.
MUS: K.3 | E: K.1, K.2 | H: K.3
9. The student will sing at an appropriate time, following a vocal or instrumental introduction.
MUS: K.3.2 | E: K.1, K.2 | H: K.3

Playing Instruments

10. The student will play a variety of pitched and nonpitched instruments alone and with others to demonstrate high and low.
MUS: K.4.1 | E: K.1, K.2 | S: K.4
11. The student will play a variety of pitched and nonpitched instruments alone and with others to demonstrate loud/soft.
MUS: K.4.2 | E: K.1, K.2 | S: K.4
12. The student will play a variety of pitched and nonpitched instruments alone and with others to demonstrate fast/slow.
MUS: K.4.2 | E: K.1, K.2 | S: K.4
13. The student will accompany songs and chants, using body percussion as well as instruments.
MUS: K.4.3 | E: K.1, K.2 | S: K.4

14. The student will imitate a two-pitch melody, using instruments.
MUS: K.4 | E: K.1, K.2 | S: K.2
15. The student will play instruments and/or use body percussion at an appropriate time, following a vocal or instrumental introduction.
MUS: K.4.3 | E: K.1, K.2 | S: K.2

Performing Rhythms

16. The student will perform rhythmic patterns that include sounds and silences, using body percussion, instruments, and voice.
MUS: K.5 | E: K.4
17. The student will demonstrate a steady beat, using body percussion, instruments, and voice.
MUS: K.6

Responding to Music with Movement

18. The student will respond to music with movement, following a vocal or instrumental cue.
MUS: K.7 | E: K.1, K.6, K.8, K.10
19. The student will respond to music with movement, matching locomotor and nonlocomotor movements to rhythmic patterns (e.g., changing direction on auditory cue).
MUS: K.7.1 | E: K.1, K.6, K.8, K.10
20. The student will respond to music with movement to demonstrate expressive qualities of music, including loud/soft and fast/slow.
MUS: K.7.2 | E: K.1, K.6, K.8, K.10
21. The student will respond to music with movement to illustrate moods and contrast in music and children's literature.
MUS: K.7.3 | E: K.1, K.6, K.8, K.10
22. The student will perform dances and other music activities from various cultures.
MUS: K.7.4 | E: K.1, K.6, K.8, K.10
23. The student will demonstrate a steady beat, using movement.
MUS: K.6
24. The student will exhibit respect for the personal space of others when moving.
MUS: K.7.5 | E: K.1, K.6, K.8, K.10 | H: K.8

Creating Music

25. The student will improvise simple melodic or rhythmic patterns.
MUS: K.8.1 | E: K.1, K.4, K.9 | H: K.2 | M: K.2, K.5, K.16
26. The student will improvise music to enhance stories and poems.
MUS: K.8.2 | E: K.1, K.4, K.9 | H: K.2 | M: K.2, K.5, K.16

Music History and Cultural Context

Understanding Cultural Influences

27. The student will listen to and recognize patriotic and seasonal songs.
MUS: K.9.1 | E: K.3 | H: K.1, K.6
28. The student will identify people who make music as musicians (e.g., singers, instrumentalists, composers, conductors).
MUS: K.9.2 | E: K.3 | H: K.1, K.6

Making Connections

29. The student will participate in music activities that involve sharing, taking turns, and other behaviors that demonstrate good citizenship.
MUS: K.10 | H: K.8

30. The student will recognize the relationships between music and other fields of knowledge.
MUS: K.11 | E: K.9

Analysis, Evaluation, and Critique

31. The student will distinguish among men's, women's, and children's voices.
MUS: K.12.1 | E: K.2 | H: K.3 | S: K.2, K.4, K.11
32. The student will identify selected instruments visually and aurally.
MUS: K.12.2 | E: K.2 | H: K.3 | S: K.2, K.4, K.11
33. The student will classify sound sources as vocal, instrumental, or environmental.
MUS: K.12.3 | E: K.2 | H: K.3 | S: K.2, K.4, K.11
34. The student will recognize basic contrasts in music, including fast/slow, high/low, loud/soft, and same/different.
MUS: K.12.4 | E: K.2 | H: K.3 | S: K.2, K.4, K.11

Aesthetics

35. The student will express personal feelings evoked by a musical experience.
MUS: K.13 | E: K.2, K.3, K.6
36. The student will communicate through movement personal response to expressive features of music.
MUS: K.14 | E: K.2, K.3, K.6

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

Loud/soft

Second movement of Symphony no. 94 in G Major (“Surprise Symphony”) – Joseph Haydn

- Why do you think this symphony is called “Surprise Symphony”?
- Do you hear changes in the music? If so, what are they?
- How did you feel when you heard Haydn’s “Surprise Symphony”?

Steady beat

Stars and Stripes Forever – John Philip Sousa

- Where might you hear this music?
- What kind of movement or activity would match this music?
- Why is this kind of music important to Americans?

Slow

“The Swan” from *The Carnival of the Animals* – Camille Saint-Saëns

- What animal do you think of when you hear this piece of music?
- What about the music makes you think of this animal?
- What words would you use to describe the speed of this music? What kind of movements would you use to illustrate the speed?

Fast

“Hens and Roosters” or “Aviary” from *The Carnival of the Animals* – Camille Saint-Saëns

- What animal do you think of when you hear this piece of music?
- What about the music makes you think of this animal?
- What words would you use to describe the speed of this music? What kind of movements would you use to illustrate the speed?

High/low

“Kangaroos” from *The Carnival of the Animals* – Camille Saint-Saëns

- What animal do you think of when you hear this piece of music?
- What about the music makes you think of this animal?

- How would you describe the sound of this music, using words? How would you describe it, using movements?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

band	high	pattern	soft
chant	instrument	personal space	solo
choir	instrumentalist	pulse	song
chorus (ensemble)	introduction	repeat	speak
clap	loud	rest	speaking voice
compose	low	rhythm	speed
composer	lullaby	shouting voice	steady beat
concert	march	silence	stomp
conductor	move	sing	title
dance	music	singer	voice
echo	musician	singing voice	whispering voice
fast	nursery rhyme	slow	
head voice	pat	snap	

Grade One General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade One General Music is to emphasize the language and production of music. Instruction focuses on the development of skills in singing, playing instruments, listening, moving, and responding to music. Emphasis is placed on performing simple rhythms and developing aural skills related to pitch, musical form, and instrument identification. Students investigate the purpose of music and how people participate in music in everyday life.

Music Theory/Literacy

1. The student will read and notate high and low pitches, using traditional and nontraditional notation.
MUS: 1.1.1 | E: 1.5, 1.8 | M: 1.1, 1.3, 1.17 | S: 1.1, 1.2
2. The student will read and notate rhythmic patterns that include quarter notes, paired eighth notes, and quarter rests, using traditional and nontraditional notation.
MUS: 1.1.2 | E: 1.5, 1.8 | M: 1.1, 1.3, 1.17 | S: 1.1, 1.2
3. The student will identify basic music words and symbols (*forte*, *piano*, *largo*, *presto*, repeat sign).
MUS: 1.1.3 | E: 1.5, 1.8 | M: 1.1, 1.3, 1.17 | S: 1.1, 1.2

Performance

Singing

4. The student will sing high and low pitches.
MUS: 1.2.1 | E: 1.1, 1.4, 1.6
5. The student will use the voice in speech and song.
MUS: 1.2.2 | E: 1.1, 1.4, 1.6
6. The student will demonstrate expressive qualities of music, including changes in dynamics and tempo.
MUS: 1.2.3 | E: 1.1, 1.4, 1.6
7. The student will sing a variety of songs alone and with others, matching pitches and using the head voice.
MUS: 1.3.1 | E: 1.1, 1.3
8. The student will sing a variety of three-pitch (sol, mi, la) songs alone and with others, using echo and ensemble singing.
MUS: 1.3.2 | E: 1.1, 1.3

Playing Instruments

9. The student will play a variety of pitched and nonpitched instruments individually and in groups.
MUS: 1.4 | S: 1.1, 1.2
10. The student will play a variety of pitched and nonpitched instruments to perform two-pitch melodies alone and with others, using imitation.
MUS: 1.4.1 | S: 1.1, 1.2
11. The student will demonstrate high and low pitches, using instruments.
MUS: 1.4
12. The student will play a variety of pitched and nonpitched instruments expressively with appropriate dynamics and tempo.
MUS: 1.4.2 | S: 1.1, 1.2
13. The student will accompany songs and chants, using body percussion as well as instruments.
MUS: 1.4.3 | S: 1.1, 1.2
14. The student will use proper playing techniques to play a variety of pitched and nonpitched instruments.
MUS: 1.4.4 | S: 1.1, 1.2

Performing Rhythms

15. The student will perform rhythmic patterns that include quarter notes, paired eighth notes, and quarter rests, using instruments, body percussion, and voice.
MUS: 1.5 | E: 1.1, 1.4 | M: 1.17
16. The student will demonstrate the difference between melodic rhythm and steady beat.
MUS: 1.6 | E: 1.4, 1.6
17. The student will demonstrate melodic rhythm, using instruments, body percussion, and voice.
MUS: 1.7 | E: 1.4 | M: 1.17

Responding to Music with Movement

18. The student will respond to music with movement, using locomotor and nonlocomotor movements.
MUS: 1.8.1 | E: 1.1, 1.3, 1.4, 1.9
19. The student will respond to music with improvised movements.
MUS: 1.8.1 | E: 1.1, 1.3, 1.4, 1.9
20. The student will respond to music with movement to demonstrate high and low pitches.
MUS: 1.8.2 | E: 1.1, 1.3, 1.4, 1.9
21. The student will respond to music with movement to demonstrate expressive qualities of music, including changes in dynamics and tempo.
MUS: 1.8.3 | E: 1.1, 1.3, 1.4, 1.9
22. The student will perform line and circle dances.
MUS: 1.8.4 | E: 1.1, 1.3, 1.4, 1.9
23. The student will perform dances and other music activities from a variety of cultures, with emphasis on those of the United States.
MUS: 1.8.5 | E: 1.1, 1.3, 1.4, 1.9
24. The student will dramatize songs, stories, and poems, with emphasis on those of the United States.
MUS: 1.8.6 | E: 1.1, 1.3, 1.4, 1.9
25. The student will exhibit respect for self and others while responding to music with movement.
H: 1.10 | E: 1.7, 1.8 | H: 1.1, 1.2, 1.3

Creating Music

26. The student will improvise vocal responses to given melodic questions.
MUS: 1.9.1 | E: 1.1, 1.3, 1.4 | M: 1.17
27. The student will improvise music, using body percussion, instruments, and voice.
MUS: 1.9.2 | E: 1.1, 1.3, 1.4 | M: 1.17
28. The student will improvise music to enhance stories, songs, and poems.
MUS: 1.9.3 | E: 1.1, 1.3, 1.4 | M: 1.17
29. The student will create melodies for familiar nursery rhymes and chants.
MUS: 1.9.3 | E: 1.1, 1.3, 1.4 | M: 1.17
30. The student will compose simple rhythmic patterns, using traditional or nontraditional notation.
MUS: 1.9.4 | E: 1.1, 1.3, 1.4 | M: 1.17

Music History and Cultural Context

Understanding Cultural Influences

31. The student will recognize how music is used in the customs and traditions of a variety of cultures, with emphasis on famous Americans, American culture, historical events, and major holidays.
MUS: 1.10.1 | E: 1.7, 1.8 | H: 1.1, 1.2, 1.3
32. The student will describe the roles of music and musicians.
MUS: 1.10.2 | E: 1.7, 1.8 | H: 1.1, 1.2, 1.3

33. The student will identify musicians in the school, community, and media.
MUS: 1.10.3 | E: 1.7, 1.8 | H: 1.1, 1.2, 1.3
34. The student will describe how people participate in music experiences.
MUS: 1.10.4 | E: 1.7, 1.8 | H: 1.1, 1.2, 1.3

Making Connections

35. The student will identify behaviors appropriate to different types of musical events/situations (e.g., classical concert, rock concert, sporting event).
MUS: 1.11 | E: 1.7, 1.8 | H: 1.10, 1.11, 1.12
36. The student will identify the relationships between music and other fields of knowledge.
MUS: 1.12 | E: 1.7, 1.8 | S: 1.1, 1.2

Analysis, Evaluation, and Critique

37. The student will recognize when music changes from one section to another section.
E: 1.7 | M: 1.17
38. The student will identify and classify the timbres of pitched and nonpitched instruments by sounds.
MUS: 1.13.1 | E: 1.7, 1.8 | M: 1.17
39. The student will differentiate vocal and instrumental music.
MUS: 1.13.2 | E: 1.7, 1.8 | M: 1.17
40. The student will distinguish between accompanied and unaccompanied vocal music.
MUS: 1.13.3 | E: 1.7, 1.8 | M: 1.17
41. The student will recognize by sight and sound the differences between melodic rhythm and steady beat.
MUS: 1.6 | E: 1.4, 1.6
42. The student will recognize differences in melodic patterns.
MUS: 1.13.4 | E: 1.7, 1.8 | M: 1.17
43. The student will recognize differences in rhythmic patterns.
MUS: 1.13.4 | E: 1.7, 1.8 | M: 1.17
44. The student will recognize differences in dynamics.
MUS: 1.13.4 | E: 1.7, 1.8 | M: 1.17
45. The student will recognize differences in tempo.
MUS: 1.2.3 | E: 1.1, 1.4, 1.6
46. The student will identify elements of performances that he/she likes or dislikes and explain why.
MUS: 1.14 | E: 1.7, 1.8
47. The student will demonstrate manners and teamwork that contribute to success in the music classroom.
MUS: 1.15 | E: 1.7, 1.8 | H: 1.10, 1.11

Aesthetics

48. The student will explain the purposes of music in various settings.
MUS: 1.16 | E: 1.7, 1.8 | H: 1.11, 1.12
49. The student will describe personal ideas and emotions evoked by music.
MUS: 1.17 | E: 1.7, 1.8

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

Instrument Identification

Peter and the Wolf – Sergei Prokofiev

- What do you hear when a new character enters the story?
- How is Peter's melody different from the melodies of the other characters?
- What instruments represent the characters in the story? Why?

Instrument Identification, Evocation of Ideas/Images

The Four Seasons – Antonio Vivaldi (Questions pertain to any movement.)

- Which instrument plays a solo?
- What season do you think of when you hear this piece?
- What in the music sounds like that season?

Fast, High/Low

“Ballet of the Unhatched Chicks” from *Pictures at an Exhibition* – Modest Mussorgsky

- What is ballet?
- How does the music match the movements of the unhatched chicks?
- How does the melody move?

Instrument Identification, Vocal Style

“Hello Dolly” – Jerry Herman, as performed by Louis Armstrong, Pearl Bailey, or Carol Channing

- Which instruments perform the melody?
- What style of music is this song?
- What words would you use to describe the singer’s voice?

Melodic Rhythm

First movement of Symphony no. 5 in C Minor – Ludwig van Beethoven

- What rhythm do you hear repeated?
- Have you heard this music before? If so, where?
- Do you think a person needs to be able to hear in order to compose music? Why, or why not?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accompanied	line dance	percussion	quarter note
ballet	melodic rhythm	performance	quarter rest
beam	melody	<i>piano</i> (dynamic)	repeat sign
body percussion	mood	piano (instrument)	section (form)
circle dance	movement	piece of music	staff
ensemble	nonpitched instrument	pitch	stem
<i>forte</i>	note	pitched instrument	tempo
instrumental	note head	poetry	unaccompanied
largo	paired eighth notes	presto	vocal

Grade Two General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Two General Music is to enable students to continue developing musical skills and concepts in singing, playing instruments, listening, performing, responding with expression, creating/composing, and moving with a focus on fine motor skills. Emphasis is placed on ensemble playing, notating pitches and rhythms, and identifying orchestral instruments. Students investigate the roles of music in various world cultures and explore how music evokes personal ideas and emotions.

Music Theory/Literacy

1. The student will read and notate music, including identifying written melodic patterns that move upward, move downward, and stay the same.
MUS: 2.1.1 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
2. The student will use the musical alphabet to notate melodic patterns.
MUS: 2.1.2 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
3. The student will read melodies based on a pentatonic scale.
MUS: 2.1.3 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
4. The student will read and notate rhythmic patterns that include half notes, half rests, whole notes, and whole rests.
MUS: 2.1.4 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
5. The student will use basic music words and symbols (*mezzo forte*, *mezzo piano*, *allegro*, *andante*, *moderato*, *crescendo*, *decrescendo*).
MUS: 2.1.5 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
6. The student will identify same and different melodic phrases.
MUS: 2.1.1 | E: 2.1 | M: 2.3, 2.20 | S: 2.1
7. The student will identify and categorize selected musical forms, including AB and ABA forms.
MUS: 2.10.3 | E: 2.7, 2.9, 2.10 | H: 2.1

Performance

Singing

8. The student will sing alone and with others a repertoire of songs consisting of melodic patterns that move upward, move downward, and stay the same.
MUS: 2.2.1 | E: 2.1, 2.2, 2.3, 2.4
9. The student will sing alone and with others a repertoire of songs within the range of a sixth.
MUS: 2.2.2 | E: 2.1, 2.2, 2.3, 2.4
10. The student will increase pitch accuracy while singing phrases and simple songs.
MUS: 2.2.3 | E: 2.1, 2.2, 2.3, 2.4
11. The student will sing music in AB and ABA forms.
E: 2.12 | M: 2.20
12. The student will demonstrate sudden and gradual changes in expressive qualities of music, including changes in dynamics and tempo, using the voice.
E: 2.4

Playing Instruments

13. The student will exercise increasing control while playing a variety of pitched and nonpitched instruments individually and in groups.
MUS: 2.3 | E: 2.1, 2.2, 2.3, 2.4

14. The student will play a variety of pitched and nonpitched instruments alone and with others to perform melodic patterns that move upward, move downward, and stay the same.
MUS: 2.3.1 | E: 2.1, 2.2, 2.3, 2.4
15. The student will play a variety of pitched and nonpitched instruments expressively, following changes in dynamics and tempo.
MUS: 2.3.2 | E: 2.1, 2.2, 2.3, 2.4
16. The student will accompany songs and chants with ostinatos and single-chords, using a variety of pitched and nonpitched instruments.
MUS: 2.3.3 | E: 2.1, 2.2, 2.3, 2.4
17. The student will play music in AB and ABA forms, using instruments and body percussion.
18. The student will use proper playing techniques to play a variety of pitched and nonpitched instruments.
MUS: 2.3.4 | E: 2.1, 2.2, 2.3, 2.4

Performing Rhythms

19. The student will perform rhythmic patterns that include half notes, half rests, whole notes, and whole rests, using instruments, voice, body percussion, and movement.
MUS: 2.4.1 | M: 2.3, 2.20
20. The student will use aural skills to imitate given phrases containing rhythmic patterns that include half notes, half rests, whole notes, and whole rests.
MUS: 2.4.2 | M: 2.3, 2.20
21. The student will perform rhythmic patterns that include half notes, half rests, whole notes, and whole rests, using traditional notation.
MUS: 2.4.3 | M: 2.3, 2.20

Responding to Music with Movement

22. The student will respond to music with movement, using locomotor and nonlocomotor movements of increasing complexity.
MUS: 2.5.1 | E: 2.1, 2.2, 2.3, 2.4
23. The student will respond to music with movement to demonstrate expressive qualities of music, including changes in dynamics and tempo.
MUS: 2.5.2 | E: 2.1, 2.2, 2.3, 2.4
24. The student will create movement to illustrate AB and ABA musical forms.
MUS: 2.5.3 | E: 2.1, 2.2, 2.3, 2.4
25. The student will perform nonchoreographed and choreographed movements to music, including line and circle dances, with emphasis on AB and ABA forms.
MUS: 2.5.4 | E: 2.1, 2.2, 2.3, 2.4
26. The student will respond to music with improvised movement with emphasis on AB and ABA forms.
MUS: 2.5.3 | E: 2.1, 2.2, 2.3, 2.4
27. The student will perform dances and other musical activities from a variety of cultures.
MUS: 2.5.5 | E: 2.1, 2.2, 2.3, 2.4
28. The student will use movement to portray songs, stories, and poems from a variety of cultures.
MUS: 2.5.6 | E: 2.1, 2.2, 2.3, 2.4
29. The student will demonstrate melodic patterns that move upward, move downward, and stay the same, using movement.

Creating Music

30. The student will improvise simple rhythmic question-and-answer phrases.
MUS: 2.6.1 | E: 2.1, 2.2, 2.3, 2.4, 2.7, 2.10 | M: 2.3, 2.20 | S: 2.1

31. The student will create lyrics to mirror the rhythms and phrasing of familiar melodies.
E: 2.4
32. The student will improvise accompaniments, including ostinatos.
MUS: 2.6.2 | E: 2.1, 2.2, 2.3, 2.4, 2.7, 2.10 | M: 2.3, 2.20 | S: 2.1
33. The student will improvise musical sounds to enhance stories, songs, and poems.
MUS: 2.6.3 | E: 2.1, 2.2, 2.3, 2.4, 2.7, 2.10 | M: 2.3, 2.20 | S: 2.1
34. The student will compose simple pentatonic melodies, using traditional notation.
MUS: 2.6.4 | E: 2.1, 2.2, 2.3, 2.4, 2.7, 2.10 | M: 2.3, 2.20 | S: 2.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

35. The student will identify music representing the heritage, customs, and traditions of a variety of cultures.
MUS: 2.7.1 | E: 2.3, 2.8, 2.9, 2.10 | H: 2.1, 2.2, 2.3, 2.10, 2.11, 2.12
36. The student will investigate and describe music as a form of communication in a variety of cultures.
MUS: 2.7
37. The student will explain the difference between folk/popular music and orchestral music.
MUS: 2.7.2 | E: 2.3, 2.8, 2.9, 2.10 | H: 2.1, 2.2, 2.3, 2.10, 2.11, 2.12
38. The student will identify what musicians and composers do to create music.
MUS: 2.7.3 | E: 2.3, 2.8, 2.9, 2.10 | H: 2.1, 2.2, 2.3, 2.10, 2.11, 2.12
39. The student will identify the styles of musical examples from various historical periods.
MUS: 2.7.4 | E: 2.3, 2.8, 2.9, 2.10 | H: 2.1, 2.2, 2.3, 2.10, 2.11, 2.12

Making Connections

40. The student will demonstrate audience and participant behaviors appropriate for the purposes and settings in which music is performed.
MUS: 2.8 | H: 2.10
41. The student will identify the relationships between music and other fields of knowledge.
MUS: 2.9 | E: 2.7 | H: 2.3

Analysis, Evaluation, and Critique

42. The student will identify selected orchestral and folk instruments visually and aurally.
MUS: 2.10.1 | E: 2.7, 2.9, 2.10 | H: 2.1
43. The student will describe sudden and gradual changes in dynamics and tempo, using music terminology.
MUS: 2.10.2 | E: 2.7, 2.9, 2.10 | H: 2.1
44. The student will identify the beginning and ending of a musical phrase visually and aurally.
E: 2.1, 2.12 | M: 2.15
45. The student will evaluate music by describing personal musical performances.
MUS: 2.11 | E: 2.2, 2.3 | H: 2.10
46. The student will collaborate with others in a music performance and analyze what was successful and what could be improved.
MUS: 2.12 | E: 2.2, 2.3, 2.7

Aesthetics

47. The student will explain how music expresses ideas, experiences, and feelings.
MUS: 2.13 | E: 2.2, 2.3, 2.12
48. The student will describe how music evokes personal ideas and emotions.
MUS: 2.14 | E: 2.2, 2.3, 2.12

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

ABA Form

“Hoe-Down” from *Rodeo* – Aaron Copland

- What do you think of when you hear this music?
- Which instruments do you hear most?
- What is the form of this piece?

Gradual Changes

“In the Hall of the Mountain King” from *Peer Gynt Suite No. 1*, op. 46: – Edvard Grieg

- What is the hall of the Mountain King?
- What gradually changes throughout this piece?
- What words would you use to describe how Peer Gynt moves through the hall of the Mountain King?

Ostinato

Boléro – Maurice Ravel

- What is an ostinato?
- What instrument plays the rhythmic ostinato?
- What instruments play the melodic ostinato?

AB Form

“Dance of the Reed-Flutes” from *The Nutcracker Suite*, op. 71a: – Pyotr Ilyich Tchaikovsky

- What is the form of this piece?
- Have you heard this music before? If so, where?
- Which two art forms are used to tell this story?

AB Form, Melodic Rhythm

“Mexican Hat Dance” – Jesús González Rubio

- What are the melodic rhythms you hear in this piece?
- From which country do you think this music comes?
- What instrument plays the melody?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

AB form

ABA form

accelerando

allegro

andante

audience

bourdon, bordun

brass

breathing

call-and-response

canon

choreography

chorus (of a song)	expression	musical alphabet	same (pitch)
conductor	folk music	notate	strings
crescendo	form	orchestra	symphony
culture	half note	ostinato, ostinati	tone color
decrescendo	half rest	phrase	verse
downbeat	lyrics	posture	upward
downward	<i>mezzo forte</i>	refrain	whole note
dynamic level	<i>mezzo piano</i>	ritardando, ritard	whole rest
dynamics	moderato	round	woodwind

Grade Three General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Three General Music is to enable students to continue building mastery in the areas of music literacy, including singing, playing instruments, listening, moving, and creating/composing music. Students also develop skills and understanding through the study of rhythm, musical form, and melodic notation. Students investigate the roles of music in various cultures and reflect on their personal motivations for making music.

Music Theory/Literacy

1. The student will read and notate music, including identifying written melodic movement as step, leap, or repeat.
MUS: 3.1.1 | E: 3.1, 3.2, 3.4 | M: 3.3
2. The student will demonstrate the melodic shape (contour) of a written musical phrase.
MUS: 3.1.2 | E: 3.1, 3.2, 3.4 | M: 3.3
3. The student will describe the melodic shape (contour) of a musical phrase, including how notes move upward, move downward, or stay the same.
MUS: 3.1.2 | E: 3.1, 3.2, 3.4 | M: 3.3
4. The student will use traditional notation to write melodies on the treble staff.
MUS: 3.1.3 | E: 3.1, 3.2, 3.4 | M: 3.3
5. The student will read melodies of increasing complexity based on a pentatonic scale.
MUS: 3.1.4 | E: 3.1, 3.2, 3.4 | M: 3.3
6. The student will divide rhythms into measures.
MUS: 3.1.5 | E: 3.1, 3.2, 3.4 | M: 3.3
7. The student will identify strong and weak beats.
MUS: 3.5.1 | E: 3.4 | M: 3.3, 3.12, 3.19
8. The student will identify sets of beats grouped in twos and threes.
MUS: 3.5.2 | E: 3.4 | M: 3.3, 3.12, 3.19
9. The student will read and notate rhythmic patterns that include sixteenth notes, single eighth notes, eighth rests, and dotted half notes.
MUS: 3.1.6 | E: 3.1, 3.2, 3.4 | M: 3.3
10. The student will explain the functions of basic music words and symbols (*fortissimo*, *pianissimo*, fermata, coda, legato, staccato, bar line, measure).
MUS: 3.1.7 | E: 3.1, 3.2, 3.4 | M: 3.3
11. The student will sight-read rhythm patterns that include paired eighth notes, quarter notes, quarter rests, half notes, half rests, whole notes, and whole rests.
MUS: 3.4
12. The student will sight-read melodic patterns, using a pentatonic scale (do, re, mi, sol, la).
MUS: 3.1.4 | E: 3.1, 3.2, 3.4 | M: 3.3
13. The student will identify and explain examples of musical form, including rondo form.
MUS: 3.11.1 | E: 3.11

Performance

Singing

14. The student will sing in tune with a clear tone quality a varied repertoire of songs alone and with others.
MUS: 3.2.1 | E: 3.2, 3.3

15. The student will sing melodies within the range of an octave.
MUS: 3.2.2 | E: 3.2, 3.3
16. The student will sing melodies written on the treble staff.
MUS: 3.2.3 | E: 3.2, 3.3
17. The student will sing with expression, using a wide range of tempos and dynamics.
MUS: 3.2.4 | E: 3.2, 3.3
18. The student will sing rounds, partner songs, and ostinatos in two-part ensembles.
MUS: 3.2.5 | E: 3.2, 3.3
19. The student will demonstrate proper posture for singing.
MUS: 3.2.6 | E: 3.2, 3.3

Playing Instruments

20. The student will play a variety of pitched and nonpitched instruments to perform music in two-part ensembles.
MUS: 3.3.1 | E: 3.4
21. The student will play a variety of pitched instruments to perform melodies written on the treble staff.
MUS: 3.3.2 | E: 3.4
22. The student will play a variety of pitched and nonpitched instruments with expression, using a wide range of tempos and dynamics.
MUS: 3.3.3 | E: 3.4
23. The student will accompany songs and chants with I and V (V⁷) chords, using a variety of pitched instruments.
MUS: 3.3.4 | E: 3.4
24. The student will demonstrate proper playing techniques when playing a variety of pitched and nonpitched instruments.
MUS: 3.3.5 | E: 3.4

Performing Rhythms

25. The student will perform rhythmic patterns that include sixteenth notes, single eighth notes, eighth rests, and dotted half notes, using voice, body percussion, and pitched and nonpitched instruments.
MUS: 3.4
26. The student will demonstrate understanding of meter by determining strong and weak beats.
MUS: 3.5.1 | E: 3.4 | M: 3.3, 3.12, 3.19
27. The student will demonstrate understanding of meter by performing sets of beats grouped in twos and threes.
MUS: 3.5.2 | E: 3.4 | M: 3.3, 3.12, 3.19

Responding to Music with Movement

28. The student will respond to music with movement to illustrate sets of beats grouped in twos and threes.
MUS: 3.6.1 | E: 3.4 | M: 3.3, 3.12, 3.19
29. The student will create movement to illustrate rondo form.
MUS: 3.6.2 | E: 3.4 | M: 3.3, 3.12, 3.19
30. The student will perform nonchoreographed and choreographed movements to music, including line and circle dances.
MUS: 3.6.3 | E: 3.4 | M: 3.3, 3.12, 3.19
31. The student will perform dances and other music activities from a variety of cultures.
MUS: 3.6.4 | E: 3.4 | M: 3.3, 3.12, 3.19

Creating Music

32. The student will improvise rhythmic question-and-answer phrases.
MUS: 3.7.1 | E: 3.4

33. The student will improvise rhythmic accompaniments, including ostinatos.
MUS: 3.7.2 | E: 3.4
34. The student will improvise melodic accompaniments, including ostinatos.
MUS: 3.7.2 | E: 3.4
35. The student will compose pentatonic melodies, using traditional notation.
MUS: 3.7.3 | E: 3.4

Music History and Cultural Context

Understanding Historical and Cultural Influences

36. The student will experience and discuss the music of world cultures.
MUS: 3.8
37. The student will experience and discuss musical settings of folk tales.
MUS: 3.8
38. The student will recognize four music compositions from four different periods of music history and identify the composers.
MUS: 3.8.1 | E: 3.6 | H: 3.2, 3.3, 3.8 | S: 3.3
39. The student will listen to and describe examples of non-Western instruments.
MUS: 3.8.2 | E: 3.6 | H: 3.2, 3.3, 3.8 | S: 3.3

Making Connections

40. The student will recognize and investigate the role that music plays in the oral tradition of a culture.
MUS: 3.8
41. The student will describe and discuss orchestral music careers (e.g., conductor, instrumentalist, vocalist, general manager, stage manager).
E: 3.1, 3.6, 3.7
42. The student will demonstrate audience and participant behaviors appropriate for the purposes and settings in which music is performed.
MUS: 3.3.9 | E: 3.4
43. The student will describe the relationships between music and other fields of knowledge.
MUS: 3.10 | E: 3.6, 3.7, 3.9, 3.11 | H: 3.7, 3.8

Analysis, Evaluation, and Critique

44. The student will identify instruments from the four orchestral families (woodwind, string, brass, percussion) visually and aurally.
MUS: 3.11.2 | E: 3.11
45. The student will listen to and describe basic music elements.
MUS: 3.11.3 | E: 3.11
46. The student will compare and contrast stylistic differences in music from various styles and cultures.
MUS: 3.11.4 | E: 3.11
47. The student will evaluate and critique music by describing music compositions and performances.
MUS: 3.12
48. The student will collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.
MUS: 3.13 | E: 3.9, 3.11 | H: 3.8, 3.10

Aesthetics

49. The student will examine ways in which the music of a culture reflects its people's attitudes and beliefs.
MUS: 3.14 | E: 3.1, 3.2

50. The student will explain personal motivations for making music.
MUS: 3.15 | E: 3.1, 3.2
51. The student will describe why music has quality and value.
MUS: 3.16

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

Instrument Families

The Young Person's Guide to the Orchestra, op. 34 – Benjamin Britten

- What instruments do you hear?
- To what families of the orchestra do they belong?
- Why do they belong to their respective families?
- In what order are the instrument families introduced in this piece?

Triple Meter

Menuet II from *Music for the Royal Fireworks* – George Frideric Handel

- Does this music make you want to sway or march? Why?
- When does the tempo change?
- How does the tempo change?
- Which instrument family is featured in this piece?

Orchestral Instruments

Rhapsody in Blue – George Gershwin

- What kind of musical ensemble plays this piece?
- What is the melodic direction of the opening instrumental solo?
- Which instrument plays this solo?
- Which style of music inspired this piece?

Tempo, Dynamics

Tocatta in D Minor BWV 565 – Johann Sebastian Bach

- What instrument do you hear?
- What is the tempo of the opening section of the toccata?
- What is the tempo of the second section of the toccata?
- How do changes in dynamics affect the mood of this piece?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

I–V–I chord progression	<i>fortissimo</i>	motif	shape
a cappella	grand staff (system)	movement (section of a composition)	single eighth note
bar line	harmony	musical score	sixteenth notes
bass clef	improvisation	octave	skip (melodic movement)
brass family	interlude	oral tradition	staccato
breath mark	jazz	partner song	step
chord	leap	pentatonic scale	string family
coda	ledger lines	percussion family	timbre
composition	legato	<i>pianissimo</i>	treble clef
dotted half note	measure	rondo	woodwind family
double beam	melodic shape	scat	world music
fermata	meter		

Grade Four General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Four General Music is to emphasize a deeper understanding of musical concepts, including singing, playing instruments, listening, creating, composing, and performing. Students continue to expand their knowledge of orchestral instruments and music from various cultures. Students gain understanding of musical styles and listen to, analyze, and describe music.

Music Theory/Literacy

1. The student will read melodies based on a hexatonic scale (do, re, mi, fa, sol, la).
MUS: 4.1.1 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
2. The student will use traditional notation to write melodies containing stepwise motion.
MUS: 4.1.2 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
3. The student will read two-note accompaniment patterns (bordun).
MUS: 4.1.3 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
4. The student will read and notate rhythmic patterns that include a dotted quarter note followed by an eighth note.
MUS: 4.1.4 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
5. The student will use a system (e.g., Kodaly, conversational solfège, Gordon) to sight-read melodic and rhythmic patterns.
MUS: 4.1.5 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
6. The student will sight-read melodic patterns based on a pentatonic scale of increased complexity (e.g., do, re, mi, sol, la, do; sol, la, do, re, mi, sol).
MUS: 4.1.5
7. The student will sight-read rhythmic patterns that include sixteenth notes, single eighth notes, eighth rests, paired eighth notes, quarter notes, quarter rests, half notes, dotted half notes, half rests, whole notes, and whole rests.
MUS: 4.1
8. The student will identify the meaning of the upper and lower numbers of simple time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$).
MUS: 4.1.6 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
9. The student will identify dynamic markings (e.g., *p*, *mp*, *mf*, *f*) and interpret them in performance.
MUS: 4.1.7 | E: 4.1, 4.4 | M: 4.2, 4.4, 4.5, 4.9, 4.15
10. The student will identify and explain expanded rondo form (ABACADA...).
MUS: 4.10.5 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9

Performance

Singing

11. The student will sing with a clear tone quality and accurate intonation a varied repertoire of songs alone and with others.
MUS: 4.2.1 | E: 4.1, 4.3
12. The student will sing diatonic melodies.
MUS: 4.2.2 | E: 4.1, 4.3
13. The student will sing melodies written on the treble staff.
MUS: 4.2.3 | E: 4.1, 4.3
14. The student will sing with expression, using dynamics and phrasing.
MUS: 4.2.4 | E: 4.1, 4.3

15. The student will sing in simple harmony.
MUS: 4.2.5 | E: 4.1, 4.3
16. The student will maintain proper sitting and standing posture for singing.
MUS: 4.2.6 | E: 4.1, 4.3

Playing Instruments

17. The student will play a variety of pitched and nonpitched instruments alone and with others to perform music of increasing difficulty in two-part ensembles.
MUS: 4.3.1 | E: 4.3, 4.6
18. The student will play a variety of pitched instruments alone and with others to perform melodies of increasing difficulty written on the treble staff.
MUS: 4.3.2 | E: 4.3, 4.6
19. The student will play a given melody on a recorder or other similar instrument.
MUS: 4.3.3 | E: 4.3, 4.6
20. The student will play with expression, using dynamics and phrasing, a variety of pitched and nonpitched instruments alone and with others.
MUS: 4.3.4 | E: 4.3, 4.6
21. The student will accompany songs and chants with I, IV, and V(V⁷) chords, using a variety of pitched and nonpitched instruments.
MUS: 4.3.5 | E: 4.3, 4.6
22. The student will demonstrate proper playing techniques when playing a variety of pitched and nonpitched instruments.
MUS: 4.3.6 | E: 4.3, 4.6

Performing Rhythms

23. The student will perform rhythmic patterns that include a dotted quarter note followed by an eighth note, using voice, body percussion, and pitched and nonpitched instruments.
MUS: 4.4

Responding to Music with Movement

24. The student will perform nonchoreographed and choreographed movements to music.
MUS: 4.5.1
25. The student will perform traditional folk dances and other music activities.
MUS: 4.5.2
26. The student will create movement to illustrate expanded rondo musical form (ABACADA...
MUS: 4.5.3
27. The student will create movements to illustrate meter.
MUS: 4.5

Creating Music

28. The student will improvise melodies and rhythms, using a variety of sound sources.
MUS: 4.6.1 | E: 4.3, 4.6, 4.9 | M: 4.2, 4.4, 4.5, 4.9, 4.15
29. The student will compose short melodic and rhythmic phrases within specified guidelines.
MUS: 4.6.2 | E: 4.3, 4.6, 4.9 | M: 4.2, 4.4, 4.5, 4.9, 4.15
30. The student will compose melodic and rhythmic motives to enhance literature.
MUS: 4.6
31. The student will create music, using contemporary media and technology.
MUS: 4.6.3 | E: 4.3, 4.6, 4.9 | M: 4.2, 4.4, 4.5, 4.9, 4.15

Music History and Cultural Context

Understanding Historical and Cultural Influences

32. The student will describe four music compositions from four different periods of music history and identify the composers.
MUS: 4.7.1 | E: 4.1, 4.2, 4.3, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
33. The student will place musical examples into categories of style.
MUS: 4.7.2 | E: 4.1, 4.2, 4.3, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
34. The student will listen to and describe music from a variety of world cultures.
MUS: 4.7.3 | E: 4.1, 4.2, 4.3, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
35. The student will examine how music from popular culture reflects the past and influences the present.
MUS: 4.7.4 | E: 4.1, 4.2, 4.3, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

Making Connections

36. The student will demonstrate audience and participant behaviors appropriate for the purposes and settings in which music is performed.
MUS: 4.8 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9, CE.4
37. The student will describe the musical activities of composers, arrangers, and lyricists.
E: 4.1, 4.2, 4.7, 4.9
38. The student will compare the relationships between music and other fields of knowledge.
MUS: 4.9 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

Analysis, Evaluation, and Critique

39. The student will analyze music by identifying instruments from a variety of music ensembles visually and aurally.
MUS: 4.10.1 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9
40. The student will analyze music by distinguishing between major and minor tonality.
MUS: 4.10.2 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9
41. The student will analyze music by listening to, comparing, and contrasting music compositions from a variety of cultures and time periods.
MUS: 4.10.3 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9
42. The student will listen to and compare and contrast music compositions from two non-Western cultures.
MUS: 4.10.3 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9
43. The student will analyze music by identifying elements of music through listening.
MUS: 4.10.4 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9
44. The student will review criteria used to evaluate compositions and performances.
MUS: 4.11.1 | E: 4.1, 4.2, 4.9 | H: CE.14
45. The student will describe performances and offer constructive feedback.
MUS: 4.11.2 | E: 4.1, 4.2, 4.9 | H: CE.14
46. The student will identify characteristics and behaviors that lead to success as a musician.
MUS: 4.12 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7

Aesthetics

47. The student will explain personal preferences for musical works and performances, using music terminology.
MUS: 4.13 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
48. The student will explain how criteria used to value music may vary from one culture to another.
MUS: 4.14 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9

49. The student will describe how personal beliefs influence responses to music.
MUS: 4.15 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

Dynamics, Mood, Science Connection

“Mars” from *The Planets* – Gustav Holst

- What are the names of the planets in our solar system?
- What comes to your mind when you hear this music?
- What musical elements support your response?
- How does this music compare with John Williams’ *Star Wars*?

Dynamics, Mood-Theme, Literature Connection

Danse Macabre – Camille Saint-Saëns

- Which instrument plays the first notes of this piece?
- At several points, the dancing skeletons are represented by an unexpected instrument. What instrument do you hear?
- How would you describe the mood of the piece?
- If you were to create a work of art based on this music, what would be the subject of your artwork?
- What would be happening in a movie scene if you heard this music?

Rondo Form

“Fossils” from *The Carnival of the Animals* – Camille Saint-Saëns

- What is a fossil?
- What instrument opens the piece? To which family does it belong?
- Why do you think this composition is entitled “Fossils”?

Minor Key

Third movement of Symphony no. 1 in D Major – Gustav Mahler

- Do you recognize a children’s song in this music? If so, what is it?
- Is this movement in a major or minor key?
- What musical clues did Mahler use to help you make this decision?
- What instruments do you hear at the beginning of the piece?
- What instrument has a prominent solo in the piece?
- Do the basses and celli play in unison or as a round?

Jazz Vocal Style

“One Note Samba” – Antonio Carlos Jobim, as performed by Ella Fitzgerald

- What style of music is this?
- Are these real words or nonsense syllables?
- Why is the singer using so many different vocal sounds?
- Which instruments is she imitating?
- How does this style of music compare to rap?

Code Song, Oral Tradition

“Follow the Drinking Gourd” – American folk song

- What is a gourd? How could it be used for drinking water?
- What is the Drinking Gourd?
- Is there a hidden message in this song? If so, what is it?
- What was the Underground Railroad?
- Do you know any other songs that contain hidden messages? If so, what are they?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Sight-reading, using rubrics
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

I–IV–V ⁷ –I chord progression	dal segno	opera	tenor
alto	dotted quarter note	pentatonic scale	texture
arranger	fine	recorder	tie
articulation	intonation	Romantic	time signature
Baroque	lyricist	scale	tonguing
bass (voicing)	major	sight-read	tonic
Classical	minor	slur	
coda	Modern	soprano	
da capo	musical (stage/screen production)	syncopation	

Grade Five General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Five General Music is to enable students to use their music knowledge and skills to synthesize information and create music. Students continue to read, write, and compose music, using increasingly complex rhythms and meters. They begin to develop choral skills, including singing in two- and three-part harmony. Students explore and perform a variety of musical styles and develop personal criteria to be used for describing and analyzing musical performances.

Music Theory/Literacy

1. The student will identify the treble (G) and bass (F) clefs.
MUS: 5.1.1 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
2. The student will use a system to sight-read melodies based on the diatonic scale.
MUS: 5.1.2 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
3. The student will sight-read rhythmic patterns that include sixteenth notes, a dotted quarter note followed by an eighth note, single eighth notes, eighth rests, paired eighth notes, quarter notes, quarter rests, half notes, dotted half notes, half rests, whole notes, and whole rests.
MUS: 5.1.4 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
4. The student will use traditional notation to write melodies containing skips and leaps.
MUS: 5.1.3 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
5. The student will read and notate rhythmic patterns of increasing complexity, including syncopation.
MUS: 5.1.4 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
6. The student will identify the meaning of the upper and lower numbers of compound time signatures ($\frac{6}{8}$).
MUS: 5.1.5 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
7. The student will identify tempo markings.
MUS: 5.1.6 | E: 5.1, 5.4, 5.6, 5.7 | M: 5.4, 5.6, 5.7
8. The student will identify and explain theme-and-variations form.
MUS: 5.11.4 | E: 5.4, 5.6, 5.7, 6.8, 5.9 | S: 5.2

Performance

Singing

9. The student will demonstrate beginning choral behaviors and skills in ensemble singing during class time, in rehearsal, and in performance.
MUS: 5.2.1 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.9
10. The student will sing a varied repertoire of songs alone and with others with attention to blend, balance, intonation, and expression.
MUS: 5.2.2 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.9
11. The student will sing melodies of increasing complexity written on the treble staff, using indicated dynamics, phrasing, and other directions for expression.
MUS: 5.2.3 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.9
12. The student will sing in two- and three-part harmony.
MUS: 5.2.4 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.9
13. The student will model proper seated and standing postures while singing.
MUS: 5.2.5 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.9

Playing Instruments

14. The student will play a variety of pitched and nonpitched instruments alone and with others to perform music of increasing difficulty in a variety of ensembles.
MUS: 5.3.1 | E: 5.2 | S: 5.1, 5.2
15. The student will play melodies and accompaniments of increasing difficulty written on the treble staff.
MUS: 5.3.2 | E: 5.2 | S: 5.1, 5.2
16. The student will play a variety of pitched and nonpitched instruments with expression.
MUS: 5.3.3 | E: 5.2 | S: 5.1, 5.2
17. The student will demonstrate proper playing techniques when playing a variety of pitched and nonpitched instruments.
MUS: 5.3.4 | E: 5.2 | S: 5.1, 5.2

Performing Rhythms

18. The student will perform rhythms of increased complexity, including syncopations, using voice, body percussion, and pitched and nonpitched instruments.
MUS: 5.4

Responding to Music with Movement

19. The student will perform nonchoreographed and choreographed movements to music, including music in duple and triple meters.
MUS: 5.5.1 | E: 5.2
20. The student will perform traditional folk dances and other music activities.
MUS: 5.5.2 | E: 5.2
21. The student will create movements to illustrate form, with emphasis on theme-and-variations.
MUS: 5.6

Creating Music

22. The student will improvise melodies and rhythms of increasing complexity.
MUS: 5.6.1 | E: 5.3 | M: 5.4, 5.6, 5.17
23. The student will compose a short original composition within specified guidelines.
MUS: 5.6.2 | E: 5.3 | M: 5.4, 5.6, 5.17
24. The student will create music, using contemporary media and technology.
MUS: 5.6.3 | E: 5.3 | M: 5.4, 5.6, 5.17

Music History and Cultural Context

Understanding Historical and Cultural Influences

25. The student will identify representative composers and music compositions from four different periods of music history.
MUS: 5.7.1 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
26. The student will compare and contrast a variety of musical styles, using music terminology.
MUS: 5.7.2 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9
27. The student will place music examples into categories of style, including American folk music, jazz, American musical theater, and movie/television music.
MUS: 5.7.2
28. The student will identify characteristics of music from world cultures.
MUS: 5.7
29. The student will describe how people may participate in music within the community as performers, consumers of music, and music advocates.
MUS: 5.7.3 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

30. The student will recognize various professional music careers (e.g., music producer, recording engineer, composer, arranger, music-business attorney, arts administrator, music therapist, music teacher).
MUS: 5.7.4 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

Making Connections

31. The student will exhibit acceptable performance behavior as a participant and/or listener in relation to the context and style of music performed.
MUS: 5.8 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: CE.4
32. The student will compare and contrast the relationships between music and other fields of knowledge.
MUS: 5.9 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: CE.14 | M: 5.17
33. The student will describe the roles of music and musicians in society.
MUS: 5.10 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

Analysis, Evaluation, and Critique

34. The student will analyze music by grouping classroom, orchestral, and world instruments into categories based on how their sounds are produced.
MUS: 5.11.1 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | S: 5.2
35. The student will analyze music by experimenting with the science of sound.
MUS: 5.11.2 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | S: 5.2
36. The student will describe how a vocal style contributes to the quality and enjoyment of a song.
MUS: 5.11.3
37. The student will analyze elements of music through listening, using music terminology.
MUS: 5.11.3 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | S: 5.2
38. The student will evaluate music by applying accepted criteria when judging the quality of compositions and performances.
MUS: 5.12 | H: CE.14
39. The student will define *copyright* as applied to the use of music.
MUS: 5.13 | E: 5.9
40. The student will collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.
MUS: 5.14 | E: 5.4, 5.6, 5.7, 5.8, 5.9

Aesthetics

41. The student will describe and discuss how the role of music may differ in various cultures.
E: 5.3, 5.9 | H: VS.4, VS.9
42. The student will develop personal criteria to be used for determining the quality and value of musical compositions.
MUS: 5.15 | E: 5.4, 5.6, 5.7, 5.8, 5.9
43. The student will analyze preferences among musical compositions, using music terminology.
MUS: 5.16 | E: 5.4, 5.6, 5.7, 5.8, 5.9
44. The student will examine factors that may inspire musicians to perform or compose.
MUS: 5.17 | E: 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.3, USI.4, USI.5, USI.9

RECOMMENDED LISTENING: COMPOSITIONS AND COMPOSERS

Theme-and-Variations Form

Variations on “Ah, vous dirai-je, maman” K. 265 – Wolfgang Amadeus Mozart

- Do you recognize the theme? If so, what is it called?
- How many variations do you hear?
- Which variation do you like the most? Why?

- What instrument plays this piece?

Theme-and-Variations Form

Variations on “America” – Charles Ives

- Does this piece begin with the theme?
- How would you describe the opening section?
- Does the opening section make you think of the theme? If so, why?
- How many variations on *America* do you hear?
- How does Charles Ives make the variations different from one another? What musical elements does he change?
- Which variation do you like the most? Why?

Contrasting Vocal Styles

“Summertime” from *Porgy and Bess* – George Gershwin, as performed by Kathleen Battle

- What is this song about?
- How would you describe Kathleen Battle’s style of singing?
- What musical genre does this style represent?
- To whom would this song be sung? What kind of song is this?
- What musical elements support your decision?

“Summertime” from *Porgy and Bess* – George Gershwin, as performed by Ella Fitzgerald and Louis Armstrong

- How would you describe Ella Fitzgerald’s style of singing?
- What musical genre does this style represent?
- How does the vocal style of Ella Fitzgerald differ from the vocal style of Kathleen Battle?
- Do you prefer one style over the other? If so, why?
- Is it possible to like both styles equally? If so, how?
- In which region of the United States do you think this story takes place? (Use the lyrics as a guide.)

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Sight-reading, using rubrics
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	critic	key	sharp
advocate	critique	key signature	style
arpeggio	dotted eighth note	natural	theme
bass clef	duple meter	participant	theme-and-variations
consumer	flat	performer	triple meter
copyright	genre	repertoire	

Grade Six General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Six General Music is to enable students to continue acquiring musical knowledge and skills by singing, playing instruments, performing rhythms, responding to music with movement, composing, and improvising. Students explore music theory by reading and writing music notation, and they become familiar with a variety of musical styles and musical works from different periods of music history. Students demonstrate an understanding of music and its relationship to history, culture, and other fields of knowledge, and they become aware of the contributions of music to the quality of the human experience.

Music Theory/Literacy

1. The student will identify melodic patterns when reading music.
MUS: 6.1.1 | E: 6.4 | M: 6.1, 6.2
2. The student will recognize diatonic intervals when reading music.
MUS: 6.1.2 | E: 6.4 | M: 6.1, 6.2
3. The student will identify notes written on the treble staff.
MUS: 6.1
4. The student will identify notes written on the bass staff.
MUS: 6.1.3 | E: 6.4 | M: 6.1, 6.2
5. The student will notate melodies on the treble staff, with emphasis on steps and skips.
MUS: 6.1.4 | E: 6.4 | M: 6.1, 6.2
6. The student will read and notate rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, and corresponding rests.
MUS: 6.1.5 | E: 6.4 | M: 6.1, 6.2
7. The student will identify the meaning of the upper and lower numbers of time signatures.
MUS: 6.1.6 | E: 6.4 | M: 6.1, 6.2

Performance

Performing Music

8. The student will demonstrate acceptable performance behaviors when performing a varied repertoire of music.
MUS: 6.2.1 | E: 6.3, 6.4, 6.6 | H: CE.1, CE.3, CE.4
9. The student will follow dynamic and tempo markings when performing a varied repertoire of music.
MUS: 6.2.2 | E: 6.3, 6.4, 6.6 | H: CE.1, CE.3, CE.4
10. The student will sing or play music in unison and simple harmony from a varied repertoire of music.
MUS: 6.2.3 | E: 6.3, 6.4, 6.6 | H: CE.1, CE.3, CE.4
11. The student will sing or play melodies and accompaniments written on the treble staff, using a variety of pitched and nonpitched instruments.
MUS: 6.3.1 | E: 6.1, 6.2, 6.4
12. The student will play music in a variety of ensembles, using a variety of pitched and nonpitched instruments.
MUS: 6.3.2 | E: 6.1, 6.2, 6.4
13. The student will perform rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, and corresponding rests, using voice, body percussion, or instruments.
MUS: 6.4 | E: 6.1, 6.2, 6.4 | M: 6.4

Responding to Music with Movement

14. The student will respond to music with movement.
MUS: 6.5 | E: 6.1, 6.2, 6.4
15. The student will perform nonchoreographed and choreographed movements to music.
MUS: 6.5 | E: 6.1, 6.2, 6.4

Creating Music

16. The student will improvise four-measure melodic and rhythmic phrases, using a variety of sound and notational sources.
MUS: 6.6.1 | E: 6.1, 6.2, 6.4 | M: 6.6, 6.16 | S: 6.1
17. The student will compose four-measure melodies and rhythms, using a variety of sound and notational sources.
MUS: 6.6.2 | E: 6.1, 6.2, 6.4 | M: 6.6, 6.16 | S: 6.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

18. The student will identify and describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: 6.7.1 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14
19. The student will identify ways in which culture and technology influence the development of music and musical styles, including the ways sound is manipulated.
MUS: 6.7.2 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14

Making Connections

20. The student will investigate and describe various professional music careers, focusing especially on those concerned with music performance and creation (e.g., instrumentalist, vocalist, conductor, composer, arranger).
MUS: 6.7.3 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14
21. The student will describe how people participate in music within the community as performers, consumers of music, and music advocates.
MUS: 6.7.3
22. The student will investigate significant innovations in the history and development of musical instruments.
MUS: 6.7.2
23. The student will identify the relationship of music to the other fine arts and other fields of knowledge.
MUS: 6.7.4 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14
24. The student will identify ethical standards as applied to the use of social media and copyrighted materials.
MUS: 6.7.5 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14
25. The student will demonstrate concert etiquette as an active listener or participant.
MUS: 6.7.6 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.7, USII.8, USII.9, CE.14

Analysis, Evaluation, and Critique

26. The student will examine the importance of cultural influences and historical context for the interpretation of works of music.
MUS: 6.8.1 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
27. The student will describe works of music, using inquiry skills and music terminology.
MUS: 6.8.2 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
28. The student will examine and apply accepted criteria for evaluating works of music.
MUS: 6.9.1 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

29. The student will describe performances of music, using music terminology.
MUS: 6.9.2 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
30. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: 6.9.3 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

Aesthetics

31. The student will identify reasons for preferences among works of music.
MUS: 6.10.1 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4
32. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: 6.10.2 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4
33. The student will explain the value of musical performance to the school community.
MUS: 6.10.3 | E: 6.1, 6.2, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4

RECOMMENDED LISTENING

See list of performing artists and ensembles beginning on page 1.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Sight-reading, using rubrics
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accompaniment	diatonic	measure	solo
advocate	downbeat	melody	staff
arrange	dynamics	meter	style
arranger	eighth note/rest	notate	tempo
bar line	ensemble	notation	theme
bass clef	etiquette	perform	time signature
beat	form	performer	treble clef
choreography	half note/rest	pitch	unison
compose	harmony	phrase	upbeat
conductor	improvise	pulse	variation
consumer	instrumental	quarter note/rest	vocal
copyright	instrumentalist	repeat sign	vocalist
criteria	interval	repertoire	whole note/rest

Grade Seven General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Seven General Music is to enable students to build upon their musical knowledge and skills through increasingly complex experiences in singing, playing instruments, performing rhythms, responding to music with movement, composing, and improvising. Exploration of music theory continues as students read and write increasingly complex music notation. Students compare and contrast the functions of music and investigate the impact of musicians, music consumers, and music advocates on the community. Through musical experiences, students demonstrate an understanding of the relationship of music to history, culture, technology, and other fields of knowledge.

Music Theory/Literacy

1. The student will identify melodic patterns containing steps, skips, and leaps when reading music.
MUS: 7.1.1 | E: 7.4, 7.6, 7.7 | M: 7.1, 7.3 | S: LS.1
2. The student will notate melodies on the treble staff and/or bass staff.
MUS: 7.1.2 | E: 7.4, 7.6, 7.7 | M: 7.1, 7.3 | S: LS.1
3. The student will read melodic patterns using the diatonic scale.
MUS: 7.1.3 | E: 7.4, 7.6, 7.7 | M: 7.1, 7.3 | S: LS.1
4. The student will read and notate rhythmic patterns that include sixteenth notes, dotted notes, and corresponding rests.
MUS: 7.1.4 | E: 7.4, 7.6, 7.7 | M: 7.1, 7.3 | S: LS.1

Performance

Performing Music

5. The student will demonstrate acceptable performance behaviors when performing a varied repertoire of music.
MUS: 7.2.1 | E: 7.1, 7.2, 7.4, 7.6, 7.7 | H: CE.1, CE.3, CE.4
6. The student will sing or play music written in two or more parts from a varied repertoire of music.
MUS: 7.2.2 | E: 7.1, 7.2, 7.4, 7.6, 7.7 | H: CE.1, CE.3, CE.4
7. The student will sing or play melodies and accompaniments written on the treble staff and/or bass staff in a varied repertoire of music.
MUS: 7.2.3 | E: 7.1, 7.2, 7.4, 7.6, 7.7 | H: CE.1, CE.3, CE.4
8. The student will play music of increasing levels of difficulty on a variety of pitched and nonpitched instruments.
MUS: 7.3 | E: 7.2, 7.4, 7.6
9. The student will perform rhythmic patterns that include sixteenth notes, dotted notes, and corresponding rests, using voice, body percussion, or instruments.
MUS: 7.4 | M: 7.1, 7.3

Responding to Music with Movement

10. The student will use movement to illustrate musical styles.
MUS: 7.5.1 | E: 7.2
11. The student will use choreography to interpret aspects of musical expression.
MUS: 7.5.2 | E: 7.2

Creating Music

12. The student will improvise eight-measure melodic and rhythmic phrases of increasing complexity, using a variety of sound sources.
MUS: 7.6.1 | E: 7.1, 7.2, 7.3, 7.4, 7.7 | M: 7.4 | S: LS.1
13. The student will compose eight-measure melodies and rhythms, using a variety of notational systems.
MUS: 7.6.2 | E: 7.1, 7.2, 7.3, 7.4, 7.7 | M: 7.4 | S: LS.1
14. The student will identify contemporary media and technology used to create music.
MUS: 7.6.3 | E: 7.1, 7.2, 7.3, 7.4, 7.7 | M: 7.4 | S: LS.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

15. The student will identify and describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: 7.7.1 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
16. The student will compare and contrast musical periods and styles.
MUS: 7.7.2 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
17. The student will compare and contrast the functions of music in a variety of cultures.
MUS: 7.7.3 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Making Connections

18. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: 7.7.4 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
19. The student will investigate and describe various professional music careers, focusing especially on those concerned with the business and technical aspects of music (e.g., music producer, music/arts administrator, artist manager, music-business attorney, recording engineer, sound engineer).
MUS: 7.7.5 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
20. The student will investigate the historical significance of music as an agent of social change.
MUS: 7.7.3, 7.7.4
21. The student will examine the relationship of music to the other fine arts and other fields of knowledge.
MUS: 7.7.6 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
22. The student will explain ethical standards as applied to the use of social media and copyrighted materials.
MUS: 7.7.7 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
23. The student will consistently demonstrate concert etiquette as an active listener or participant.
MUS: 7.7.8 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Analysis, Evaluation, and Critique

24. The student will explain the importance of cultural influences and historical context for the interpretation of works of music.
MUS: 7.8.1 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3
25. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: 7.8.2 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3
26. The student will apply accepted criteria for evaluating works of music.
MUS: 7.9.1 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3
27. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: 7.9.2 | E: 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3

Aesthetics

28. The student will describe how time and place influence the characteristics that give meaning and value to a work of music.
MUS: 7.10.1 | E: 7.1, 7.4, 7.6, 7.7, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
29. The student will describe personal emotional and intellectual responses to works of music.
MUS: 7.10.2 | E: 7.1, 7.4, 7.6, 7.7, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
30. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: 7.10.3 | E: 7.1, 7.4, 7.6, 7.7, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
31. The student will explain the value of musical performance to the community.
MUS: 7.10.4 | E: 7.1, 7.4, 7.6, 7.7, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.4

RECOMMENDED LISTENING

See list of performing artists and ensembles beginning on page 1.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Sight-reading, using rubrics
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accompanist	leap	recording engineer	step
artist manager	music/arts administrator	sixteenth note/rest	vocal
chord	music-business attorney	skip	
dotted note	music producer	sound engineer	
elements of music	octave	staves	

Grade Eight General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Grade Eight General Music is to enable students to use critical-thinking skills to gain an understanding of music. Students perform a variety of music literature and create music in a variety of ensembles. They increase their musical knowledge to become informed consumers and advocates of music. Through musical experiences, students make connections between the elements of music and other fields of knowledge. Students examine the cultural perspectives of music and the value of music in society.

Music Theory/Literacy

1. The student will identify melodic patterns, using specific interval names (e.g., third, fifth), when reading music.
MUS: 8.1.1 | E: 8.4 | M: 8.1, 8.2 | S: PS.1
2. The student will read and notate rhythmic patterns of increasing complexity, including syncopation and music written in duple and triple meters.
MUS: 8.1.2 | E: 8.4 | M: 8.1, 8.2 | S: PS.1

Performance

Performing Music

3. The student will consistently demonstrate acceptable performance behaviors when performing a varied repertoire of music.
MUS: 8.2.1 | E: 8.2, 8.4, 8.6, 8.7
4. The student will sing or play music written in two or three parts on the treble and bass staves from a varied repertoire of music.
MUS: 8.2.2 | E: 8.2, 8.4, 8.6, 8.7
5. The student will use indicated dynamics, phrasing, and other elements of music when performing a varied repertoire of music.
MUS: 8.2.3 | E: 8.2, 8.4, 8.6, 8.7
6. The student will play a variety of pitched and nonpitched instruments to perform melodies and accompaniments written on the grand staff.
MUS: 8.3.1 | E: 8.2, 8.4, 8.6, 8.7 | S: PS.8
7. The student will play music of increasing difficulty in a variety of ensembles, using traditional and nontraditional instruments.
MUS: 8.3.2 | E: 8.2, 8.4, 8.6, 8.7 | S: PS.8
8. The student will perform rhythmic patterns that include syncopation in duple and triple meters, using voice, body percussion, and instruments.
MUS: 8.4.1 | M: 8.2 | S: PS.1

Responding to Music with Movement

9. The student will create movements individually or collaboratively to interpret a musical composition.
MUS: 8.5.1 | E: 8.2, 8.4, 8.6, 8.7
10. The student will create movements to illustrate forms, meters, and patterns.
MUS: 8.5.2 | E: 8.2, 8.4, 8.6, 8.7
11. The student will demonstrate how choreography is a form of expression and communication.
MUS: 8.5.3 | E: 8.2, 8.4, 8.6, 8.7

Creating Music

12. The student will improvise sixteen-measure melodic and rhythmic phrases of increasing complexity, using a variety of sound sources.
MUS: 8.6.1 | E: 8.2, 8.3, 8.4, 8.6, 8.7 | M: 8.1, 8.2, 8.13 | S: PS.1, PS.8
13. The student will compose sixteen-measure melodies and rhythms of increasing complexity, using a variety of notational systems.
MUS: 8.6.2 | E: 8.2, 8.3, 8.4, 8.6, 8.7 | M: 8.1, 8.2, 8.13 | S: PS.1, PS.8
14. The student will use contemporary media and technology to create music.
MUS: 8.6.3 | E: 8.2, 8.3, 8.4, 8.6, 8.7 | M: 8.1, 8.2, 8.13 | S: PS.1, PS.8

Music History and Cultural Context

Understanding Historical and Cultural Influences

15. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: 8.7.1 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
16. The student will compare and contrast musical periods and styles.
MUS: 8.7.2 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
17. The student will investigate and summarize the history and development of recorded music, including the influence of social media.
MUS: 8.7.3, 8.7.4, 8.7.7
18. The student will compare and contrast the functions of music in a variety of cultures.
MUS: 8.7.3 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14

Making Connections

19. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: 8.7.4 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
20. The student will investigate and describe various professional music careers, focusing especially on those concerned with music education and therapy (e.g., private music teacher, classroom music educator, music critic/writer, music therapist).
MUS: 8.7.5 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
21. The student will explain the relationship of music to the other fine arts and other fields of knowledge.
MUS: 8.7.6 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
22. The student will explain ethical standards as applied to the use of social media and copyrighted materials.
MUS: 8.7.7 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14
23. The student will consistently demonstrate concert etiquette as an active listener or participant.
MUS: 8.7.8 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4, CE.14

Analysis, Evaluation, and Critique

24. The student will explain the importance of cultural influences and historical context for the interpretation of works of music.
MUS: 8.8.1 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
25. The student will analyze and interpret works of music, using inquiry skills and music terminology.
MUS: 8.8.2 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
26. The student will formulate criteria to be used for evaluating works of music.
MUS: 8.9.1 | E: 8.2, 8.3, 8.4, 8.6, 8.7 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4
27. The student will apply formulated criteria for critiquing musical performances of self and others.
MUS: 8.9.2 | E: 8.2, 8.3, 8.4, 8.6, 8.7 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.4

Aesthetics

28. The student will analyze how time and place influence the characteristics that give meaning and value to a work of music.
MUS: 8.10.1 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4
29. The student will describe personal emotional and intellectual responses to works of music.
MUS: 8.10.2 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4
30. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: 8.10.3 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4
31. The student will explain the value of musical performance to society.
MUS: 8.10.4 | E: 8.2, 8.3, 8.4, 8.6, 8.7, 8.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4

RECOMMENDED LISTENING

See list of performing artists and ensembles beginning on page 1.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing, singing, and/or written assessment, using rubrics
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment, either written (e.g., checklists) or spoken (to teacher or other students), using rubrics
- Listening journal
- Interviews
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Sight-reading, using rubrics
- Question-and-answer (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

arrangement
duple meter
grand staff

interpretation
music critic
music editor

music educator
music therapist
syncopation

triple meter

High School General Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School General Music is to enable students to use critical-thinking skills to study the musical concepts applicable to nonperformance music courses. Students continue to develop skills in reading and understanding music notation and to explore the expression and organization of musical ideas. They make connections between the elements of music as they relate to other fields of knowledge. Students examine the cultural perspectives of music in society.

Music Theory/Literacy

Reading and Notating Music

1. The student will read and notate original musical ideas on the treble and bass staves, using traditional notation.
MUS: HG.1.1 | E: 9.2 | S: ES.2
2. The student will identify and use the standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
MUS: HG.1.2 | E: 9.2 | S: ES.2
3. The student will notate music from dictation, using traditional melodic and rhythmic notation.
MUS: HG.1.3 | E: 9.2 | S: ES.2
4. The student will use contemporary technology to notate music.
MUS: HG.1.4 | E: 9.2 | S: ES.2

Composing Music

5. The student will compose and arrange music within specified guidelines, incorporating appropriate voicings and ranges and using appropriate staves.
MUS: HG.2.1 | E: 9.2 | S: ES.2
6. The student will compose and arrange music within specified guidelines, using a variety of sound, notational, and technological sources.
MUS: HG.2.2 | E: 9.2 | S: ES.2

Performance

Performing Music

7. The student will sing with increased vocal proficiency when performing a varied repertoire of music.
MUS: HG.3.1 | E: 9.2
8. The student will recognize and demonstrate proper instrumental technique when performing a varied repertoire of music.
MUS: HG.3.2 | E: 9.2
9. The student will play instrumental music representative of diverse styles, forms, and cultures.
MUS: HG.3.3 | E: 9.2

Improvising Music

10. The student will improvise melodic and rhythmic patterns and accompaniments in a variety of styles.
MUS: HG.4.1 | E: 9.2, 9.4 | S: ES.2
11. The student will improvise variations on a simple melody.
MUS: HG.4.2 | E: 9.2, 9.4 | S: ES.2

Investigating Characteristics of Musical Sounds

12. The student will employ elements of music, including melody, rhythm, harmony, form, and texture, to investigate characteristics of musical sounds.
MUS: HG.5.1 | E: 9.1, 9.2, 9.3, 9.4, 9.5 | S: ES.2
13. The student will employ technology to explore the characteristics of musical sounds.
MUS: HG.5.2 | E: 9.1, 9.2, 9.3, 9.4, 9.5 | S: ES.2
14. The student will listen to and describe traditional and nontraditional sound sources used for music.
MUS: HG.5.3 | E: 9.1, 9.2, 9.3, 9.4, 9.5 | S: ES.2

Music History and Cultural Context

Understanding Historical and Cultural Influences

15. The student will describe distinguishing characteristics of musical forms and styles from a variety of cultures.
MUS: HG.6.1 | E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
16. The student will identify ways in which culture and technology influence the development of music and musical styles.
MUS: HG.6.2 | E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
17. The student will investigate the role of music in society by comparing and contrasting the development of music in diverse cultures throughout history.
MUS: HG.7.1 | E: 9.1, 9.2, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
18. The student will describe the role of technology and social media in the development of music.
MUS: HG.7.3 | E: 9.1, 9.2, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

Making Connections

19. The student will identify the relationship of music to the other fine arts and other fields of knowledge.
MUS: HG.6.3 | E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
20. The student will research career options in music (e.g., music education, music therapy, performance, music creation, music business, sound technology, advertising, social media).
MUS: HG.6.4 | E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
21. The student will explain ethical standards as applied to the use of social media and copyrighted materials.
MUS: HG.6.5 | E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
22. The student will examine various opportunities to experience music in the community as performers, consumers, and/or music advocates.
MUS: HG.7.2 | E: 9.1, 9.2, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
23. The student will demonstrate concert etiquette at musical performances by comparing and contrasting audience behavior appropriate for various musical settings.
MUS: HG.8.1 | E: 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.1, CE.3, CE.4
24. The student will exhibit acceptable behavior as an active listener.
MUS: HG.8.2 | E: 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.1, CE.3, CE.4

25. The student will show respect for the contributions of others within performance settings.
MUS: HG.8.3 | E: 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.1, CE.3, CE.4

Analysis, Evaluation, and Critique

26. The student will analyze music by describing musical styles and forms through listening.
MUS: HG.9.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WH.11, CE.1, CE.3, CE.4 | S: ES.2
27. The student will analyze music by defining and classifying various musical styles that represent different historical periods and cultures.
MUS: HG.9.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WH.11, CE.1, CE.3, CE.4 | S: ES.2
28. The student will examine the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HG.9.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WH.11, CE.1, CE.3, CE.4 | S: ES.2
29. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: HG.9.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WH.11, CE.1, CE.3, CE.4 | S: ES.2
30. The student will examine and apply accepted criteria for evaluating works of music.
MUS: HG.10.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
31. The student will evaluate and critique music by comparing musical performances to similar exemplary models, using music terminology.
MUS: HG.10.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2
32. The student will examine and apply accepted criteria for critiquing musical performances of self and others.
MUS: HG.10.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11 | S: ES.2

Aesthetics

33. The student will explain how the context of a musical work's creation may influence its meaning and value.
MUS: HG.11.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
34. The student will analyze and justify personal responses to works of music.
MUS: HG.11.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
35. The student will examine and apply aesthetic criteria for determining the quality of a musical work.
MUS: HG.11.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
36. The student will explain the value of music to the community and to society.
MUS: HG.11.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

RECOMMENDED LISTENING

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ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

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VOCABULARY

accompaniments	dictation	melodic patterns	rhythms
advertising	diction	melody	social media
advocates	dynamics	music education	styles
aesthetics	etiquette	music technology	technical
arrange	expression	nontraditional sound	tempi
articulation	form	source	texture
bass staff	genre	notation	therapy
business	improvisation	performance	tonality
concerts	improvise	performers	traditional sound
consumers	instrumental	pitch	source
copyright	instrumentation	recitals	treble staff
creation	interpret	repertoire	vocal
critique	intonation	rhythmic patterns	

High School Music Theory

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Music Theory is to integrate aspects of melody, harmony, rhythm, form, analysis, and composition. Emphasis is placed on reading and writing musical notation, developing aural skills such as listening and taking dictation, sight-singing, and using the keyboard. Students recognize, describe, and apply the basic materials and processes of music through an integrated approach, which includes aural, written, creative, and analytical components. Students address these basic concepts by listening to and analyzing a wide variety of music, including standard Western tonal music, contemporary art music, jazz, popular music, and world music.

Understanding the Grand Staff

1. The student will identify the elements of staves and clefs.
MUS: HMT.1.1 | E: 10.2, 10.3
2. The student will label the octaves and pitches of the grand staff.
MUS: HMT.1.2 | E: 10.2, 10.3

Understanding Pitch

3. The student will demonstrate understanding of pitch locations in aural, keyboard, and notation activities by correlating the grand staff pitch locations to placements on the keyboard.
MUS: HMT.2.1 | E: 10.1, 10.2, 10.5 | S: BIO.1
4. The student will explain the symbols for sharp, flat, and natural.
MUS: HMT.2.2 | E: 10.1, 10.2, 10.5 | S: BIO.1
5. The student will identify enharmonic equivalents.
MUS: HMT.2.3 | E: 10.1, 10.2, 10.5 | S: BIO.1

Understanding Rhythm

6. The student will demonstrate understanding of the components of rhythmic notation by explaining beat (pulse), rhythm, and tempo.
MUS: HMT.3.1 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1
7. The student will read and notate rhythmic patterns that include
 - whole notes, half notes, quarter notes, eighth notes, sixteenth notes, and corresponding rests
 - grouplets (e.g., triplets, quadruplets)
 - beaming practices
 - ties vs. slurs
 - dotted notes and rests.
 MUS: HMT.3.2 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1
8. The student will identify and explain anacrusis, syncopation, and hemiola.
MUS: HMT.3.3 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1
9. The student will perform simple rhythmic patterns, using a counting system.
MUS: HMT.3.4 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1
10. The student will notate simple rhythmic dictation from aural examples.
MUS: HMT.3.5 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1

Understanding Meter

11. The student will demonstrate understanding of the components of meter by defining the terms *measure*, *bar line*, and *time signature*.
MUS: HMT.4.1 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1
12. The student will explain meters, including simple, compound, and complex/asymmetrical.
MUS: HMT.4.2 | E: 10.1, 10.3, 10.5, 10.6 | S: BIO.1

Understanding Scales

13. The student will demonstrate understanding of scales by defining the term *interval* as the distance between two pitches.
MUS: HMT.5.1 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
14. The student will explain the interval of a half step (m2) and a whole step (M2).
MUS: HMT.5.2 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
15. The student will explain tetrachord patterns.
MUS: HMT.5.3 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
16. The student will explain major, minor, and chromatic scales.
MUS: HMT.5.4 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
17. The student will notate ascending and descending major, minor, and chromatic scales, using key signatures and accidentals.
MUS: HMT.5.5 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
18. The student will perform major, minor, and chromatic scales, using the voice and keyboard.
MUS: HMT.5.6 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
19. The student will differentiate scale patterns from aural examples.
MUS: HMT.5.7 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1

Understanding Key Signatures

20. The student will demonstrate understanding of key signatures by defining the term *key signature*.
MUS: HMT.6.1 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
21. The student will identify the order of sharps and flats in key signatures.
MUS: HMT.6.2 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
22. The student will explain the circle of fifths.
MUS: HMT.6.3 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
23. The student will explain relative and parallel major-minor key relationships.
MUS: HMT.6.4 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
24. The student will write major and minor key signatures in treble and bass clefs.
MUS: HMT.6.5 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1

Understanding Intervals

25. The student will demonstrate understanding of diatonic and chromatic intervals by explaining and notating intervals by size and quality (M, m, P, d, A), including inversions.
MUS: HMT.7.1 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
26. The student will define the terms *consonance* and *dissonance*.
MUS: HMT.7.2 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
27. The student will identify and explain harmonic and melodic intervals.
MUS: HMT.7.3 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
28. The student will identify and explain simple and compound intervals.
MUS: HMT.7.4 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
29. The student will identify examples of simple intervals presented aurally.
MUS: HMT.7.5 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1
30. The student will perform simple intervals.
MUS: HMT.7.6 | E: 10.3, 10.5, 10.6 | M: G.1 | S: BIO.1

Understanding Diatonic Scale Degrees

31. The student will identify diatonic scale degrees by relating the names of the scale degrees (tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone, subtonic) to their positions in the diatonic scale.
MUS: HMT.8.1 | E: 10.3, 10.5, 10.6 | S: BIO.1
32. The student will use upper-case and lower-case Roman numerals and chord abbreviations to designate triad quality (M, m, d, A) and scale degree.
MUS: HMT.8.2 | E: 10.3, 10.5, 10.6 | S: BIO.1
33. The student will identify I, IV, and V chords as primary chords.
MUS: HMT.8.3 | E: 10.3, 10.5, 10.6 | S: BIO.1

Understanding Triadic Structure

34. The student will demonstrate understanding of triadic structure by identifying root, third, and fifth of a chord.
MUS: HMT.9.1 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
35. The student will define the term *tertian harmony*.
MUS: HMT.9.2 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
36. The student will explain triads by quality (M, m, d, A).
MUS: HMT.9.3 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
37. The student will compare and contrast the qualities of chords in major and minor keys.
MUS: HMT.9.4 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
38. The student will explain and notate root-position, first-inversion, and second-inversion triads.
MUS: HMT.9.5 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
39. The student will explain the figured bass system for triads.
MUS: HMT.9.6 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
40. The student will explain lead sheet symbols.
MUS: HMT.9.7 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
41. The student will analyze chord progressions from classical and popular musical scores.
MUS: HMT.9.8 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1
42. The student will recognize and explain types and uses of non-chord tones.
MUS: HMT.9.9 | E: 10.3, 10.5, 10.6 | H: WHII.2 | M: G.1 | S: BIO.1

Demonstrating Aural Skills

43. The student will sing a simple melody at sight.
MUS: HMT.10.1 | E: 10.3, 10.5, 10.6 | S: BIO.1
44. The student will sing simple rhythmic patterns in all meters.
MUS: HMT.10.2 | E: 10.3, 10.5, 10.6 | S: BIO.1
45. The student will notate simple melodies and rhythms from aural examples.
MUS: HMT.10.3 | E: 10.3, 10.5, 10.6 | S: BIO.1
46. The student will notate simple diatonic harmonies and cadences from aural examples.
MUS: HMT.10.4 | E: 10.3, 10.5, 10.6 | S: BIO.1

Understanding Symbols and Terminology

47. The student will identify and define common music symbols and terminology, including those for dynamics, form, tempo, texture, and melody.
MUS: HMT.11 | E: 10.3, 10.5, 10.6 | S: BIO.1

Applying Theory Concepts

48. The student will compose a two-phrase diatonic melody.
MUS: HMT.12.1 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1

49. The student will set a text to an original melody.
MUS: HMT.12.2 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1
50. The student will harmonize a melody.
MUS: HMT.12.3 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1
51. The student will follow the general rules of voice leading and tendency tones.
MUS: HMT.12.4 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1
52. The student will arrange existing musical material.
MUS: HMT.12.5 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1
53. The student will use contemporary technology, including notational, theory, and aural skills programs.
MUS: HMT.12.6 | E: 10.3, 10.5, 10.6 | H: USII.6, USII.9 | S: BIO.1

Understanding the Science of Sound

54. The student will demonstrate understanding of the principles of acoustics and the overtone series by relating pitch to frequency of sound waves, amplitude to volume, and timbre to tone quality.
MUS: HMT.13 | E: 10.3, 10.5, 10.6, 10.8 | S: BIO.1

RECOMMENDED LISTENING

See list of performing artists and ensembles beginning on page 1.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual written assessment, using rubrics
- Dictation: rhythmic, melodic, intervallic, harmonic progression, chord recognition
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Sight-singing, using rubrics
- Written compositions
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accent	chromatic interval	form	natural
accidental	circle of fifths	grand staff	nonharmonic
acoustics	consonance	grouplets	oblique motion
anacrusis	contrary motion	half step	overtone series
anticipation	diatonic scale degrees	hemiola	parallel motion
appoggiatura	diminished	interval	passing note
augmentation	diminution	inversion	perfect
augmented	dissonance	key signature	resolve
aural skill	dominant	leading tone	rhythm
bar line	dotted note	major	ritardando
beam	dynamics	mediant	sharp
beat (pulse)	enharmonic	melody	similar motion
cadence (authentic, perfect authentic, plagal, deceptive)	figured bass	meter	slur
	flag	meter signature	subdominant
	flat	minor	submediant

subtonic
supertonic
suspension
syncopation

tempo
tertian harmony
tetrachord
texture

tie
tonic
triadic structure
voice leading

whole step

Instrumental Music: Band and Strings

RECOMMENDED LISTENING: PERFORMING ARTISTS AND ENSEMBLES

The following musicians and ensembles are exemplars for tone quality, technique, and musicianship in their respective styles. This list is not intended to be comprehensive, but it will serve as a starting point for identification of superior listening experiences.

Instrumentalists

- **Flute:** James Galway, William Kincaid, Jean-Pierre Rampal
- **Oboe:** Alex Klein, Ray Still
- **Bassoon:** Willard Elliot, George Zuckerman
- **Clarinet:** Harold Boatwright, Stanley Drucker, Robert Marcellus
- **Saxophone:** Fred Hemke, Sigurd Rascher, Eugene Rousseau
- **Trumpet:** Maurice André, Louis Armstrong, Allison Balsom, Adolph “Bud” Herseth, Wynton Marsalis, Arturo Sandoval, Phil Smith
- **Horn:** Herman Baumann, Dennis Brain, Peter Damm, Philip Farkas, David Jolley, Barry Tuckwell
- **Euphonium:** Phineas Bower, Brian Bowman, David Childs, Alex Mortimer, Herbert Scott
- **Trombone:** Joseph Alessi, Jay Friedman, Frank Rosolino, Dennis Wick
- **Tuba:** William Bell, Arnold Jacobs, Carol Jantsch, Harvey Phillips, Pat Sheridan
- **Mallets:** Keiko Abe, Gary Burton, Evelyn Glennie, William Ludwig, Leigh Howard Stevens
- **Percussion:** Anthony Cirone, Marc Damoulakis, Vadim Karpino, William Ludwig
- **Violin:** Joshua Bell, Sarah Chang, Hillary Hahn, Midori, Anne-Sophie Mutter, Itzhak Perlman, Rachel Barton Pine
- **Viola:** Kim Kashkashian, William Primrose, Karen Tuttle
- **Cello:** Zuill Bailey, Yo-Yo Ma, Mstislav Rostropovich, Janos Starker, Wendy Warner, Alisa Weilerstein
- **String Bass:** Gary Karr, Serge Koussevitzky, Edgar Meyer, Entcho Radoukanov, Esperanza Spalding
- **Fiddle:** Alasdair Fraser, Natalie MacMaster, Mark O’Connor

Instrumental Ensembles

- Detroit Concert Band
- Indiana University Concert Band
- Northwestern University Concert Band
- University of Illinois Concert Band
- University of Michigan Concert Band
- University of North Texas Concert Band
- United States Air Force Band
- United States Army Band
- United States Coast Guard Band
- United States Marine Band
- United States Navy Band
- Cleveland Symphonic Winds
- Dallas Wind Symphony
- Eastman Wind Ensemble
- Tokyo Kosie Wind Orchestra
- Boston Symphony Orchestra
- Chicago Symphony Orchestra
- Cleveland Orchestra
- National Symphony Orchestra
- Berlin Philharmonic
- Royal Concertgebouw Orchestra
- Vienna Philharmonic
- Academy of Saint Martin in the Field
- English Chamber Orchestra
- Orpheus Chamber Orchestra
- St. Paul Chamber Orchestra

Elementary Instrumental Music

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Elementary Instrumental Music is to enable students to begin receiving instruction on wind, percussion, or string instruments of their choice with guidance from the music teacher. Instruction may begin at any elementary school grade level. Students demonstrate proper care of the instrument and basic positions, fingerings, and tone production. They count, read, and perform music at Solo Literature Grade Levels 0 and 1 of the Virginia Band and Orchestra Directors Association (VBODA). Students begin to describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. They may use standard method books in either homogeneous or heterogeneous class settings. Students are provided with opportunities to participate in local and district music events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: EI.1.1 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
2. The student will read and sing selected lines from music being studied.
MUS: EI.1.2 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
3. The student will echo, read, and perform simple rhythms and rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.
MUS: EI.2 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6 | M: 5.4
4. The student will identify and demonstrate half-step and whole-step patterns.
MUS: EI.3 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
5. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C).
MUS: EI.4 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6 | M: 5.2
6. The student will identify and notate key signatures of scales and literature being performed.
MUS: EI.5 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
7. The wind/mallet student will read, notate, and perform one-octave ascending and descending concert F and B-flat major scales.
MUS: EI.6.1 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
8. The string student will read, notate, and perform one-octave ascending and descending D and G major scales.
MUS: EI.6.2 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
9. The student will identify and perform music written in binary (AB) form.
MUS: EI.7 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
10. The student will define and use musical terminology found in the music literature being studied.
MUS: EI.9 | E: 4.1, 4.4, 4.6, 5.1, 5.4, 5.6
11. The student will use contemporary technology to notate a composition in standard notation.
MUS: EI.8.2 | E: 4.1, 4.6, 4.9, 5.1, 5.6, 5.9

Composing Music

12. The student will use music composition as a means of expression by creating a four-measure rhythmic and/or melodic composition.
MUS: EI.8.1 | E: 4.1, 4.6, 4.9, 5.1, 5.6, 5.9

Performance

Demonstrating Instrumental Basics

13. The student will identify and select an appropriate instrument.
MUS: EI.10.1 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
14. The student will identify the parts of the instrument.
MUS: EI.10.2 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
15. The student will demonstrate procedures for care of the instrument.
MUS: EI.10.3 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
16. The student will demonstrate proper playing posture and instrument position.
MUS: EI.10.4 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
17. The string student will demonstrate proper bow hold and left-hand position.
MUS: EI.10.5 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
18. The wind student will demonstrate proper embouchure.
MUS: EI.10.6 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
19. The percussion student will demonstrate varied proper grips for mallets.
MUS: EI.10.7 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
20. The percussion student will demonstrate varied proper grips for snare drum sticks.
MUS: EI.10.7 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6

Demonstrating Instrumental Techniques

21. The student will demonstrate proper finger/slide placement, using finger/slide patterns and fingerings/positions.
MUS: EI.11.1 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.2
22. The student will produce tones that are clear, free of tension, and sustained.
MUS: EI.11.2 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.2
23. The wind student will demonstrate
 - proper breathing techniques and embouchure
 - contrasting articulations (tonguing, slurring, staccato, accent).
 MUS: EI.11.3 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.2
24. The string student will demonstrate
 - proper bow hold
 - straight bow stroke
 - contrasting articulations (pizzicato, legato, staccato, two-note slurs)
 - string bass: shifting to high D.
 MUS: EI.11.4 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.2
25. The percussion student will demonstrate
 - stick control and performance of multiple bounce roll, 5-stroke roll, and flam, using appropriate grip
 - stick control with mallets, using appropriate grip.
 MUS: EI.11.5 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.2

Demonstrating Ensemble Skills

26. The student will demonstrate ensemble skills at a beginning level, including playing unisons, in accordance with VBODA Levels 0 and 1.
MUS: EI.12.1 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4
27. The student will differentiate between unisons that are too high or low in order to match pitches and will make adjustments to facilitate accurate intonation.
MUS: EI.12.2 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4
28. The student will balance and blend instrumental timbres when playing in an ensemble.
MUS: EI.12.3 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4

29. The student will match dynamic levels and playing style when playing in an ensemble.
MUS: EI.12.4 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4
30. The student will respond to and demonstrate conducting patterns and gestures.
MUS: EI.12.5 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4
31. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: EI.12.6 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6 | S: 5.4

Performing Music

32. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 0 and 1.
MUS: EI.13 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
33. The student will begin to use articulations and dynamic contrasts as means of expression.
MUS: EI.14 | E: 4.1, 4.2, 4.6, 5.1, 5.2, 5.6
34. The student will perform simple rhythmic and melodic examples in call-and-response styles.
MUS: EI.15 | E: 4.1, 4.6, 5.1, 5.6

Creating Music

35. The student will improvise rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.
MUS: EI.16 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9

Demonstrating Musicianship and Personal Responsibility

36. The student will identify the characteristic sound of the instrument being studied.
MUS: EI.17.1 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
37. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: EI.17.2 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
38. The student will participate in school performances and local or district events, as appropriate to level, ability, and interest.
MUS: EI.17.3 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6
39. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: EI.17.4 | E: 4.1, 4.2, 4.4, 4.6, 5.1, 5.2, 5.4, 5.6

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: EI.18.1 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
41. The student will identify ways in which culture influences the development of instruments, instrumental music, and instrumental music styles.
MUS: EI.18.2 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9

Making Connections

42. The student will identify ways in which technology influences music.
MUS: EI.18.3 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
43. The student will identify the relationship of music to the other fine arts and other fields of knowledge.
MUS: EI.18.4 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
44. The student will identify career options in music.
MUS: EI.18.5 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9

45. The student will identify ethical standards as applied to the use of social media and copyrighted materials.
MUS: EI.18.6 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
46. The student will demonstrate concert etiquette as an active listener.
MUS: EI.18.7 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9

Analysis, Evaluation, and Critique

47. The student will analyze and evaluate music by identifying the cultural influences on and historical context of works of music.
MUS: EI.19.1 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.9
48. The student will describe works of music, using inquiry skills and music terminology.
MUS: EI.19.2 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.9
49. The student will identify accepted criteria used for evaluating works of music.
MUS: EI.19.3 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.9
50. The student will describe performances of music, using music terminology.
MUS: EI.19.4 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.9
51. The student will identify accepted criteria used for critiquing musical performances of self and others.
MUS: EI.19.5 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.9

Aesthetics

52. The student will investigate aesthetic concepts related to music by proposing a definition of *music*.
MUS: EI.20.1 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
53. The student will identify reasons for preferences among works of music, using music terminology.
MUS: EI.20.2 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
54. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: EI.20.3 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9
55. The student will explain the value of musical performance to the school community.
MUS: EI.20.4 | E: 4.1, 4.2, 4.4, 4.6, 4.7, 4.8, 4.9, 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.4, USI.1, USI.9

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String Orchestra

Literature at this level is Grades 0 and 1. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, and sacred. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment.

Representative works include the following:

- Elliot Del Borgo – *Clog Dance*
- Dale Brubaker – *Concert Tunes* (unison)
- John Caponegro – *Bow-Regards Parade*
- Robert Frost – *Main Street March*
- George Frueh – *Salsa Fest*
- Rob Grice – *Dragon Slayer*
- William Hofeldt – *Kaleidoscope* (unison)
- Bob Lipton – *Backcountry Ramble*
- Soon Hee Newbold – *Gaelic Castle; Russian Music Box*
- Bob Phillips – *Sword Dance; Cabbage Count Down*
- Thom Sharp – *Mambo Amable*
- Dorothy Straub – *Simple Square Dance*

- Pyotr Ilyich Tchaikovsky, arranged by Story – *Overture to 1812*
- Carl Maria von Weber, arranged by Meyer – *Hunter’s Chorus*
- Mark Williams – *Celtic Dance; First Scale March*

Concert Band

Literature at this level is Grades 0 and 1. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, and sacred. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment.

Representative works include the following:

- Andrew Balent – *Procession of the Nobles; Sousa Sounds*
- Brian Balmages – *Midnight Suite; Conquest*
- John Edmondson – Beginning Band Series, Grade 1: Concert Band Music (*Anasazi* and others)
- Gary Fagan – *Renaissance Faire*
- John Kinyon – *Air and Dance; Royal March*
- Anne McGinty – Beginning Band Series, Grade 1: Concert Band Music
- Michael Oare – *To Reach the Summit*
- John O’Reilly – *Starship Overture*
- James Ployhar – *Safari*
- Mark Williams – *March Royale*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Written or improvised compositions, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	beat	coda	double bar
accompaniment	binary (AB) form	compose	downbeat
allegro	bow lift	composer	down-bow
alto clef	bow speed	conductor	duet
andante	bow weight	da capo (D.C.)	dynamics
arco	call-and-response	D.C. al fine	eighth note
arranger	canon	détaché	embouchure
bar line	chord	dotted half note	ensemble
bass clef	clef	dotted quarter note	etiquette

fermata	melody	pulse	staccato
fine	meter	quarter note	staff
first ending	metronome	register	subdivide
flat	moderato	repeat sign	tempo
form	natural	rest	tie
<i>forte</i>	notate	rhythm	time signature
half note	notation	ritardando	tonguing
half step	octave	round	treble clef
harmony	partial	rudiments	tuning
intonation	phrase	scale	up-bow
key signature	<i>piano</i>	second ending	variation
ledger line	pickup note	sharp	whole note
legato	pitch	slur	whole step
measure	pizzicato	solo	

Middle School Instrumental Music, Beginning Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Beginning Instrumental Music is to enable students to begin receiving instruction on wind, percussion, or string instruments of their choice with guidance from the music teacher. Instruction may begin at any middle school grade level. Students demonstrate proper care of the instrument and become familiar with the technology of the instrument. They demonstrate basic positions, fingerings, and tone production, and they count, read, and perform music at Solo Literature Grade Levels 1 and 2 of the Virginia Band and Orchestra Directors Association (VBODA). Students begin to describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. They investigate career options in music. Students may use standard method books in either homogeneous or heterogeneous class settings. Students are provided with opportunities to participate in local, district, and regional events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: MIB.1.1 | E: 6.1, 6.2, 6.4, 6.6
2. The student will read and sing selected lines from music being studied.
MUS: MIB.1.2 | E: 6.1, 6.2, 6.4, 6.6
3. The student will echo, read, and perform rhythms and rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.
MUS: MIB.2 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2
4. The student will identify and demonstrate half-step and whole-step patterns.
MUS: MIB.3 | E: 6.1, 6.2, 6.4, 6.6
5. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C).
MUS: MIB.4 | E: 6.1, 6.2, 6.4, 6.6
6. The student will identify and notate key signatures of scales and literature being performed.
MUS: MIB.5 | E: 6.1, 6.2, 6.4, 6.6
7. The wind/mallet student will read, notate, and perform one-octave ascending and descending concert F, B-flat, E-flat, and A-flat major scales and small chromatic patterns.
MUS: MIB.6.1 | E: 6.1, 6.2, 6.4, 6.6
8. The string student will read, notate, and perform one-octave ascending and descending G and D major scales and a D harmonic minor scale.
MUS: MIB.6.2 | E: 6.1, 6.2, 6.4, 6.6
9. The student will identify and perform music written in binary (AB) form.
MUS: MIB.7 | E: 6.1, 6.2, 6.4, 6.6
10. The student will define and apply music terminology found in the music literature being studied.
MUS: MIB.9 | E: 6.1, 6.2, 6.4

Composing Music

11. The student will use music composition as a means of expression by composing a four-measure rhythmic-melodic variation.
MUS: MIB.8.1 | E: 6.1, 6.2, 6.3, 6.4
12. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: MIB.8.2 | E: 6.1, 6.2, 6.3, 6.4

Performance

Demonstrating Instrumental Basics

13. The student will identify and select an appropriate instrument.
MUS: MIB.10.1 | E: 6.1, 6.2, 6.4
14. The student will identify the parts of the instrument.
MUS: MIB.10.2 | E: 6.1, 6.2, 6.4
15. The student will demonstrate procedures for care of the instrument.
MUS: MIB.10.3 | E: 6.1, 6.2, 6.4
16. The student will demonstrate proper playing posture and instrument position.
MUS: MIB.10.4 | E: 6.1, 6.2, 6.4
17. The wind student will demonstrate proper embouchure.
MUS: MIB.10.5 | E: 6.1, 6.2, 6.4
18. The string student will demonstrate proper bow hold and left-hand position.
MUS: MIB.10.6 | E: 6.1, 6.2, 6.4
19. The percussion student will demonstrate
 - varied proper grips for mallets
 - varied proper grips for snare drum sticks
 - setup of timpani, mallet instruments, and auxiliary instruments.MUS: MIB.10.7 | E: 6.1, 6.2, 6.4

Demonstrating Instrumental Techniques

20. The student will demonstrate proper finger/slide placement, using finger/slide patterns and fingerings/positions.
MUS: MIB.11.1 | E: 6.1, 6.2, 6.4 | S: 6.6
21. The student will match pitches and begin to make adjustments to facilitate accurate intonation.
MUS: MIB.11.2 | E: 6.1, 6.2, 6.4 | S: 6.6
22. The student will produce tones that are clear, free of tension, and sustained.
MUS: MIB.11.3 | E: 6.1, 6.2, 6.4 | S: 6.6
23. The wind student will demonstrate
 - proper breathing techniques and embouchure
 - contrasting articulations (tonguing, slurring, staccato, accent).MUS: MIB.11.4 | E: 6.1, 6.2, 6.4 | S: 6.6
24. The string student will demonstrate
 - proper bow placement, weight, angle, and speed
 - contrasting articulations (pizzicato, legato, staccato, détaché, two-note slurs)
 - string bass: shifting to high D.MUS: MIB.11.5 | E: 6.1, 6.2, 6.4 | S: 6.6
25. The percussion student will demonstrate
 - stick control and performance of multiple bounce roll, 5-stroke roll, flam, flam tap, and single paradiddle, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - stick control with mallets, using appropriate grip.MUS: MIB.11.6 | E: 6.1, 6.2, 6.4 | S: 6.6

Demonstrating Ensemble Skills

26. The student will demonstrate ensemble skills at a beginning level, including balancing and blending instrumental timbres.
MUS: MIB.12.1 | E: 6.1, 6.2

27. The student will make adjustments to facilitate accurate intonation at a beginning level when playing in an ensemble.
MUS: MIB.12.2 | E: 6.1, 6.2
28. The student will match dynamic levels and playing style at a beginning level when playing in an ensemble.
MUS: MIB.12.3 | E: 6.1, 6.2
29. The student will respond to and demonstrate conducting patterns and gestures at a beginning level.
MUS: MIB.12.4 | E: 6.1, 6.2
30. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: MIB.12.5 | E: 6.1, 6.2

Performing Music

31. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 1 and 2.
MUS: MIB.13 | E: 6.1, 6.2
32. The student will begin to use articulations, dynamic contrasts, and phrasing as means of expression.
MUS: MIB.14 | E: 6.1, 6.2
33. The student will perform simple rhythmic and melodic examples in call-and-response styles.
MUS: MIB.15 | E: 6.1

Creating Music

34. The student will create, through playing and writing, rhythmic variations of four-measure selections taken from folk songs, exercises, or etudes.
MUS: MIB.16 | E: 6.1, 6.2, 6.3, 6.4, 6.9

Demonstrating Musicianship and Personal Responsibility

35. The student will identify the characteristic sound of the instrument being studied.
MUS: MIB.17.1 | E: 6.1, 6.2, 6.4
36. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: MIB.17.2 | E: 6.1, 6.2, 6.4
37. The student will participate in school performances and local, district, or regional events, as appropriate to level, ability, and interest.
MUS: MIB.17.3 | E: 6.1, 6.2, 6.4
38. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: MIB.17.4 | E: 6.1, 6.2, 6.4

Sight-Reading Music

39. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 0 and 1.
MUS: MIB.18 | E: 6.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MIB.19.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
41. The student will describe ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles.
MUS: MIB.19.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Making Connections

42. The student will describe the relationship of instrumental music to the other fine arts and other fields of knowledge.
MUS: MIB.19.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
43. The student will describe career options in music.
MUS: MIB.19.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
44. The student will describe ethical standards as applied to the use of social media and copyrighted materials.
MUS: MIB.19.5 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
45. The student will demonstrate concert etiquette as an active listener.
MUS: MIB.19.6 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Analysis, Evaluation, and Critique

46. The student will describe the importance of cultural influences and historical context for the interpretation of works of music.
MUS: MIB.20.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
47. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: MIB.20.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
48. The student will describe accepted criteria used for evaluating works of music.
MUS: MIB.20.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
49. The student will describe performances of music, using music terminology.
MUS: MIB.20.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
50. The student will describe accepted criteria used for critiquing musical performances of self and others.
MUS: MIB.20.5 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

Aesthetics

51. The student will propose a definition of *music* and support that definition.
MUS: MIB.21.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
52. The student will identify reasons for preferences among works of music, using music terminology.
MUS: MIB.21.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
53. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: MIB.21.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
54. The student will describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.
MUS: MIB.21.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String Orchestra

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Elliot Del Borgo – *Clog Dance*
- John Caponegro – *Bow-Regards Parade; Shoe Symphony*
- George Frueh – *Salsa Fest*
- Rob Grice – *Dragon Slayer*

- William Hofeldt – *Kaleidoscope* (unison)
- Josef Haydn, arranged by Dackow – *St. Anthony Chorale*
- Merle Isaac – *Apollo Suite*
- Ken Keuning – *Royal Processional*
- Bob Lipton – *Backcountry Ramble*
- Richard Meyer – *Dragon Hunter*
- Soon Hee Newbold – *Gaelic Castle; Honor and Glory; Rhythm and Blues; Russian Music Box*
- Bob Phillips – *Sword Dance; Cabbage Count Down*
- Thom Sharp – *Mambo Amable*
- Dorothy Straub – *Simple Square Dance*

Concert Band

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Andrew Balent – *Procession of the Nobles*
- Brian Balmages – *Midnight Suite*
- James Curnow – *Sea to Shining Sea*
- John Edmondson – Beginning Band Series, Grade 1: Concert Band Music (*Anasazi* and others)
- Gary Fagan – *Renaissance Faire*
- John Kinyon – *Air and Dance; Chorale and Variations; Royal March*
- Anne McGinty – Beginning Band Series, Grade 1: Concert Band Music
- Michael Oare – *Camden Crossing; Spirit of the Wolf*
- John O'Reilly – *Starship Overture*
- James Ployhar – *Safari; The Water Is Wide*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	D.C. al fine	ledger line	rest
accompaniment	da capo (D.C.)	legato	rhythm
allegro	détaché	martelé	ritardando
alto clef	dotted half note	measure	round
anacrusis	dotted quarter note	melody	rudiments
andante	double bar	meter	scale
arco	downbeat	metronome	second ending
arranger	down-bow	moderato	sharp
articulation	duet	mute	simile
bar line	dynamics	natural	slur
bass clef	eighth note	notate	solo
beat	embouchure	notation	staccato
binary (AB) form	ensemble	octave	staff
bow lift	etiquette	partial	subdivide
bow speed	fermata	phrase	tempo
bow weight	fine	<i>piano</i>	tie
call-and-response	first ending	pickup note	time signature
canon	flat	pitch	treble clef
chord	form	pizzicato	trio
chromatic	<i>forte</i>	pulse	tuning
clef	half note	quarter note	up-bow
coda	harmony	quartet	variation
composer	intonation	register	whole note
conductor	key signature	repeat sign	

Middle School Instrumental Music, Intermediate Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Instrumental Music, Intermediate Level is to enable students to continue to develop basic musicianship and music literacy. Students use more articulations and bowings, perform scales and music in a wider range of keys, and perform music at Solo Literature Grade Levels 1–3 of the Virginia Band and Orchestra Directors Association (VBODA). Ensemble skills become more developed as students participate in intermediate-level ensemble settings. Through playing and writing, students create melodic variations. Students compare and contrast career options in music. They describe musical concepts, respond to music, investigate the relationship of music to other disciplines, and analyze various cultures, musical styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, and regional events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: MII.1.1 | E: 7.1, 7.2, 7.4, 7.6 | M: 7.1, 7.3
2. The student will read and sing independent parts selected from the music being studied.
MUS: MII.1.2 | E: 7.1, 7.2, 7.4, 7.6 | M: 7.1, 7.3
3. The student will echo, read, and perform rhythms and rhythmic patterns that include sixteenth notes, eighth-note triplets, dotted eighth notes, corresponding rests, and syncopations.
MUS: MII.2 | E: 7.1, 7.2, 7.4, 7.6 | M: 7.2
4. The student will identify, read, and perform music in $\frac{2}{2}$ (alla breve or cut time) and $\frac{6}{8}$ meters.
MUS: MII.3 | E: 7.1, 7.2, 7.4, 7.6 | M: 7.2
5. The student will identify and notate key signatures of scales and literature being performed.
MUS: MII.4 | E: 7.1, 7.2, 7.4, 7.6
6. The wind/mallet student will perform
 - ascending and descending concert C, G, and D major scales
 - a G harmonic minor scale
 - a chromatic scale.
 MUS: MII.5.1 | E: 7.1, 7.2, 7.4, 7.6
7. The string student will perform
 - one-octave C and F major scales
 - two-octave G and D major scales (double bass dropping to lower string as needed).
 MUS: MII.5.2 | E: 7.1, 7.2, 7.4, 7.6
8. The student will identify and perform music written in rondo and ternary forms.
MUS: MII.6 | E: 7.1, 7.2, 7.4, 7.6
9. The student will define and apply music terminology found in the music literature being studied.
MUS: MII.8 | E: 7.1, 7.4 | S: 6.6

Composing Music

10. The student will use music composition as a means of expression by composing a four-measure rhythmic-melodic variation.
MUS: MII.7.1 | E: 7.4
11. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: MII.7.2 | E: 7.4

Performance

Demonstrating Instrumental Basics

12. The student will demonstrate care and basic maintenance of the instrument.
MUS: MII.9.1 | E: 7.1, 7.4
13. The student will consistently demonstrate proper playing posture, instrument position, and hand positions.
MUS: MII.9.2 | E: 7.1, 7.4
14. The student will monitor personal physiological changes to adjust for proper instrument size.
MUS: MII.10.1
15. The student will evaluate his/her instrument to match it with personal skill level.
E: 7.1 | S: PS.8
16. The student will demonstrate basic tuning of the instrument, with and without an electronic tuner.
MUS: MII.9.3 | E: 7.1, 7.4
17. The wind student will consistently demonstrate proper embouchure.
MUS: MII.9.4 | E: 7.1, 7.4
18. The string student will consistently demonstrate proper bow hold and left-hand position.
MUS: MII.9.2 | E: 6.1, 6.2, 6.4
19. The percussion student will consistently demonstrate
 - varied proper grips for mallets
 - varied proper grips for snare drum sticks
 - basic tuning of two timpani
 - setup of timpani, mallet instruments, and auxiliary instruments
 - changing instruments during performance.MUS: MII.9.5 | E: 7.1, 7.4

Demonstrating Instrumental Techniques

20. The student will adjust and perfect intonation while playing.
MUS: MII.10.1 | E: 7.1, 7.4
21. The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch.
MUS: MII.10.2 | E: 7.1, 7.4
22. The wind student will demonstrate
 - proper breathing techniques and embouchure
 - contrasting articulations (legato, marcato).MUS: MII.10.3 | E: 7.1, 7.4
23. The string student will demonstrate
 - proper bow placement, weight, angle, speed, and pressure
 - contrasting articulations (détaché, accents, hooked bowing, multiple-note slurs, slurred staccato, sforzando)
 - left hand: L.H. pizzicato, backward and forward extensions, octave harmonics for tuning, shifting (violin and viola: III position; cello and string bass: up to IV position).MUS: MII.10.4 | E: 7.1, 7.4
24. The percussion student will demonstrate
 - 9-stroke roll, drag, drag paradiddle, flam accent, flamacue, single drag tap, double drag tap
 - Lesson 25, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - proper playing techniques on timpani, mallet instruments, and auxiliary instruments, including single-stroke roll.MUS: MII.10.5 | E: 7.1, 7.4

Demonstrating Ensemble Skills

25. The student will demonstrate ensemble skills at an intermediate level, including balancing and blending instrumental timbres.
MUS: MII.11.1 | E: 7.1, 7.4
26. The student will make adjustments to facilitate accurate intonation at an intermediate level when playing in an ensemble.
MUS: MII.11.2 | E: 7.1, 7.4
27. The student will match dynamic levels and playing style at an intermediate level when playing in an ensemble.
MUS: MII.11.3 | E: 7.1, 7.4
28. The student will respond to and demonstrate conducting patterns and gestures at an intermediate level.
MUS: MII.11.4 | E: 7.1, 7.4
29. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: MII.11.5 | E: 7.1, 7.4

Performing Music

30. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 1–3.
MUS: MII.12 | E: 7.1, 7.4
31. The student will demonstrate use of articulations, dynamic contrasts, and phrasing as means of expression.
MUS: MII.13 | E: 7.4
32. The student will perform simple rhythmic and melodic examples in call-and-response styles.
MUS: MII.14 | E: 7.1, 7.2

Sight-Reading Music

33. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 1 and 2.
MUS: MII.17 | E: 7.1, 7.4

Creating Music

34. The student will create, through playing and writing, rhythmic and melodic variations of four-to-eight-measure selections taken from folk songs, exercises, or etudes.
MUS: MII.15 | E: 7.1, 7.4, 7.6

Demonstrating Musicianship and Personal Responsibility

35. The student will make adjustments to facilitate accurate intonation.
MUS: MII.16.1 | E: 7.1, 7.2, 7.4, 7.6
36. The student will identify and produce the characteristic sound of the instrument being studied.
MUS: MII.16.2 | E: 7.1, 7.2, 7.4, 7.6
37. The student will monitor individual practice with a level of refinement that reflects specific musical goals.
MUS: MII.16.3 | E: 7.1, 7.2, 7.4, 7.6
38. The student will participate in curricular and co-curricular school performances and local, district, or regional events, as appropriate to level, ability, and interest.
MUS: MII.16.4 | E: 7.1, 7.2, 7.4, 7.6
39. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: MII.16.5 | E: 7.1, 7.2, 7.4, 7.6

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MII.18.1 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
41. The student will compare and contrast a variety of musical styles, using music terminology.
MUS: MII.18.2 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
42. The student will compare and contrast the functions of instrumental music in a variety of cultures.
MUS: MII.18.3 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Making Connections

43. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: MII.18.4 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
44. The student will compare and contrast career options in music.
MUS: MII.18.5 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
45. The student will relate instrumental music to the other fine arts.
MUS: MII.18.6 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
46. The student will apply ethical standards in the use of social media and copyrighted materials.
MUS: MII.18.7 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14
47. The student will consistently demonstrate concert etiquette as an active listener.
MUS: MII.18.8 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9, CE.1, CE.3, CE.14

Analysis, Evaluation, and Critique

48. The student will explain the importance of cultural influences and historical context for the interpretation of works of music.
MUS: MII.19.1 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
49. The student will interpret works of music, using inquiry skills and music terminology.
MUS: MII.19.2 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
50. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: MII.19.3 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
51. The student will describe performances of music, using music terminology.
MUS: MII.19.4 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
52. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: MII.19.5 |

Aesthetics

53. The student will explain how the factors of time and place influence the characteristics that give meaning and value to a work of music.
MUS: MII.20.1 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
54. The student will describe personal responses to works of music, using music terminology.
MUS: MII.20.2 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
55. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: MII.20.3 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9
56. The student will apply aesthetic criteria for determining the quality of a work of music or importance of a musical style.
MUS: MII.20.4 | E: 7.1, 7.4, 7.6, 7.7, 7.8, 7.9 | H: USII.1, USII.6, USII.9

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String Orchestra

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, and sacred. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Elliot Del Borgo – *Clog Dance*
- Don Brubaker – *El Toro*
- John Caponegro – *Bow-Regards Parade; British Grenadiers*
- Sandra Dackow, arranger – *Ukrainian Folk Songs*
- Carrie Lane Gruselle, arranger – *Wabash Cannonball*
- Josef Haydn, arranged by Dackow – *St. Anthony Chorale*
- Gustav Holst, arranged by Monday – “Jupiter” from *The Planets*
- Merle Isaac – *Apollo Suite*
- Ken Keuning – *Royal Processional*
- Richard Meyer – *Dragon Hunter; Geometric Dances; Sahara Crossing; Joust*
- Jean-Joseph Mouret, arranged by Leidig – *Rondeau*
- Soon Hee Newbold – *Gaelic Castle; Russian Music Box; Dance of the Samodivi; Gypsy Tale; Honor and Glory*
- Jacques Offenbach, arranged by Dackow – *Orpheus in the Underworld*
- Bob Phillips – *Sword Dance; Cabbage Count Down; Dance of the Brewster Bears*
- Edmund Siennicki – *Baroque Fugue*
- Dorothy Straub – *Simple Square Dance*
- Mark Williams – *Fiddles on Fire*

Concert Band

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, and sacred. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Andrew Balent – *Billboard March*
- Brian Balmages – *Gettysburg; A Civil War Portrait*
- Bill Carleton – *JaDa*
- John Edmondson – *Beginning Band Series, Grade 1: Concert Band Music*
- Gary Fagan – *Daydreaming*
- Sandy Feldstein and John O’Reilly – *Evening at the Symphony; Blues Go a Rockin’*
- David Gorham – *March of the Royal Guard*
- Hilliard and Elledge – *Chesapeake March*
- John Kinyon – *Appalachian Suite; Wildwood Overture*
- Anne McGinty – *Clouds; Beginning Band Series, Grade 1: Concert Band Music*
- Michael Oare – *Camden Crossing; Spirit of the Wolf; Cassini’s Rings*
- John O’Reilly – *A Shaker Hymn*
- Michael Story – *Legacy of Heroes*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accelerando	concertmaster	intervals	sforzando
accents	contemporary	marcato	slurred staccato
alla breve	crescendo	march	subdivide
allegretto	cut time	<i>mezzo forte</i>	syncopation
anacrusis	decrescendo	<i>mezzo piano</i>	tenuto
arpeggio	descending	music business	timbre
articulation	diminuendo	music educator	tone color
ascending	divisi	music therapist	trill
balance	enharmonic	ornamentation	triplet
Baroque	<i>forte-piano</i>	partial	tuning
blend	<i>fortissimo</i>	<i>pianissimo</i>	tutti
caesura	half step	rallentando	whole step
chromatic	harmonic minor	romantic	
Classical	harmonic series	score	
common time	hooked bow	score order	

Middle School Instrumental Music, Advanced Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Instrumental Music, Advanced Level is to enable students to acquire more advanced technical and expressive skills and demonstrate a mature level of musicianship. Students demonstrate a variety of articulations, bowings, positions, alternate fingerings, and vibrato while playing the required scales, arpeggios, and rudiments in more complex rhythmic patterns. Percussion students become more proficient in the use of timpani, mallet instruments, and auxiliary instruments. Through playing and writing, students create expressive rhythmic and melodic variations. Students research career options in music. They perform music at Solo Literature Grade Levels 2–4 of the Virginia Band and Orchestra Directors Association (VBODA). Students discuss and evaluate characteristics of personal performances and compositions, as well as the works of others. Students are provided with opportunities to participate in local, district, and regional events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use advanced standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: MIAD.1.1 | E: 8.2, 8.4, 8.5 | M: 8.1, 8.2
2. The student will read and sing assigned parts in combination with other parts from the music being studied.
MUS: MIAD.1.2 | E: 8.2, 8.4, 8.5 | M: 8.1, 8.2
3. The student will read, perform, and compose rhythms and rhythmic patterns that include quarter-note triplets and corresponding rests.
MUS: MIAD.2 | E: 8.2, 8.4, 8.5 | M: 8.2
4. The student will identify, read, and perform music in compound meters ($\frac{3}{8}$, $\frac{6}{8}$).
MUS: MIAD.3.1 | E: 8.2, 8.4, 8.5 | M: 8.2
5. The student will identify, read, and perform music in simple mixed meters.
MUS: MIAD.3.2 | E: 8.2, 8.4, 8.5 | M: 8.2
6. The student will aurally identify music in asymmetrical meters.
MUS: MIAD.3.3 | E: 8.2, 8.4, 8.5 | M: 8.2
7. The student will identify and notate key signatures of scales and literature being performed.
MUS: MIAD.4 | E: 8.2, 8.4, 8.5
8. The wind/mallet student will read, perform, and notate
 - ascending and descending concert C, F, B-flat, E-flat, A-flat, G, D A, and E major scales
 - G and D harmonic minor scales
 - an extended chromatic scale, commensurate with VBODA district requirements.
 MUS: MIAD.5.1 | E: 8.2, 8.4, 8.5
9. The string student will read, perform, and notate
 - two-octave C, F, B-flat, G, D, and A major scales
 - A, D, and E harmonic minor scales, commensurate with VBODA regional requirements.
 MUS: MIAD.5.2 | E: 8.2, 8.4, 8.5
10. The student will identify and perform music written in theme-and-variations form.
MUS: MIAD.6 | E: 8.2, 8.4, 8.5
11. The student will define and consistently apply music terminology found in the music literature being studied.
MUS: MIAD.8 | E: 8.4

Composing Music

12. The student will use music composition as a means of expression by composing an eight-measure rhythmic-melodic variation.
MUS: MIAD.7.1 | E: 8.4
13. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: MIAD.7.2 | E: 8.4

Performance

Demonstrating Instrumental Basics

14. The student will independently demonstrate procedures for care and maintenance of the instrument.
MUS: MIAD.9.1 | E: 8.4 | S: PS.1, PS.8
15. The student will independently demonstrate consistent use of proper playing posture, instrument position, and hand positions.
MUS: MIAD.9.2 | E: 8.4 | S: PS.1, PS.8
16. The student will monitor personal physiological changes to adjust for proper instrument size.
MUS: MIAD.10.1
17. The student will evaluate his/her instrument to match it with personal skill level.
E: 8.4 | S: PS.8
18. The student will independently demonstrate tuning of the instrument, with and without an external source.
MUS: MIAD.9.3 | E: 8.4 | S: PS.1, PS.8
19. The wind student will independently demonstrate adjustment of embouchure, as appropriate.
MUS: MIAD.9.4 | E: 8.4 | S: PS.1, PS.8
20. The percussion student will independently demonstrate
 - tuning of three or more timpani to a reference pitch
 - stick grip for snare drum and mallets
 - setup of timpani, mallet instruments, and auxiliary instruments.MUS: MIAD.9.5 | E: 8.4 | S: PS.1, PS.8

Demonstrating Instrumental Techniques

21. The student will consistently demonstrate adjusting and perfecting intonation while playing.
MUS: MIAD.10.1 | E: 8.2, 8.4 | S: PS.8
22. The student will produce tones that are clear, free of tension, sustained, and centered in pitch.
MUS: MIAD.10.2 | E: 8.2, 8.4 | S: PS.8
23. The wind student will demonstrate
 - proper breathing techniques and embouchure
 - various articulations (tenuto, sforzando).MUS: MIAD.10.3 | E: 8.2, 8.4 | S: PS.8
24. The string student will demonstrate
 - proper bow placement, weight, angle, speed, and pressure
 - various articulations (brush stroke, tremolo)
 - a beginning vibrato motion
 - shifting to higher positions as needed.MUS: MIAD.10.4 | E: 8.2, 8.4 | S: PS.8
25. The percussion student will demonstrate
 - 13 rudiments, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - tuning timpani to reference pitches
 - changing timpani pitches during performance

- proper playing techniques on mallet and auxiliary instruments
- changing instruments during performance.
MUS: MIAD.10.5 | E: 8.2, 8.4 | S: PS.8

Demonstrating Ensemble Skills

26. The student will demonstrate ensemble skills at an advanced level, including balancing and blending instrumental timbres.
MUS: MIAD.11.1 | E: 8.2 | S: PS.8
27. The student will match dynamic levels, playing style, and intonation at an advanced level when playing in an ensemble.
MUS: MIAD.11.2 | E: 8.2 | S: PS.8
28. The student will respond to and demonstrate conducting patterns and gestures at an advanced level.
MUS: MIAD.11.3 | E: 8.2 | S: PS.8
29. The student will maintain a steady beat at various tempos and perform tempo changes in the music literature being studied.
MUS: MIAD.11.4 | E: 8.2 | S: PS.8

Performing Music

30. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 2–4.
MUS: MIAD.12 | E: 8.2, 8.4
31. The student will consistently use articulations, dynamic contrasts, and phrasing as means of expression.
MUS: MIAD.13 | E: 8.2, 8.4
32. The student will perform increasingly complex rhythmic and melodic examples in call-and-response styles.
MUS: MIAD.14 | E: 8.2

Sight-Reading Music

33. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 1–3.
MUS: MIAD.17 | E: 8.2, 8.4

Creating Music

34. The student will create, through playing and writing, rhythmic and melodic variations of selections taken from folk songs, exercises, or etudes, incorporating a variety of expressive elements.
MUS: MIAD.15 | E: 8.2, 8.4, 8.5

Demonstrating Musicianship and Personal Responsibility

35. The student will make adjustments to facilitate accurate intonation.
MUS: MIAD.16.1 | E: 8.2 | S: PS.8
36. The student will produce the characteristic sound of the instrument being studied.
MUS: MIAD.16.2 | E: 8.2 | S: PS.8
37. The student will monitor individual practice with a level of refinement that reflects advanced musical goals.
MUS: MIAD.16.3 | E: 8.2 | S: PS.8
38. The student will participate in curricular and co-curricular performances and local, district, or regional events, as appropriate to level, ability, and interest.
MUS: MIAD.16.4 | E: 8.2 | S: PS.8
39. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: MIAD.16.5 | E: 8.2 | S: PS.8

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will analyze the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MIAD.18.1 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
41. The student will compare and contrast a variety of musical periods and styles, using music terminology.
MUS: MIAD.18.2 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
42. The student will analyze the characteristics of instrumental music from a variety of cultures.
MUS: MIAD.18.3 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Making Connections

43. The student will describe opportunities for music performance and advocacy within the community.
MUS: MIAD.18.4 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
44. The student will research career options in music.
MUS: MIAD.18.5 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
45. The student will explain the relationship of instrumental music to other fields of knowledge.
MUS: MIAD.18.6 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
46. The student will research the use of ethical standards as applied to social media and copyrighted materials.
MUS: MIAD.18.7 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
47. The student will consistently demonstrate exemplary concert etiquette as an active listener.
MUS: MIAD.18.8 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.3, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Analysis, Evaluation, and Critique

48. The student will compare and contrast the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: MIAD.19.1 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
49. The student will examine ways in which personal experiences influence critical judgment about works of music and musical performances.
MUS: MIAD.19.2 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
50. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: MIAD.19.3 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
51. The student will describe performances of music, using music terminology.
MUS: MIAD.19.4 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
52. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: MIAD.19.5 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Aesthetics

53. The student will analyze personal responses to works of music, using music terminology.
MUS: MIAD.20.1 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
54. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: MIAD.20.2 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

55. The student will identify the value of musical performance to society.
MUS: MIAD.20.2 | E: 8.2, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String Orchestra

Literature at this level is Grades 2 and 3. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Harry Alshin, arranger – *Danny Boy*
- Johann Sebastian Bach, arranged by Isaac – *Brandenburg Concerto no. 2; Brandenburg Concerto no. 5*
- Brian Balmages – *Medieval Wars*
- Ludwig van Beethoven, arranged by Meyer – *Symphony no. 5, Finale; arranged by McCashin – Symphony no. 7, second movement*
- William Boyce, arranged by Del Borgo – *Symphony no. 4*
- Chuck Elledge – *Monument Valley*
- Gabriel Fauré, arranged by Meyer – “Pie Jesu” from *Requiem*
- Doris Gazda – *Appalachian Sunrise*
- Carrie Lane Gruselle – *John Henry*
- G. F. Handel, arranged by Isaac – “Harmonious Blacksmith” from *Suite no. 5 in E*
- Vaclav Nelhybel – *Danza*
- William Hofeldt – *Toccatina*
- Gustav Holst, arranged by Monday – “Jupiter” from *The Planets*
- Terry McQuilken – *An English Folksong*
- Richard Meyer – *Dragon Hunter; Geometric Dances; Sahara Crossing; Joust; Night Shift*
- Deborah Monday – *Conquistador; Siyahamba*
- Modest Mussorgsky, arranged by Isaac – “Hopak” from *The Fair at Sorochinsk*
- Soon Hee Newbold – *Dance of the Samodivi; Gypsy Tale; Dragon Dances; Desert Sands*
- Jacque Offenbach, arranged by Dackow – *Orpheus in the Underworld; arranged by Isaac – Can-Can*
- Henry Purcell, arranged by Nelhybel – *Voluntary*
- Alan Lee Silva – *Sweet Moment*
- Bedřich Smetana, arranged by Dackow – “Country Wedding” from *The Moldau*
- Richard Stephan – *Variations on a Well-Known Sea Chantey; When Johnny Comes Marching Home*
- Pyotr Ilyich Tchaikovsky, arranged by Gruselle – “Trepak” from *The Nutcracker Suite, op. 71a*
- Richard Wagner, arranged by Dackow – *March of the Meistersingers*
- Mark Williams – *Fiddles on Fire; Dramatic Essay*

Concert Band

Literature at this level is Grades 2 and 3. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories should include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Andrew Balent – various marches and orchestral transcriptions
- Brian Balmages – *Moscow 1941*
- Paul Clark – *Blues Is My Favorite Color*
- James Curnow – *Renaissance Suite; In the Bleak Midwinter; Psalm Tunes Variations; various marches*

- John Edmondson – Developing Band Series, Grades 2 and 3: Concert Band Music
- Frank Erickson – *Air for Band; Sonatina for Band*
- Gary Fagan – *Daydreaming; Jamestown Trilogy; Ancient Legends*
- Philip Gordon – *Elizabethan Suite; Italian Masters Suite*
- John Kinyon – *Air and March* (after Purcell); *Irish Tune from County Derry; Londonderry Air*
- Anne McGinty – Developing Band Series, Grades 2 and 3: Concert Band Music
- Michael Oare – *Camden Crossing; Portsmouth Reflections; To Dream in Brushstrokes*
- John O’Reilly – *Jefferson County Overture; Prince William Overture*
- Eric Osterling – *Bunker Hill March*
- Bruce Pearson – *Renaissance Festival and Dances*
- Alfred Reed – *If Thou Be Near* (from Bach)
- Richard Saucedo – *Fanfare for the Third Planet*
- Robert Sheldon – *Gently Touch the Sky*
- Michael Story – *Legacy of Heroes*
- Michael Sweeney – *Lament and Tribal Dances*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

a tempo	dal segno	leadership	spiccato
alternate fingering	dal segno al coda	maestoso	symphony
articulation	diminution	melodic minor	tenuto
asymmetrical	double stop	natural minor	theme-and-variations
augmentation	expression	ostinato	tone quality
chamber music	glissando	partial	transposition
circle of fifths	grace note	position (e.g., III, IV)	tremolo
coda	harmonic	senza sordino	trill
con sordino	harmonic minor	sforzando	vibrato
concerto	improvisation	shift	
contrast	instrumentation	sonata	

High School Instrumental Music, Beginning Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Instrumental Music, Beginning Level is to enable students to begin receiving instruction on wind, percussion, or string instruments of their choice with guidance from the music teacher. Instruction may begin at any high school grade level. Students demonstrate proper care of the instrument and become familiar with the technology of the instrument. They demonstrate basic positions, fingerings, and tone production, and they count, read, and perform music at Solo Literature Grade Levels 1 and 2 of the Virginia Band and Orchestra Directors Association (VBODA). Students begin to describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. They investigate career options in music. Students may use standard method books in either homogeneous or heterogeneous class settings. Students are provided with opportunities to participate in local, district, and regional events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HIB.1.1 | E: 9.1, 9.3, 9.4
2. The student will read and sing selected lines from music being studied.
MUS: HIB.1.2 | E: 9.1, 9.3, 9.4
3. The student will echo, read, and perform rhythms and rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, corresponding rests, and syncopations.
MUS: HIB.2 | E: 9.1, 9.3, 9.4
4. The student will identify and demonstrate half-step and whole-step patterns.
MUS: HIB.3 | E: 9.1, 9.3
5. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, $\frac{6}{8}$).
MUS: HIB.4 | E: 9.1, 9.3
6. The student will identify and notate key signatures of scales and literature being performed.
MUS: HIB.5 | E: 9.1, 9.3
7. The wind/mallet student will read, notate, and perform
 - one-octave ascending and descending concert C, F, B-flat, E-flat, A-flat, and G major scales
 - G harmonic minor scale
 - a chromatic scale.
 MUS: HIB.6.1 | E: 9.1, 9.3
8. The string student will read, notate, and perform
 - one-octave ascending and descending C, F, G, and D major scales
 - a D harmonic minor scale.
 MUS: HIB.6.2 | E: 9.1, 9.3
9. The student will identify and perform music written in binary, ternary, and theme-and-variations forms.
MUS: HIB.7 | E: 9.1, 9.3
10. The student will define and apply music terminology found in the music literature being studied.
MUS: HIB.9 | E: 9.1, 9.3, 9.4

Composing Music

11. The student will use music composition as a means of expression by composing a four-measure rhythmic-melodic variation.
MUS: HIB.8.1 | E: 9.1, 9.3, 9.4

12. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: HIB.8.2 | E: 9.1, 9.3, 9.4

Performance

Demonstrating Instrumental Basics

13. The student will identify and select an appropriate instrument.
MUS: HIB.10.1 | E: 9.1, 9.3
14. The student will identify the parts of the instrument.
MUS: HIB.10.2 | E: 9.1, 9.3
15. The student will demonstrate procedures for care of the instrument.
MUS: HIB.10.3 | E: 9.1, 9.3
16. The student will demonstrate proper playing posture and instrument position.
MUS: HIB.10.4 | E: 9.1, 9.3
17. The wind student will demonstrate proper embouchure.
MUS: HIB.10.5 | E: 9.1, 9.3
18. The string student will demonstrate proper bow hold and left-hand position.
MUS: HIB.10.6 | E: 9.1, 9.3
19. The percussion student will demonstrate
- varied proper grips for mallets
 - varied proper grips for snare drum sticks
 - setup of timpani, mallet instruments, and auxiliary instruments
 - changing instruments during performance
 - tuning timpani to reference pitches.
- MUS: HIB.10.7 | E: 9.1, 9.3

Demonstrating Instrumental Techniques

20. The student will demonstrate proper finger/slide placement, using finger/slide patterns and fingerings/positions.
MUS: HIB.11.1 | E: 9.1, 9.3
21. The student will match pitches and begin to make adjustments to facilitate accurate intonation.
MUS: HIB.11.2 | E: 9.1, 9.3
22. The student will produce tones that are clear, free of tension, and sustained.
MUS: HIB.11.3 | E: 9.1, 9.3
23. The wind student will demonstrate
- proper breathing techniques and embouchure
 - contrasting articulations (tonguing, slurring, staccato, accent).
- MUS: HIB.11.4 | E: 9.1, 9.3
24. The string student will demonstrate
- proper bow placement, weight, angle, speed, and pressure
 - contrasting articulations (pizzicato, legato, staccato, détaché, two-note slurs).
- MUS: HIB.11.5 | E: 9.1, 9.3
25. The percussion student will demonstrate
- stick control and performance of multiple bounce roll, 5-stroke roll, 9-stroke roll, flam, drag, flam tap, single paradiddle, and double paradiddle, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - stick control with mallets, using appropriate grip.
- MUS: HIB.11.6 | E: 9.1, 9.3

Demonstrating Ensemble Skills

26. The student will demonstrate ensemble skills at a beginning level, including balancing instrumental timbres.
MUS: HIB.12.1 | E: 9.1, 9.3
27. The student will make adjustments to facilitate accurate intonation at a beginning level when playing in an ensemble.
MUS: HIB.12.2 | E: 9.1, 9.3
28. The student will match dynamic levels and playing style at a beginning level when playing in an ensemble.
MUS: HIB.12.3 | E: 9.1, 9.3
29. The student will respond to and demonstrate conducting patterns and gestures at a beginning level.
MUS: HIB.12.4 | E: 9.1, 9.3
30. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: HIB.12.5 | E: 9.1, 9.3

Performing Music

31. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 1 and 2.
MUS: HIB.13. | E: 9.1, 9.3
32. The student will use articulations, dynamic contrasts, and phrasing as means of expression.
MUS: HIB.14. | E: 9.1, 9.3
33. The student will perform simple rhythmic and melodic examples in call-and-response styles.
MUS: HIB.15. | E: 9.1, 9.3

Creating Music

34. The student will create, through playing and writing, rhythmic variations of four-measure selections taken from folk songs, exercises, or etudes.
MUS: HIB.16. | E: 9.1, 9.3, 9.4

Demonstrating Musicianship and Personal Responsibility

35. The student will identify the characteristic sound of the instrument being studied.
MUS: HIB.17.1 | E: 9.1, 9.3, 9.4
36. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: HIB.17.2 | E: 9.1, 9.3, 9.4
37. The student will participate in school performances and local, district, or regional events, as appropriate to level, ability, and interest.
MUS: HIB.17.3 | E: 9.1, 9.3, 9.4
38. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HIB.17.4 | E: 9.1, 9.3, 9.4

Sight-Reading Music

39. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 0–2.
MUS: HIB.18. | E: 9.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HIB.19.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
41. The student will describe ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles.
MUS: HIB.19.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Making Connections

42. The student will describe the relationship of instrumental music to the other fine arts and other fields of knowledge.
MUS: HIB.19.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
43. The student will describe career options in music.
MUS: HIB.19.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
44. The student will describe ethical standards as applied to the use of social media and copyrighted materials.
MUS: HIB.19.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
45. The student will demonstrate concert etiquette as an active listener.
MUS: HIB.19.6 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Analysis, Evaluation, and Critique

46. The student will describe the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HIB.20.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
47. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: HIB.20.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
48. The student will describe accepted criteria used for evaluating works of music.
MUS: HIB.20.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
49. The student will describe performances of music, using music terminology.
MUS: HIB.20.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
50. The student will describe accepted criteria used for critiquing musical performances of self and others.
MUS: HIB.20.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

Aesthetics

51. The student will propose a definition of *music* and support that definition.
MUS: HIB.21.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
52. The student will identify reasons for preferences among works of music, using music terminology.
MUS: HIB.21.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

53. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: HIB.21.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
54. The student will describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.
MUS: HIB.21.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
55. The student will explain the value of musical performance to the school community.
MUS: HIB.21.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String Orchestra

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Don Brubaker – *El Toro*
- John Caponegro – *Bow-Regards Parade; British Grenadiers*
- Sandra Dackow, arranger – *Ukrainian Folk Songs*
- Robert Frost – *Main Street March*
- Josef Haydn, arranged by Dackow – *St. Anthony Chorale*
- Gustav Holst, arranged by Monday – “Jupiter” from *The Planets*
- Merle Isaac – *Apollo Suite*
- Ken Keuning – *Royal Processional*
- Richard Meyer – *Dragon Hunter; Joust; Sahara Crossing*
- Jean-Joseph Mouret, arranged by Leidig – *Rondeau*
- Soon Hee Newbold – *Gaelic Castle; Dance of the Samodivi; Honor and Glory; Russian Music Box; Gypsy Tale*
- Jacque Offenbach, arranged by Dackow – *Orpheus in the Underworld*
- Bob Phillips – *Sword Dance; Cabbage Count Down; Dance of the Brewster Bears*
- Dorothy Straub – *Simple Square Dance*
- Mark Williams – *Fiddles on Fire*

Concert Band

Literature at this level is Grades 1 and 2. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Andrew Balent – various marches and orchestral transcriptions
- Brian Balmages – *Midnight Suite*
- Bill Carleton – *JaDa*
- Paul Clark – *Blues Is My Favorite Color*
- John Edmondson – Developing Band Series, Grades 2 and 3: Concert Band Music
- Gary Fagan – *Ancient Legends*
- Anne McGinty – *Canterbury Overture*
- Michael Oare – *Camden Crossing; Spirit of the Wolf; Cassini’s Rings*

- Robert Sheldon – *In the Shining of the Stars*
- Claude T. Smith – *All Things Bright and Beautiful*
- Michael Story – *Legacy of Heroes*
- John Zdechlik – *In dulci jubilo*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	composer	half note	pizzicato
accompaniment	conductor	harmony	pulse
allegro	D.C. al fine	intonation	quarter note
alto clef	da capo (D.C.)	key signature	quartet
anacrusis	détaché	ledger line	register
andante	dotted half note	legato	repeat sign
arco	dotted quarter note	martelé	rest
arranger	double bar	measure	rhythm
articulation	downbeat	melody	ritardando
bar line	down-bow	meter	round
bass clef	duet	metronome	scale
beat	dynamics	moderato	second ending
binary (AB) form	eighth note	mute	sharp
bow lift	embouchure	natural	simile
bow speed	ensemble	notate	slur
bow weight	etiquette	notation	solo
call-and-response	fermata	octave	staccato
canon	fine	partial	staff
chord	first ending	phrase	subdivide
chromatic	flat	<i>piano</i>	tempo
clef	form	pickup note	tie
coda	<i>forte</i>	pitch	time signature

treble clef
trio

tuning
up-bow

variation
whole note

High School Instrumental Music, Intermediate Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Instrumental Music, Intermediate Level is to enable students to continue to develop musicianship and music literacy. Students use more articulations and bowings, perform scales and music in a wider range of keys, and perform music at Solo Literature Grade Levels 2–4 of the Virginia Band and Orchestra Directors Association (VBODA). Ensemble skills become more developed as students participate in intermediate-level ensemble settings. Through playing, improvising, and writing, students create melodic and rhythmic variations. Students compare and contrast career options in music. They describe musical concepts, respond to music, investigate music’s relationship to other disciplines, and analyze various cultures, musical styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and apply standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HII.1.1 | E: 10.1, 10.4, 10.5
2. The student will read and sing similar and contrasting parts from the music being studied.
MUS: HII.1.2 | E: 10.1, 10.4, 10.5
3. The student will echo, read, and perform rhythms and rhythmic patterns that include sixteenth notes, dotted eighth notes, quarter-note triplets, half-note triplets, and corresponding rests.
MUS: HII.2 | E: 10.1, 10.4, 10.5
4. The student will identify, read, compare, contrast, and perform music in $\frac{3}{8}$, $\frac{5}{8}$, $\frac{5}{4}$, $\frac{6}{4}$, and $\frac{2}{2}$ (alla breve or cut time) meters.
MUS: HII.3 | E: 10.1
5. The student will identify and notate key signatures of scales and literature being performed.
MUS: HII.4 | E: 10.1
6. The wind/mallet student will read, perform, and notate
 - ascending and descending concert C, F, B-flat, E-flat, A-flat, D-flat, G, D, A, and E major scales
 - G and D harmonic minor scales
 - a chromatic scale in eighth notes with M.M. quarter note = 100.
 MUS: HII.5.1 | E: 10.1
7. The string student will read, perform, and notate
 - two-octave C, F, B-flat, E-Flat, G, D, and A major scales
 - G and A harmonic minor scales (double bass: one octave) in eighth notes with M.M. quarter note = 100.
 MUS: HII.5.2 | E: 10.1
8. The student will identify, compare, contrast, and perform music written in sonata, theme-and-variations, and compound binary forms.
MUS: HII.6 | E: 10.1, 10.3
9. The student will define and apply music terminology found in the music literature being studied.
MUS: HII.8 | E: 10.1, 10.3, 10.4, 10.5, 10.7

Composing Music

10. The student will use music composition as a means of expression by composing an eight-measure rhythmic-melodic variation.
MUS: HII.7.1 | E: 10.1

11. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: HII.7.2 | E: 10.1

Performance

Demonstrating Instrumental Basics

12. The student will demonstrate care and basic maintenance of the instrument.
MUS: HII.9.1 | E: 10.1 | S: BIO.1, BIO.4
13. The student will identify and repair minor problems of the instrument.
MUS: HII.9.2 | E: 10.1 | S: BIO.1, BIO.4
14. The student will demonstrate basic tuning of the instrument, with and without an electronic tuner.
MUS: HII.9.3 | E: 10.1 | S: BIO.1, BIO.4
15. The student will describe and demonstrate proper posture, instrument position, and hand positions.
MUS: HII.9.4 | E: 10.1 | S: BIO.1, BIO.4
16. The student will monitor personal physiological changes to adjust for proper instrument size.
MUS: HII.10.1
17. The student will evaluate his/her instrument to match it with personal skill level.
E: 10.1
18. The wind student will describe and demonstrate proper embouchure.
MUS: HII.9.5 | E: 10.1 | S: BIO.1, BIO.4
19. The percussion student will demonstrate
- varied proper grips for mallets
 - varied proper grips for snare drum sticks
 - setup of timpani, mallet instruments, and auxiliary instruments
 - changing instruments during performance
 - tuning timpani to reference pitches
 - changing timpani pitches during performance.
- MUS: HII.9.6 | E: 10.1 | S: BIO.1, BIO.4

Demonstrating Instrumental Techniques

20. The student will adjust and perfect intonation while playing.
MUS: HII.10.1 | E: 10.1
21. The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch.
MUS: HII.10.2 | E: 10.1
22. The wind student will demonstrate
- proper breathing techniques and consistent embouchure
 - contrasting articulations (marcato, sforzando, *forte-piano*, tenuto).
- MUS: HII.20.3 | E: 10.1
23. The string student will demonstrate
- proper bow placement, weight, angle, speed, and pressure
 - contrasting articulations (accents, hooked bowing, multiple-note slurs, slurred staccato, sforzando, martelé, spiccato).
- MUS: HII.10.4 | E: 10.1
24. The percussion student will demonstrate
- 13 Standard Rudiments and Lesson 25, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - tuning timpani to reference pitches
 - changing pitches during performance

- proper playing techniques on timpani, mallet instruments, and auxiliary instruments, including single-stroke roll
- changing instruments during performance.
MUS: HII.10.5 | E: 10.1

Demonstrating Ensemble Skills

25. The student will demonstrate and describe ensemble skills at an intermediate level, including balancing and blending instrumental timbres.
MUS: HII.11.1 | E: 10.1
26. The student will make adjustments to facilitate accurate intonation at an intermediate level when playing in an ensemble.
MUS: HII.11.2 | E: 10.1
27. The student will match dynamic levels and playing style at an intermediate level when playing in an ensemble.
MUS: HII.11.3 | E: 10.1
28. The student will respond to and demonstrate conducting patterns and gestures at an intermediate level.
MUS: HII.11.4 | E: 10.1
29. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: HII.11.5 | E: 10.1

Performing Music

30. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 2–4.
MUS: HII.12 | E: 10.1
31. The student will apply articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.
MUS: HII.13 | E: 10.1, 10.3

Creating Music

32. The student will create and perform simple rhythmic and melodic examples, using call-and-response and basic improvisation.
MUS: HII.14 | E: 10.1
33. The student will compose and perform rhythmic and melodic variations based upon original ideas or folk songs, exercises, or etudes.
MUS: HII.15 | E: 10.1, 10.4, 10.5

Demonstrating Musicianship and Personal Responsibility

34. The student will make adjustments to facilitate accurate intonation.
MUS: HII.16.1 | E: 10.1, 10.3, 10.4, 10.5
35. The student will identify and produce the characteristic sound of the instrument being studied.
MUS: HII.16.2 | E: 10.1, 10.3, 10.4, 10.5
36. The student will monitor individual practice with a level of refinement that reflects specific musical goals.
MUS: HII.16.3 | E: 10.1, 10.3, 10.4, 10.5
37. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as symphonic ensembles, chamber ensembles, marching band, jazz ensembles
 - All-County, All-District, All-Region, and All-Virginia events.MUS: HII.16.4 | E: 10.1, 10.3, 10.4, 10.5
38. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HII.16.5 | E: 10.1, 10.3, 10.4, 10.5

Sight-Reading Music

39. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 2–4.
MUS: HII.17 | E: 10.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

40. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HII.18.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
41. The student will compare and contrast a variety of musical styles, using music terminology.
MUS: HII.18.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
42. The student will compare and contrast the functions of instrumental music in a variety of cultures.
MUS: HII.18.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Making Connections

43. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: HII.18.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
44. The student will compare and contrast career options in music.
MUS: HII.18.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
45. The student will relate instrumental music to the other fine arts.
MUS: HII.18.6 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
46. The student will apply ethical standards to the use of social media and copyrighted materials.
MUS: HII.18.7 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
47. The student will consistently demonstrate concert etiquette as an active listener.
MUS: HII.18.8 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Analysis, Evaluation, and Critique

48. The student will explain the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HII.19.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
49. The student will interpret works of music, using inquiry skills and music terminology.
MUS: HII.19.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
50. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: HII.19.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
51. The student will describe performances of music, using music terminology.
MUS: HII.19.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
52. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: HII.19.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6

Aesthetics

53. The student will analyze and explain how the factors of time and place influence characteristics that give meaning and value to a work of music.
MUS: HII.20.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
54. The student will describe personal emotional and intellectual responses to works of music, using music terminology.
MUS: HII.20.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6

55. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: HII.20.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
56. The student will apply aesthetic criteria for determining the quality of a work of music or importance of a musical style.
MUS: HII.20.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
57. The student will explain the value of musical performance to the community.
MUS: HII.20.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String and Full Orchestras

Literature at this level is Grades 2–4. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Johann Sebastian Bach, arranged by Isaac – *Brandenburg* Concertos nos. 2, 3, and 5
- Brian Balmages – *Medieval Wars*
- Ludwig van Beethoven, arranged by Meyer – Symphony no. 5, Finale; arranged by McCashin – Symphony no. 7, second movement
- George Bizet, arranged by Isaac – “Farandole” from *L’Arlesienne*, Suite no. 2
- Alexander Borodin, arranged by Isaac – “Nocturne” from String Quartet no. 2
- Johannes Brahms, arranged by Isaac – *Hungarian Dance* no. 5
- Antonín Dvořák, arranged by Dackow – Symphony no. 8 in G Major; arranged by Isaac – *Three Slavonic Dances*
- Gabriel Fauré, arranged by Meyer – “Pie Jesu” from *Requiem*
- Percy Fletcher – *Folk Tune and Fiddle Dance*
- Doris Gazda – *Appalachian Sunrise*
- Percy Grainger, arranged by Alshin – *Shepherds Hey*
- Carrie Lane Gruselle – *John Henry*
- G. F. Handel, arranged by Isaac – “Harmonious Blacksmith” from Suite no. 5 in E; arranged by Dackow – Allegro from Concerto Grosso, op. 6, no. 1; arranged by Dackow – Finale from Concerto Grosso, op. 6, no. 2; arranged by Etling – *Water Music Suite*
- F. J. Haydn, arranged by Dackow – *St. Anthony Chorale*
- William Hofeldt – *Toccatina*
- Gustav Holst – *Brook Green Suite*; arranged by Monday – “Jupiter” from *The Planets*
- Gustav Mahler, arranged by Dackow – Symphony no. 1 in D Major
- M. L. McDaniels – *Night Beat*
- Terry McQuilken – *An English Folksong*
- Richard Meyer – *Dragon Hunter; Geometric Dances; Joust; Night Shift*
- Deborah Baker Monday – *Conquistador!*
- Deborah Baker Monday, arranger – *For the Star of County Down*
- Wolfgang Amadeus Mozart, arranged by Isaac – *Eine kleine Nachtmusik*
- Modest Mussorgsky, arranged by Isaac – “Hopak” from *The Fair at Sorochinsk*
- Vaclav Nelhybel – *Danza*
- Soon Hee Newbold – *Dance of the Samodivi; Gypsy Tale; Desert Sands; Dragon Dances; Blue Fire Fiddler*
- David O’Fallon – *Legend*
- Jacques Offenbach, arranged by Dackow – *Orpheus in the Underworld*
- Henry Purcell, arranged by Nelhybel – *Voluntary*

- Nicolai Rimsky-Korsakoff, arranged by Dackow – “Dance of the Tumblers” from *The Snow Maiden*; arranged by Dackow – *Slava*; arranged by Dackow – *Russian Easter Overture*
- Gioachino Rossini, arranged by McLeod – *The Barber of Seville*
- Jean Sibelius – *Andante Festivo*
- Alan Lee Silva – *Sweet Moment*
- Bedřich Smetana, arranged by Dackow – “Country Wedding” from *The Moldau*
- Richard Stephan – *Variations on a Well-Known Sea Chantey; When Johnny Comes Marching Home*
- Pyotr Ilyich Tchaikovsky, arranged by Gruselle – “Trepak” from *The Nutcracker Suite*, op. 71a; arranged by Dackow – “Mother Ginger” from *The Nutcracker*; arranged by Dackow – *1812 Overture*
- Mark Williams – *Fiddles on Fire; Dramatic Essay*

Concert Band

Literature at this level is Grades 2–4. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Various marches by Henry Fillmore and Karl King
- Andrew Balent – marches and orchestral transcriptions
- Brian Balmages – *Among the Clouds*
- James Curnow – *Sovereign Variants; Nathan Hale Trilogy; Korean Folk Rhapsody*
- Frank Erickson – *Balladair; Rhythm of the Winds*
- Gary Fagan – *Of Still Meadows and Mountains Bold*
- Philip Gordon – *Russian Masters Suite; Italian Masters Suite*
- Clare Grundman – *Kentucky 1800; Little English Suite*
- Michael Oare – *Portsmouth Reflections; To Dream in Brushstrokes; Liberty Eagle March*
- Bruce Pearson – *Psalm and Celebration*
- Alfred Reed – *If Thou Be Near* (from Bach); *Greensleeves*
- Richard Saucedo – *Fanfare for the Third Planet*
- Robert Sheldon – *Celebration and Song*, op. 132
- Michael Sweeney – *Lament and Tribal Dances*
- Frank Ticheli – *Sun Dance; Shenandoah; Fortress*
- Johnny Vinson – *Lincolnshire Posey* (from Percy Grainger)
- Clifton Williams – *Variation Overture*
- John Zdechlik – *Chorale and Shaker Dance II*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics

- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accelerando	common time	hooked bow	score
accents	concertmaster	instrumentation	score order
alla breve	contemporary	intervals	sforzando
allegretto	crescendo	marcato	shift
arpeggio	cut time	march	slurred staccato
articulation	decrescendo	<i>mezzo forte</i>	subdivide
ascending	descending	<i>mezzo piano</i>	syncopation
balance	diminuendo	music business	tenuto
Baroque	divisi	music educator	timbre
blend	enharmonic	music therapist	tone color
caesura	<i>forte-piano</i>	partial	triplet
chromatic	<i>fortissimo</i>	<i>pianissimo</i>	tuning
circle of fifths	glissando	rallentando	tutti
Classical	half step	romantic	whole step

High School Instrumental Music, Advanced Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Instrumental Music, Advanced Level is to enable students to acquire more advanced technical and expressive skills and demonstrate a mature level of musicianship. Students demonstrate a variety of articulations, bowings, positions, alternate fingerings, and vibrato while playing the required scales, arpeggios, and rudiments in more complex rhythmic patterns. Percussion students become more proficient in the use of timpani, mallet instruments, and auxiliary instruments. Through playing, improvising, and writing, students create expressive rhythmic and melodic variations. Students research career options in music. They perform music at Solo Literature Grade Levels 4 and 5 of the Virginia Band and Orchestra Directors Association (VBODA). Students discuss and evaluate characteristics of personal performances and compositions, as well as the works of others. They discuss relationships between musical concepts and the concepts of other disciplines, and they are involved in exploring various cultures, styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and apply advanced standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HIAD.1.1 | E: 11.1, 11.2, 11.3, 11.4
2. The student will read and sing assigned parts while others sing or play contrasting parts from the music being studied.
MUS: HIAD.1.2 | E: 11.1, 11.2, 11.3, 11.4
3. The student will read, analyze, perform, and compose varied rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Levels 4 and 5.
MUS: HIAD.2 | E: 11.1, 11.2, 11.3, 11.4
4. The student will identify and notate all key signatures.
MUS: HIAD.3 | E: 11.1, 11.2, 11.3
5. The student will read, notate, and perform all ascending and descending major scales as per VBODA All-Virginia audition requirements, as well as selected minor scales.
MUS: HIAD.4 | E: 11.1, 11.2, 11.3, 11.4
6. The wind/mallet student will perform an ascending and descending chromatic scale as per VBODA All-Virginia audition requirements.
MUS: HIAD.5 | E: 11.1, 11.3
7. The student will identify, compare, contrast, and perform music written in fugal and theme-and-variations forms.
MUS: HIAD.6 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7
8. The student will apply and differentiate music terminology found in the music literature being studied.
MUS: HIAD.8 | E: 11.1, 11.2, 11.3

Composing Music

9. The student will use music composition as a means of expression by composing a rhythmic-melodic variation.
MUS: HIAD.7.1 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7
10. The student will use music composition as a means of expression by notating the composition in standard notation, using contemporary technology.
MUS: HIAD.7.2 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7

11. The student will arrange or compose accompanying harmonies and/or counter melodies to a given melody.
MUS: HIAD.10 | E: 11.1, 11.3, 11.4

Performance

Demonstrating Instrumental Basics

12. The student will demonstrate procedures for care and basic maintenance of the instrument.
MUS: HIAD.11.1 | E: 11.1, 11.3
13. The student will describe and demonstrate the process for tuning the instrument.
MUS: HIAD.11.2 | E: 11.1, 11.3
14. The student will identify and repair minor problems of the instrument.
MUS: HIAD.11.3 | E: 11.1, 11.3
15. The student will analyze, describe, and demonstrate proper posture, instrument position, and hand positions.
MUS: HIAD.11.4 | E: 11.1, 11.3
16. The student will monitor personal physiological changes to adjust for proper instrument size.
MUS: HIAD.11.1
17. The student will evaluate his/her instrument to match it with personal skill level.
E: 11.1
18. The wind student will analyze, describe, and demonstrate proper embouchure.
MUS: HIAD.11.5 | E: 11.1, 11.3 | S: CH.1
19. The student will identify intonation problems within the ensemble and provide a solution.
MUS: HIAD.11.6 | E: 11.1, 11.3 | S: CH.1

Demonstrating Instrumental Techniques

20. The student will adjust and perfect intonation while playing.
MUS: HIAD.12.1 | E: 11.1, 11.3
21. The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch.
MUS: HIAD.12.2 | E: 11.1, 11.3
22. The student will describe and demonstrate contrasting articulations in the music literature being studied.
MUS: HIAD.12.3 | E: 11.1, 11.3
23. The student will use vibrato, alternate fingerings, trills, and grace notes when performing.
MUS: HIAD.12.4 | E: 11.1, 11.3
24. The wind student will demonstrate
- proper breathing techniques and embouchure
 - double-tongue, triple-tongue, and breath attacks.
- MUS: HIAD.12.5 | E: 11.1, 11.3
25. The string student will demonstrate
- advanced tuning and artistic bowing techniques
 - shifting (violin or viola—up to fifth position; cello or bass—up to thumb position)
 - playing double stops.
- MUS: HIAD.12.6 | E: 11.1, 11.3
26. The percussion student will demonstrate advanced techniques, including
- 40 Standard Rudiments and Lesson 25, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - three-mallet technique and four-mallet technique on mallet percussion
 - multiple percussion techniques on auxiliary percussion instruments
 - changing instruments during performance
 - proper timpani technique on three or four drums

- tuning timpani to reference pitches
- changing timpani pitches during performance.
MUS: HIAD.12.7 | E: 11.1, 11.3

Demonstrating Ensemble Skills

27. The student will demonstrate, describe, and analyze ensemble skills at an advanced level, including balancing and blending instrumental timbres.
MUS: HIAD.13.1 | E: 11.1, 11.3
28. The student will make adjustments to facilitate accurate intonation at an advanced level when playing in an ensemble.
MUS: HIAD.13.2 | E: 11.1, 11.3
29. The student will match dynamic levels and playing style at an advanced level when playing in an ensemble.
MUS: HIAD.13.3 | E: 11.1, 11.3
30. The student will respond to and demonstrate advanced conducting patterns and gestures.
MUS: HIAD.13.4 | E: 11.1, 11.3
31. The student will maintain a steady beat at various tempos and perform tempo changes in the music literature being studied.
MUS: HIAD.13.5 | E: 11.1, 11.3

Performing Music

32. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 4 and 5.
MUS: HIAD.14 | E: 11.1, 11.3
33. The student will demonstrate the use of articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.
MUS: HIAD.15 | E: 11.1, 11.3

Creating Music

34. The student will create and perform rhythmic and melodic examples to a I-IV-V(V⁷)-I chord progression, using call-and-response and improvisation.
MUS: HIAD.16 | E: 11.1, 11.3
35. The student will create and perform accompanying harmonies and/or counter melodies to a given melody.
MUS: HIAD.17 | E: 11.1, 11.3
36. The student will improvise a melody to a I-IV-V(V⁷)-I chord progression.
MUS: HIAD.9 | E: 11.1, 11.3, 11.4

Demonstrating Musicianship and Personal Responsibility

37. The student will make adjustments to facilitate accurate intonation.
MUS: HIAD.18.1 | E: 11.1, 11.3
38. The student will identify and produce the characteristic sound of the instrument being studied.
MUS: HIAD.18.2 | E: 11.1, 11.3
39. The student will monitor individual practice with a level of refinement that reflects advanced musical goals.
MUS: HIAD.18.3 | E: 11.1, 11.3
40. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as symphonic ensembles, chamber ensembles, marching band, jazz ensembles
 - All-County, All-District, All-Region, and All-Virginia events.
MUS: HIAD.18.4 | E: 11.1, 11.3

41. The student will analyze, describe, and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HIAD.18.5 | E: 11.1, 11.3

Sight-Reading Music

42. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Levels 2–4.
MUS: HIAD.19 | E: 11.1, 11.3

Music History and Cultural Context

Understanding Historical and Cultural Influences

43. The student will analyze the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HIAD.20.1 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
44. The student will compare and contrast a variety of musical periods and styles, using music terminology.
MUS: HIAD.20.2 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
45. The student will analyze the characteristics of instrumental music from a variety of cultures.
MUS: HIAD.20.3 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14

Making Connections

46. The student will describe opportunities for music performance and advocacy within the community.
MUS: HIAD.20.4 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
47. The student will research career options in music.
MUS: HIAD.20.5 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
48. The student will explain the relationship of instrumental music to other fields of knowledge.
MUS: HIAD.20.6 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
49. The student will research the use of ethical standards as applied to social media and copyrighted materials.
MUS: HIAD.20.7 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
50. The student will consistently demonstrate exemplary concert etiquette as an active listener.
MUS: HIAD.20.8 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14

Analysis, Evaluation, and Critique

51. The student will compare and contrast the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HIAD.21.1 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15
52. The student will examine ways in which personal experiences influence critical judgment about works of music and musical performances.
MUS: HIAD.21.2 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15
53. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: HIAD.21.3 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15
54. The student will assess performances of music, using music terminology.
MUS: HIAD.21.4 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15

55. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: HIAD.21.5 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15

Aesthetics

56. The student will analyze and explain personal emotional and intellectual responses to works of music, using music terminology.
MUS: HIAD.22.1 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.10, VUS.12, VUS.15
57. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: HIAD.22.2 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.10, VUS.12, VUS.15
58. The student will explain the value of musical performance to society.
MUS: HIAD.22.3 | E: 11.1, 11.2, 11.3, 11.4, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.10, VUS.12, VUS.15

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String and Full Orchestras

Literature at this level is Grades 4 and 5. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Shirl Atwell – *Canon in B Muse; Driften*
- Béla Bartók, arranged by Willner – *Rumanian Folk Dances*
- George Bizet, arranged by Isaac – “Farandole” (from *L’Arlesenne* suite no. 2)
- Johann Sebastian Bach, arranged by Isaac – *Brandenburg Concerto no. 3*
- Johannes Brahms, arranged by Isaac – *Hungarian Dance no. 5*
- Norman Dello Joio – *Choreography*
- Antonín Dvořák, arranged by Dackow – *Symphony no. 8 in G Major*
- Percy Fletcher – *Folk Tune and Fiddle Dance*
- Percy Grainger – *Irish Tune from County Derry; Molly on the Shore*
- Edvard Grieg – “Ase’s Death” from *Peer Gynt Suite No. 1*, op. 46
- George Frideric Handel, arranged by Dackow – *Allegro from Concerto Grosso*, op. 6, no. 1 and no. 2
- Franz Josef Haydn, arranged by McCashin – *Symphony no. 104*
- William Hofeldt – *The Gift*
- Gustav Holst – *Brook Green Suite*
- Alan Hovanes – *Psalm and Fugue*
- Gustav Mahler, arranged by Dackow – *Symphony no. 1 in D Major*
- Wolfgang Amadeus Mozart, arranged by Isaac – *Eine kleine Nachtmusik*
- Richard Meyer – *Geometric Dances; Incantations; Mantras; Of Glorious Plummage*
- Kirt Mosier – *Dance of Iscariot*
- David O’Fallon – *Legend*
- Soon Hee Newbold – *Blue Fire Fiddler; Lion City; Orion and the Scorpion*
- Nikolai Rimsky-Korsakoff, arranged by Dackow – “Dance of the Tumblers” from *The Snow Maiden; Russian Easter Overture; Slava*
- Gioachino Rossini, arranged by McLeod – *The Barber of Seville*
- Jean Sibelius – *Andante Festivo*
- Alan Lee Silva – *America’s Cup*
- Pyotr Ilyich Tchaikovsky, arranged by Dackow – *1812 Overture; “Mother Ginger” from The Nutcracker*
- Peter Warlock – *Capriol Suite*

Concert Band

Literature at this level is Grades 4 and 5. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Various marches by Kenneth Alford, Henry Fillmore, Karl King, John Philip Sousa, H. L. Blandenburg, Carl Teike, and Julius Fucik
- Brian Balmages – *The Awakening; Symphonic Episodes*
- Leonard Bernstein – *Slava*
- John Barnes Chance – *Elegy; Variations on a Korean Folksong*
- James Curnow – *Sovereign Variants; Nathan Hale Trilogy; Where Never Lark or Eagle Flew*
- Frank Erickson – *Toccata for Band; Deep River Suite*
- Philip Gordon – *Russian Masters Suite*
- Clare Grundman – *American Folk Rhapsodies nos. 1, 3, and 4; Hebrides Suite*
- Gustav Holst – *The Planets; First Military Suite in E-flat; Second Military Suite in F*
- Gordon Jacob – *An Original Suite*
- Robert Jager – *Trail of Tears; Esprit de Corps*
- W. Francis McBeth – *Chant and Jubilo; Of Sailors and Whales*
- Vincent Persichetti – *Psalm for Band; Pageant*
- Alfred Reed – *Hounds of Spring; A Festival Prelude; Symphonic Prelude*
- Robert Sheldon – *Celebration and Song, op. 132; Intrada for Winds*
- Frank Ticheli – *Sun Dance; Shenandoah; Cajun Folksongs*
- Ralph Vaughn Williams – *English Folksong Suite*
- Johnny Vinson – *Lincolnshire Posey* (from Percy Grainger)
- Franz von Suppé – *Light Cavalry Overture*
- Clifton Williams – *The Sinfonians*
- Meredith Willson – *Music Man*
- John Zdechlik – *Chorale and Shaker Dance; Psalm 46*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)

- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

a tempo	diminution	maestoso	spiccato
alternate fingering	double stop	melodic minor	symphony
articulation	expression	mute	tacet
asymmetrical rhythm	fugue	natural minor	tenor clef
augmentation	glissando	ostinato	tenuto
chamber music	grace note	partial	theme and variations
circle of fifths	grouplet	position (i.e., III, IV)	tone quality
coda	harmonic	rubato	transpose
con sordino	harmonic minor	rudiments	transposition
concerto	hemiola	senza sordino	tremolo
contrast	improvisation	sforzando	trill
dal segno	instrumentation	shift	vibrato
dal segno al coda	leadership	sonata	

High School Instrumental Music, Artist Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Instrumental Music, Artist Level is to enable students to acquire technical and expressive skills at an artist level of musicianship. Through playing, improvising, and writing, students create expressive rhythmic and melodic variations. Students research career options in music. They perform music at Solo Literature Grade Levels 5 and 6 of the Virginia Band and Orchestra Directors Association (VBODA). Students discuss and critically evaluate characteristics of personal performances and compositions, as well as those of others. They discuss, analyze, and research relationships between musical concepts and those of other disciplines and are involved in researching various cultures, styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and apply advanced standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HIAR.1.1 | E: 12.1, 12.3, 12.4
2. The student will read and sing assigned parts while others sing or play contrasting parts.
MUS: HIAR.1.2 | E: 12.1, 12.3, 12.4
3. The student will read, analyze, perform, and compose advanced rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Levels 5 and 6.
MUS: HIAR.2 | E: 12.1, 12.3, 12.4
4. The student will identify and notate all key signatures.
MUS: HIAR.3 | E: 12.1, 12.3, 12.4
5. The student will read, notate, and perform all ascending and descending major scales, as per VBODA All-Virginia audition requirements, as well as selected minor scales and tonic arpeggios in eighth notes.
MUS: HIAR.4 | E: 12.1, 12.3, 12.4
6. The wind/mallet student will perform an ascending and descending chromatic scale, as per VBODA All-Virginia audition requirements.
MUS: HIAR.5 | E: 12.1, 12.3, 12.4
7. The student will identify, compare, contrast, analyze, and perform music written in standard and nonstandard musical forms.
MUS: HIAR.6 | E: 12.1, 12.3, 12.4, 12.5
8. The student will identify, explain, and apply music terminology found in the music literature being studied.
MUS: HIAR.8 | E: 12.1, 12.3, 12.4

Composing Music

9. The student will use music composition as a means of expression by composing a rhythmic-melodic variation for two or more instruments.
MUS: HIAR.7.1 | E: 12.1, 12.3, 12.4
10. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: HIAR.7.2 | E: 12.1, 12.3, 12.4
11. The student will arrange and compose accompanying harmonies and/or counter melodies to a given melody.
MUS: HIAR.10 | E: 12.1, 12.3

Performance

Demonstrating Instrumental Basics

12. The student will demonstrate procedures for care and maintenance of the instrument.
MUS: HIAR.11.1 | E: 12.1, 12.3
13. The student will describe and demonstrate the process for tuning the instrument.
MUS: HIAR.11.2 | E: 12.1, 12.3
14. The student will identify and repair minor problems of the instrument.
MUS: HIAR.11.3 | E: 12.1, 12.3
15. The student will analyze, describe, and demonstrate proper posture, instrument position, and hand positions.
MUS: HIAR.11.4 | E: 12.1, 12.3
16. The wind student will analyze, describe, and demonstrate proper embouchure.
MUS: HIAR.11.5 | E: 12.1, 12.3
17. The student will identify intonation problems within the ensemble and provide a solution.
MUS: HIAR.11.6 | E: 12.1, 12.3

Demonstrating Instrumental Techniques

18. The student will consistently adjust and perfect intonation while playing.
MUS: HIAR.12.1 | E: 12.1, 12.3 | S: PH.8
19. The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch.
MUS: HIAR.12.2 | E: 12.1, 12.3 | S: PH.8
20. The student will describe and demonstrate contrasting articulations in the music literature being studied.
MUS: HIAR.12.3 | E: 12.1, 12.3 | S: PH.8
21. The student will use vibrato, alternate fingerings, trills, and grace notes when performing.
MUS: HIAR.12.4 | E: 12.1, 12.3 | S: PH.8
22. The wind student will demonstrate
 - proper breathing techniques and embouchure
 - double-tongue, triple-tongue, flutter-tongue, and breath attacks.MUS: HIAR.12.5 | E: 12.1, 12.3 | S: PH.8
23. The string student will demonstrate
 - advanced tuning and artistic bowing techniques
 - shifting (violin or viola—fifth position and higher; cello or bass—beyond thumb position)
 - playing chords.MUS: HIAR.12.6 | E: 12.1, 12.3 | S: PH.8
24. The percussion student will demonstrate artist-level techniques, including
 - 40 drum rudiments, open-close-open, on snare drum (from Percussive Arts Society [PAS] International Drum Rudiments)
 - four-mallet techniques on mallet percussion
 - multiple percussion techniques on auxiliary percussion instruments
 - changing instruments during performance
 - proper timpani technique on four or more drums
 - tuning timpani to reference pitches
 - changing timpani pitches during performance.MUS: HIAR.12.7 | E: 12.1, 12.3 | S: PH.8

Demonstrating Ensemble Skills

25. The student will demonstrate, describe, analyze, and assess ensemble skills at an artist level, including balancing and blending instrumental timbres.
MUS: HIAR.13.1 | E: 12.1, 12.3 | S: PH.8

26. The student will make adjustments to facilitate accurate intonation at an artist level when playing in an ensemble.
MUS: HIAR.13.2 | E: 12.1, 12.3 | S: PH.8
27. The student will match dynamic levels and playing style at an artist level when playing in an ensemble.
MUS: HIAR.13.3 | E: 12.1, 12.3 | S: PH.8
28. The student will respond to advanced conducting patterns and gestures.
MUS: HIAR.13.4 | E: 12.1, 12.3 | S: PH.8
29. The student will demonstrate advanced conducting patterns and gestures.
MUS: HIAR.13.5 | E: 12.1, 12.3 | S: PH.8
30. The student will maintain a steady beat at various tempos and perform tempo changes in the music literature being studied.
MUS: HIAR.13.6 | E: 12.1, 12.3 | S: PH.8

Performing Music

31. The student will read and interpret standard music notation while performing music of varying styles and levels of difficulty, in accordance with VBODA Levels 5 and 6.
MUS: HIAR.14 | E: 12.1, 12.3
32. The student will demonstrate the use of articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.
MUS: HIAR.15 | E: 12.1, 12.3

Creating Music

33. The student will create and perform rhythmic and melodic examples in sonata-allegro form.
MUS: HIAR.16 | E: 12.1, 12.3
34. The student will create and perform accompanying harmonies and/or counter melodies to a given melody.
MUS: HIAR.17 | E: 12.1, 12.3
35. The student will improvise a melody to a 12-bar blues chord progression.
MUS: HIAR.9 | E: 12.1, 12.3

Demonstrating Musicianship and Personal Responsibility

36. The student will make adjustments to facilitate accurate intonation as an ensemble member and soloist.
MUS: HIAR.18.1 | E: 12.1, 12.3 | S: PH.8
37. The student will identify and produce the characteristic sound of the instrument being studied.
MUS: HIAR.18.2 | E: 12.1, 12.3 | S: PH.8
38. The student will monitor individual practice with a level of refinement that reflects artistic musical goals.
MUS: HIAR.18.3 | E: 12.1, 12.3 | S: PH.8
39. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as symphonic ensembles, chamber ensembles, marching band, jazz ensembles
 - All-County, All-District, All-Region, and All-Virginia events.MUS: HIAR.18.4 | E: 12.1, 12.3 | S: PH.8
40. The student will analyze, describe, and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HIAR.18.5 | E: 12.1, 12.3 | S: PH.8

Sight-Reading Music

41. The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Level 4 or higher.
MUS: HIAR.19 | E: 12.1, 12.3

Music History and Cultural Context

Understanding Historical and Cultural Influences

42. The student will compare and contrast the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HIAR.20.1 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
43. The student will assess musical periods and styles, using music terminology.
MUS: HIAR.20.2 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
44. The student will analyze the characteristics of instrumental music from a variety of cultures.
MUS: HIAR.20.3 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14

Making Connections

45. The student will analyze and evaluate opportunities for music performance and advocacy within the community.
MUS: HIAR.20.4 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
46. The student will investigate career pathways in the music field.
MUS: HIAR.20.5 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
47. The student will assess the use of ethical standards as applied to social media and copyrighted materials.
MUS: HIAR.20.6 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
48. The student will model exemplary concert etiquette as an active listener.
MUS: HIAR.20.7 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14

Analysis, Evaluation, and Critique

49. The student will compare and contrast the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HIAR.21.1 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8
50. The student will analyze ways in which personal experiences influence critical judgment about works of music and musical performances.
MUS: HIAR.21.2 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8
51. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: HIAR.21.3 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8
52. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: HIAR.21.4 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8

Aesthetics

53. The student will analyze and explain personal emotional and intellectual responses to works of music, using music terminology.
MUS: HIAR.22.1 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8
54. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: HIAR.22.2 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8
55. The student will analyze the value of musical performance to society.
MUS: HIAR.22.3 | E: 12.1, 12.3, 12.4, 12.6, 12.7, 12.8

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

String and Full Orchestras

Literature at this level is Grade 6+. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and

transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Samuel Barber – *Adagio for Strings*
- Benjamin Britten – *Simple Symphony*
- Aaron Copland – “Hoedown” from *Rodeo*
- Arcangelo Corelli – Concerto Grosso, op. 6, no. 8
- David Diamond – *Rounds*
- Antonín Dvořák – *Serenade in E*, op. 22
- Edward Elgar – *Introduction and Allegro; Serenade for Strings*, op. 20
- George Gershwin – *Lullaby*
- Edvard Grieg – *Holberg Suite*
- Gustav Holst – *St. Paul’s Suite*
- Felix Mendelssohn – Sinfonia 9, 10, or 12
- Richard Meyer – *Bailes para Orqueta*
- Wolfgang Amadeus Mozart – Divertimento I, II, or III
- Soon Hee Newbold – *Perseus*
- Dmitri Shostakovich, arranged by Lucas Drew – String Quartet no. 8
- William Grant Still – *Danzas de Panama*
- Pyotr Ilyich Tchaikovsky – *Serenade in C for Strings*, op. 43
- Ralph Vaughn-Williams – *Fantasia on a Theme by Thomas Tallis*

Concert Band

Literature at this level is Grade 6+. Repertoire should include a variety of composers/arrangers, styles, and time periods. Categories may include march, chorale, patriotic, jazz, Broadway or pop, overture, sacred, and transcription. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Please refer to the VBODA manual for pieces that have been approved and graded for assessment. Representative works include the following:

- Various marches by Kenneth Alford, Henry Fillmore, Karl King, John Philip Sousa, H. L. Blankenburg, Carl Teike, and Julius Fucik
- Malcolm Arnold – *English Dances for Band; Scottish Dances for Band*
- Robert Russell Bennett – *Suite of All American Dances*
- Leonard Bernstein – Overture to *Candide*; Symphonic Dance Music from *West Side Story*
- John Barnes Chance – Symphony no. 2; *Incantation and Dance; Blue Lake*
- George Gershwin – *Rhapsody in Blue; An American in Paris*
- Morton Gould – *American Salute; Santa Fe Saga*
- Percy Grainger – *Lincolnshire Posey: Children’s March*
- Paul Hindemith – *Symphony in B-flat for Band; Symphonic Metamorphosis*
- Gustav Holst – “Jupiter” from *The Planets; First Military Suite in E-flat; Second Military Suite in F*
- Gordon Jacob – *William Byrd Suite; Flag of Stars*
- Felix Mendelssohn – *Overture for Band*
- Ron Nelson – *Savanna River Overture*
- Vincent Persichetti – *Divertimento for Band; Symphony for Band*
- Walter Piston – *Tunbridge Fair*
- Bernard Rands – *Ceremonial*
- Alfred Reed – *Armenian Dances I and II; Jubilant Overture; El Camino Real*
- Gioachino Rossini, arranged by Schaefer – *Scherzo for Band*
- Camille Saint-Saëns – *Marche Militaire Française*
- William Schuman – *Chester; George Washington Bridge March*
- Dmitri Shostakovich – *Festival Overture*
- Philip Sparke – *Celebration; Dance Movements*

- Igor Stravinsky – *Symphony of Wind Instruments; Firebird Suite (1919)*
- Frank Ticheli – *Blue Shades; Symphony no. 2*
- Ralph Vaughn Williams – *Hammersmith; Toccata Marziale*
- William Walton – *Crown Imperial*
- Clifton Williams – *Symphonic Suite; Fanfare and Allegro*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 49.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations, to include using VBODA performance criteria
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

Instrumental Music: Guitar

RECOMMENDED LISTENING: PERFORMING ARTISTS AND ENSEMBLES

The following musicians and ensembles are exemplars for tone quality, technique, and musicianship in their respective styles. This list is not intended to be comprehensive, but it will serve as a starting point for identification of superior listening experiences.

Musicians

- Eric Clapton
- Zoran Dukić
- Callum Graham
- George Harrison
- Sungha Jung
- B. B. King
- Kaki King
- Paco de Lucía
- Melchor de Marchena
- Yuki Matsui
- Dave Matthews
- John Mayer
- Andy McKee
- Pat Metheny
- Tim Reynolds
- Sábicas
- Gustavo Santaolalla
- Karin Schaupp
- Andrés Segovia
- Brian Setzer
- James Taylor
- John Williams

Ensembles

- Cambridge Guitar Orchestra
- Boston Guitar Orchestra
- Loren and Mark
- New York City Guitar Orchestra
- Rodrigo y Gabriela
- Trio Sur
- University of St. Thomas Guitar Ensemble
- Virginia Commonwealth University Guitar Ensemble

Middle School Guitar

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Guitar is to enable students to begin receiving instruction on acoustic guitar at any middle school grade level. Students demonstrate proper care of the instrument and become familiar with the technology of the guitar. They demonstrate basic positions, right-hand and left-hand techniques, and tone production. Students count, read, and perform music of varying styles and levels of difficulty. They begin to describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. Students investigate career options in music. Students may use standard method books in class settings.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: MG.1.1 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
2. The student will echo, read, and notate music, including using chord charts.
MUS: MG.1.2 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
3. The student will echo, read, and notate music, including using guitar tablature.
MUS: MG.1.3 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
4. The student will sing selected lines from music being studied.
MUS: MG.1.4 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
5. The student will echo, read, and perform rhythms and rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.
MUS: MG.2 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
6. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C).
MUS: MG.3 | E: 6.1, 6.2, 6.4, 6.6 | M: 6.2, 6.4, 6.6
7. The student will read, notate, and perform
 - one-octave ascending and descending C, G, and D major scales
 - A, D, and E natural minor scales
 - a chromatic scale
 - one form of the moveable, one-octave pentatonic scale
 - D, D⁷, Dm, A, A⁷, Am, E, Em, G, G⁷, C, C⁷, and F chords
 - a I-IV-V⁷-I chord progression in the keys of C, G, D, and A major, and A minor.
 MUS: MG.4 | E: 6.1, 6.2, 6.4, 6.6
8. The student will identify and perform music written in binary and strophic forms.
MUS: MG.5 | E: 6.1, 6.2, 6.4, 6.6
9. The student will define and apply music terminology found in the music literature being studied.
MUS: MG.7 | E: 6.1, 6.2, 6.4

Composing Music

10. The student will use music composition as a means of expression by creating a four-measure rhythmic-melodic composition.
MUS: MG.6.1 | E: 6.1, 6.2, 6.4, 6.6
11. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: MG.6.2 | E: 6.1, 6.2, 6.4, 6.6

Performance

Demonstrating Instrumental Basics

12. The student will identify the parts of the instrument.
MUS: MG.8.1 | E: 6.1, 6.2, 6.4 | S: 6.6
13. The student will demonstrate procedures for care of the instrument.
MUS: MG.8.2 | E: 6.1, 6.2, 6.4 | S: 6.6
14. The student will demonstrate proper playing posture and instrument position.
MUS: MG.8.3 | E: 6.1, 6.2, 6.4 | S: 6.6
15. The student will demonstrate proper left-hand and right-hand positions.
MUS: MG.8.4 | E: 6.1, 6.2, 6.4 | S: 6.6
16. The student will demonstrate tuning of the instrument, with and without an electronic tuner.
MUS: MG.8.5 | E: 6.1, 6.2, 6.4 | S: 6.6

Demonstrating Instrumental Techniques

17. The student will demonstrate production of clear tone.
MUS: MG.9.1 | E: 6.1, 6.2, 6.4
18. The student will demonstrate proper right-hand techniques (finger style, pick style).
MUS: MG.9.2 | E: 6.1, 6.2, 6.4
19. The student will demonstrate proper left-hand techniques (first position, finger technique).
MUS: MG.9.3 | E: 6.1, 6.2, 6.4

Demonstrating Ensemble Skills

20. The student will demonstrate ensemble skills at a beginning level, including blending and balancing.
MUS: MG.10.1 | E: 6.1, 6.2, 6.4
21. The student will make tuning adjustments to facilitate accurate intonation.
MUS: MG.10.2 | E: 6.1, 6.2, 6.4
22. The student will match dynamic levels and playing style.
MUS: MG.10.3 | E: 6.1, 6.2, 6.4
23. The student will respond to and demonstrate conducting patterns and gestures.
MUS: MG.10.4 | E: 6.1, 6.2, 6.4
24. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: MG.10.5 | E: 6.1, 6.2, 6.4

Performing Music

25. The student will read and interpret standard music notation and tablature while performing music of varying styles and levels of difficulty.
MUS: MG.11 | E: 6.1, 6.2, 6.4
26. The student will begin to use articulations, dynamic contrasts, and phrasing as means of expression.
MUS: MG.12 | E: 6.1, 6.2, 6.4

Creating Music

27. The student will perform and improvise simple rhythmic and melodic examples in call-and-response styles.
MUS: MG.13 | E: 6.1, 6.2, 6.4 | M: 6.2, 6.4, 6.6
28. The student will improvise rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.
MUS: MG.14 | E: 6.1, 6.2, 6.3, 6.4, 6.9

Demonstrating Musicianship and Personal Responsibility

29. The student will identify the characteristic sound of the guitar.
MUS: MG.15.1 | E: 6.1, 6.2, 6.4
30. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: MG.15.2 | E: 6.1, 6.2, 6.4
31. The student will participate in curricular and co-curricular concerts and other performances as well as in All-County Guitar Ensemble and other guitar events.
MUS: MG.15.3 | E: 6.1, 6.2, 6.4
32. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: MG.15.4 | E: 6.1, 6.2, 6.4

Sight-Reading Music

33. The student will sight-read music of varying styles and levels of difficulty.
MUS: MG.16 | E: 6.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

34. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MG.17.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14
35. The student will describe ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles.
MUS: MG.17.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14

Making Connections

36. The student will describe the relationship of instrumental music to the other fine arts and other fields of knowledge.
MUS: MG.17.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14
37. The student will describe career options in music.
MUS: MG.17.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14
38. The student will describe ethical standards as applied to the use of social media and copyrighted materials.
MUS: MG.17.5 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14
39. The student will demonstrate concert etiquette as an active listener.
MUS: MG.17.6 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.4, CE.14

Analysis, Evaluation, and Critique

40. The student will analyze and evaluate music by describing the importance of cultural influences and historical context for the interpretation of works of music.
MUS: MG.18.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
41. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: MG.18.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
42. The student will describe accepted criteria used for evaluating works of music.
MUS: MG.18.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
43. The student will describe performances of music, using music terminology.
MUS: MG.18.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
44. The student will describe accepted criteria used for critiquing musical performances of self and others.
MUS: MG.18.5 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9

Aesthetics

45. The student will propose a definition of *music* and support that definition.
MUS: MG.19.1 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
46. The student will describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.
MUS: MG.19.2 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
47. The student will identify reasons for preferences among works of music, using music terminology.
MUS: MG.19.3 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9
48. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: MG.19.4 | E: 6.1, 6.2, 6.3, 6.4, 6.7, 6.8 | H: USI.1, USI.9, USII.1, USII.6, USII.9

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

Repertoire should include a variety of composers/arrangers, styles, and time periods. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Representative works include the following:

- American traditional – *Simple Gifts*, arranged by Nancy Marsters
- Johann Sebastian Bach – *Five Chorales*, arranged by Jerry Hirsh
- Ludwig van Beethoven – *Ode to Joy*, various arrangements
- Luc Levesque – *Trios.com*
- Jacques Offenbach – *Marine Hymn*, arranged by Nancy Marsters
- Johann Pachelbel – Canon in D
- Russian traditional – *Korobushka*, arranged by Nancy Marsters
- Scottish traditional – *Auld Lang Syne*, arranged by Alan Hirsh
- Jerry Snyder – *Some Kind of Sunset*
- Eythor Thorlaksson – 3 Guitar Trios; 12 Guitar Trios for Beginners
- Ukrainian folk carol – *Carol of the Bells*, arranged by Jerry Snyder

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 101.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)

- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	downbeat	measure	round
accompaniment	duet	melody	scale
allegro	dynamics	meter	second ending
andante	ensemble	metronome	sharp
arpeggiate	fermata	moderato	simile
arranger	fine	natural	solo
bar line	fingerstyle	octave	staccato
beat	first ending	palm mute	staff
binary (AB) form	flat	phrase	strophic (AA) form
call-and-response	form	<i>piano</i>	strum
canon	<i>forte</i>	pickup note	subdivide
capo	fret	position	tablature
chord	half step	power chord	tempo
chromatic	hammer-on	progression	tie
clef	harmonics	pulse	time signature
coda	harmony	quartet	trio
composer	improvisation	register	tuning
conductor	intonation	repeat sign	upbeat
da capo (D.C.)	key signature	rhythm	variation
D.C. al fine	ledger line	riff	whole step
double bar	legato	ritardando	

High School Guitar I

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Guitar I is to enable students to begin receiving instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become familiar with its history and technology, including different types of guitars. They demonstrate basic positions, right-hand and left-hand techniques, and tone production. Students read and perform music of varying styles and levels of difficulty. They describe, respond to, interpret, and evaluate works of music and create basic variations of simple melodies. They investigate career options in music. Students may use standard method books in class settings.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HGI.1.1 | E: 9.1, 9.3, 9.4
2. The student will echo, read, and notate music, including using chord charts.
MUS: HGI.1.2 | E: 9.1, 9.3, 9.4
3. The student will echo, read, and notate music, including using guitar tablature.
MUS: HGI.1.3 | E: 9.1, 9.3, 9.4
4. The student will sing selected lines from the music being studied.
MUS: HGI.1.4 | E: 9.1, 9.3, 9.4
5. The student will echo, read, and perform rhythms and rhythmic patterns that include whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, corresponding rests, and syncopations.
MUS: HGI.2 | E: 9.3, 9.4
6. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, $\frac{6}{8}$).
MUS: HGI.3 | E: 9.1, 9.3
7. The student will read, analyze, notate, and perform scales, including
 - one-octave ascending and descending C, G, D, A, and E major scales
 - A, D, E, and B harmonic minor scales
 - a chromatic scale
 - one form of the moveable, one-octave pentatonic scale.
 MUS: HGI.4.1 and 2 | E: 9.1, 9.3
8. The student will read, analyze, notate, and perform chords, including
 - D, D⁷, Dm, A, A⁷, Am, E, E⁷, Em, G, G⁷, B, B⁷, C, C⁷, and F chords
 - power chords with roots on the E and A strings
 - a I-IV-V⁷-I chord progression in the keys of C, G, D, and A major, and A and E minor
 - 12-bar blues in a variety of keys.
 MUS: HGI.4.3–6 | E: 9.1, 9.3
9. The student will identify and perform music written in binary and theme-and-variations forms.
MUS: HGI.5 | E: 9.1, 9.3
10. The student will define and apply music terminology found in the music literature being studied.
MUS: HGI.7 | E: 9.1, 9.3, 9.4

Composing Music

11. The student will use music composition as a means of expression by creating a four-measure rhythmic-melodic composition.
MUS: HGI.6.1 | E: 9.1, 9.4
12. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: HGI.6.2 | E: 9.1, 9.4

Performance

Demonstrating Instrumental Basics

13. The student will identify the parts of the instrument.
MUS: HGI.8.1 | E: 9.1, 9.3
14. The student will demonstrate procedures for care of the instrument.
MUS: HGI.8.2 | E: 9.1, 9.3
15. The student will demonstrate proper playing posture and instrument position.
MUS: HGI.8.3 | E: 9.1, 9.3
16. The student will demonstrate proper left-hand and right-hand positions.
MUS: HGI. 8.4 | E: 9.1, 9.3
17. The student will demonstrate tuning of the instrument, with and without an electronic tuner.
MUS: HGI.8.5 | E: 9.1, 9.3

Demonstrating Instrumental Techniques

18. The student will demonstrate production of clear tone.
MUS: HGI.9.1 | E: 9.1, 9.3
19. The student will demonstrate proper right-hand techniques (finger style, pick style, arpeggio patterns with varying combinations of pulgar, indicia, media, anular [pima]).
MUS: HGI.9.2 | E: 9.1, 9.3
20. The student will demonstrate proper left-hand techniques (first position, finger technique).
MUS: HGI.9.3 | E: 9.1, 9.3

Demonstrating Ensemble Skills

21. The student will demonstrate ensemble skills at a beginning level, including blending and balancing.
MUS: HGI.10.1 | E: 9.1, 9.3
22. The student will make adjustments to facilitate accurate intonation.
MUS: HGI.10.2 | E: 9.1, 9.3
23. The student will match dynamic levels and playing style.
MUS: HGI.10.3 | E: 9.1, 9.3
24. The student will respond to and demonstrate conducting patterns and gestures.
MUS: HGI.10.4 | E: 9.1, 9.3
25. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: HGI.10.5 | E: 9.1, 9.3

Performing Music

26. The student will read and interpret standard music notation and tablature while performing music of varying styles and levels of difficulty.
MUS: HGI.11 | E: 9.1, 9.3
27. The student will begin to use articulations, dynamic contrasts, and phrasing as means of expression, including legato, staccato, and ascending and descending slurs.
MUS: HGI.12 | E: 9.1, 9.3

Creating Music

28. The student will perform and improvise simple rhythmic and melodic examples in call-and-response styles.
MUS: HGI.13 | E: 9.1, 9.3
29. The student will improvise rhythmic variations of four-measure excerpts taken from folk songs, exercises, or etudes.
MUS: HGI.14 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8

Demonstrating Musicianship and Personal Responsibility

30. The student will identify the characteristic sound of the guitar.
MUS: HGI.15.1 | 9.1, 9.3, 9.4, 9.5, 9.6, 9.7
31. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: HGI.15.2 | 9.1, 9.3, 9.4, 9.5, 9.6, 9.7
32. The student will participate in curricular and co-curricular concerts and other performances as well as in All-County Guitar Ensemble and other guitar events.
MUS: HGI.15.3 | 9.1, 9.3, 9.4, 9.5, 9.6, 9.7
33. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HGI.15.4 | 9.1, 9.3, 9.4, 9.5, 9.6, 9.7

Sight-Reading Music

34. The student will sight-read music of varying styles and levels of difficulty.
MUS: HGI.16 | E: 9.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

35. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HGI.17.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
36. The student will describe ways in which culture and technology influence the development of instruments, instrumental music, and instrumental music styles.
MUS: HGI.17.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Making Connections

37. The student will describe the relationship of instrumental music to the other fine arts and other fields of knowledge.
MUS: HGI.17.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
38. The student will describe career options in music.
MUS: HGI.17.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
39. The student will describe ethical standards as applied to the use of social media and copyrighted materials.
MUS: HGI.17.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
40. The student will demonstrate concert etiquette as an active listener.
MUS: HGI.17.6 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Analysis, Evaluation, and Critique

41. The student will describe the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HGI.18.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
42. The student will describe and interpret works of music, using inquiry skills and music terminology.
MUS: HGI.18.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
43. The student will describe accepted criteria used for evaluating works of music.
MUS: HGI.18.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
44. The student will describe performances of music, using music terminology.
MUS: HGI.18.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
45. The student will describe accepted criteria used for critiquing musical performances of self and others.
MUS: HGI.18.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

Aesthetics

46. The student will propose a definition of *music* and support that definition.
MUS: HGI.19.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
47. The student will identify reasons for preferences among works of music, using music terminology.
MUS: HGI.19.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
48. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: HGI.19.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
49. The student will describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.
MUS: HGI.19.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
50. The student will explain the value of musical performance to the school community.
MUS: HGI.19.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

Repertoire should include a variety of composers/arrangers, styles, and time periods. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Representative works include the following:

- American traditional – *Simple Gifts*, arranged by Nancy Marsters
- Johann Sebastian Bach – *Five Chorales*, arranged by Jerry Hirsh
- Ludwig van Beethoven – *Ode to Joy*, various arrangements
- Luc Levesque – *Trios.com*
- Jacques Offenbach – *Marine Hymn*, arranged by Nancy Marsters
- Johann Pachelbel – *Canon in D*
- Russian traditional – *Korobushka*, arranged by Nancy Marsters
- Scottish traditional – *Auld Lang Syne*, arranged by Alan Hirsh
- Jerry Snyder – *Some Kind of Sunset*
- Eythor Thorlaksson – *3 Guitar Trios; 12 Guitar Trios for Beginners*

- Ukrainian folk carol – *Carol of the Bells*, arranged by Jerry Snyder

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 101.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	downbeat	measure	round
accompaniment	duet	melody	scale
allegro	dynamics	meter	second ending
andante	ensemble	metronome	sharp
arpeggiate	fermata	moderato	simile
arranger	fine	natural	solo
bar line	fingerstyle	octave	staccato
beat	first ending	palm mute	staff
binary (AB) form	flat	phrase	strum
call-and-response	form	<i>piano</i>	subdivide
canon	<i>forte</i>	pickup note	tablature
capo	fret	position	tempo
chord	half step	power chord	theme-and-variations
chromatic	hammer-on	progression	tie
clef	harmonics	pulse	time signature
coda	harmony	quartet	trio
composer	improvisation	register	tuning
conductor	intonation	repeat sign	upbeat
da capo (D.C.)	key signature	rhythm	variation
D.C. al fine	ledger line	riff	whole step
double bar	legato	ritardando	

High School Guitar II

The goal of the instructional objectives for High School Guitar II is to enable students to continue receiving instruction on acoustic guitar at any high school grade level. Students demonstrate proper care of the instrument and become increasingly familiar with its history and technology. They demonstrate different positions, right-hand and left-hand techniques, tone production, intonation, and chord structures. Students read and perform music of varying styles and levels of difficulty. They describe, respond to, interpret, analyze, and evaluate works of music. Students improvise and create variations of simple melodies, and they have opportunities to perform in small ensembles. They compare and contrast career options in music. Students may use standard method books in class settings.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.
MUS: HGII.1.1 | E: 10.1, 10.5 | S: BIO.1
2. The student will echo, read, and notate music, using chord charts.
MUS: HGII.1.2 | E: 10.1, 10.5 | S: BIO.1
3. The student will echo, read, and notate music, using guitar tablature.
MUS: HGII.1.3 | E: 10.1, 10.5 | S: BIO.1
4. The student will sing assigned parts while others sing or play other contrasting parts from the music being studied.
MUS: HGII.1.4 | E: 10.1, 10.5 | S: BIO.1
5. The student will echo, read, and perform rhythms and rhythmic patterns that include sixteenth notes, quarter-note triplets, eighth-note triplets, and corresponding rests.
MUS: HGII.2 | E: 10.5
6. The student will identify, read, and perform music in simple duple meters and compound duple meters.
MUS: HGII.3 | E: 10.1 | S: BIO.1
7. The student will read, analyze, notate, and perform scales, including
 - one-octave ascending and descending C, F, B-flat, G, D, A, and E major scales
 - A, D, E, and B natural and harmonic minor scales
 - an ascending and descending chromatic scale over the full range of the instrument
 - one form of the movable, two-octave pentatonic scale.
 MUS: HGII.4.1–3 | E: 10.1 | S: BIO.1
8. The student will read, analyze, notate, and perform chords in root position and in inversions, including
 - B-flat, D, D⁷, Dm, A, A⁷, Am, E, E⁷, Em, G, G⁷, B, B⁷, C, C⁷, and F chords
 - barre chords, using eight basic forms: E, E⁷, Em, Em⁷, A, A⁷, Am, Am⁷
 - power chords with roots on the E and A strings, with greater fluency
 - a I-IV-V⁷-I chord progression in the keys of F, C, G, D, A, and E major, and A and E minor
 - 12-bar blues in a variety of keys.
 MUS: HGII.4.4–8 | E: 10.1 | S: BIO.1
9. The student will identify and perform music written in ABA and strophic forms.
MUS: HGII.5 | E: 10.1
10. The student will define and apply music terminology found in the music literature being studied.
MUS: HGII.7 | E: 10.1, 10.3, 10.4, 10.5, 10.7

Composing Music

11. The student will use music composition as a means of expression by creating a four-measure rhythmic-melodic composition.
MUS: HGII.6.1 | E: 10.1
12. The student will use music composition as a means of expression by notating a composition in standard notation, using contemporary technology.
MUS: HGII.6.2 | E: 10.1

Performance

Demonstrating Instrumental Basics

13. The student will identify and describe the parts of the instrument.
MUS: HGII.8.1 | E: 10.1, 10.3
14. The student will identify, describe, and demonstrate procedures for maintenance of the instrument.
MUS: HGII.8.2 | E: 10.1, 10.3
15. The student will describe and demonstrate changing a string.
MUS: HGII.8.3 | E: 10.1, 10.3
16. The student will describe and demonstrate proper playing posture and instrument position.
MUS: HGII. 8.4 | E: 10.1, 10.3
17. The student will evaluate his/her instrument to match it with personal skill level.
MUS: HGII. 9 | E: 10.1
18. The student will describe and demonstrate proper left-hand and right-hand positions.
MUS: HGII.8.5 | E: 10.1, 10.3
19. The student will describe, demonstrate, and assess tuning of the instrument, with and without an electronic tuner.
MUS: HGII.8.6 | E: 10.1, 10.3

Demonstrating Instrumental Techniques

20. The student will demonstrate production of clear tone.
MUS: HGII.9.1 | E: 10.1, 10.3
21. The student will demonstrate proper right-hand techniques (finger style, pick style, arpeggio patterns with varying combinations of pulgar, indicia, media, anular [pima]).
MUS: HGII. 9.2 | E: 10.1, 10.3
22. The student will demonstrate proper left-hand techniques (first position, finger technique, barre techniques).
MUS: HGII.9.3 | E: 10.1, 10.3

Demonstrating Ensemble Skills

23. The student will demonstrate and evaluate ensemble skills, including blending and balancing.
MUS: HGII.10.1 | E: 10.1, 10.3
24. The student will make adjustments to facilitate accurate intonation.
MUS: HGII.10.2 | E: 10.1, 10.3
25. The student will match dynamic levels and playing style.
MUS: HGII.10.3 | E: 10.1, 10.3
26. The student will respond to and demonstrate conducting patterns and gestures.
MUS: HGII.10.4 | E: 10.1, 10.3
27. The student will maintain a steady beat at various tempos in the music literature being studied.
MUS: HGII.10.5 | E: 10.1, 10.3

Performing Music

28. The student will read and interpret all aspects of standard music notation and tablature while performing music of varying styles and levels of difficulty.
MUS: HGII.11 | E: 10.1, 10.3
29. The student will use articulations, dynamic contrasts, and phrasing as means of expression.
MUS: HGII.12 | E: 10.1, 10.3

Creating Music

30. The student will perform and improvise melodies and accompaniments in various musical styles (e.g., blues, rock, folk, classical) over chord progressions.
MUS: HGII.13 | E: 10.1, 10.3
31. The student will improvise rhythmic and melodic variations of eight-to-twelve-measure excerpts taken from blues, folk songs, exercises, or etudes with accompaniment.
MUS: HGII.14 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8

Demonstrating Musicianship and Personal Responsibility

32. The student will identify the characteristic sound of the guitar.
MUS: HGII.15.1 | E: 10.1, 10.3, 10.4, 10.5
33. The student will monitor individual practice through the use of practice records or journals that identify specific musical goals.
MUS: HGII.15.2 | E: 10.1, 10.3, 10.4, 10.5
34. The student will participate in curricular and co-curricular concerts and other performances as well as in All-County Guitar Ensemble, All-Virginia Guitar Ensemble, and other guitar events.
MUS: HGII.15.3 | E: 10.1, 10.3, 10.4, 10.5
35. The student will describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).
MUS: HGII.15.4 | E: 10.1, 10.3, 10.4, 10.5

Sight-Reading Music

36. The student will sight-read music of varying styles based upon the literature being studied.
MUS: HGII.16 | E: 10.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

37. The student will analyze the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HGII.17.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
38. The student will compare and contrast a variety of musical periods and styles, using music terminology.
MUS: HGII.17.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
39. The student will compare and contrast the functions of instrumental music in a variety of cultures.
MUS: HGII.17.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Making Connections

40. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: HGII.17.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
41. The student will compare and contrast career options in music.
MUS: HGII.17.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
42. The student will analyze the relationship of instrumental music to the other fine arts.
MUS: HGII.17.6 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

43. The student will apply ethical standards to the use of social media and copyrighted materials.
MUS: HGII.17.7 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
44. The student will consistently demonstrate concert etiquette as an active listener.
MUS: HGII.17.8 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Analysis, Evaluation, and Critique

45. The student will explain the importance of composers' use of style, cultural influences, and historical context for the interpretation of works of music.
MUS: HGII.18.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
46. The student will analyze and interpret works of music, using inquiry skills and music terminology.
MUS: HGII.18.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
47. The student will apply accepted criteria for analyzing and evaluating works of music.
MUS: HGII.18.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
48. The student will describe performances of music, using music terminology.
MUS: HGII.18.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
49. The student will apply accepted criteria for critiquing musical performances of self and others.
MUS: HGII.18.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6

Aesthetics

50. The student will analyze and explain how the factors of time and place influence characteristics that give meaning and value to a work of music.
MUS: HGII.19.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
51. The student will describe personal emotional and intellectual responses to works of music, using music terminology.
MUS: HGII.19.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
52. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: HGII.19.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
53. The student will apply aesthetic criteria for determining the quality of a work of music or importance of a musical style.
MUS: HGII.19.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
54. The student will explain the value of musical performance to the community.
MUS: HGII.19.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4

RECOMMENDED REPERTOIRE: COMPOSERS/ARRANGERS AND COMPOSITIONS

Repertoire should include a variety of composers/arrangers, styles, and time periods. This is neither a comprehensive nor exhaustive list, but is a starting point for suggested instructional literature. Representative works include the following:

Solo Works

- Johann Sebastian Bach – Prelude in D Minor; Bourrée in E Minor; other selections from *The Lute Suites*
- Mateo Carcassi – Studies nos. 1, 2, 3 and 19 from *25 Melodious Studies*
- Mauro Giuliani – *Sonatine*
- Luis Milan – *Pavana No. 1; Pavana No. 6*
- Manuel Ponce – *Preludes* (Segovia edition)
- Fernando Sor – selections from *Studies for the Guitar* (Segovia edition)
- Francisco Tàrrega – *Làgrima; Adelita*
- Federico Moreno Torroba – *Castles of Spain*
- Heitor Villa-Lobos – *Preludes*

Ensemble Works

- Johann Sebastian Bach – Arioso, arranged by Alan Hirsh
- Georges Bizet – “Habañera” from *Carmen*, arranged by Jerry Snyder
- English folk song – *Greensleeves*, arranged by Bill Tyer
- Sveinn Eythorsson – *Guitar Trio No. 2*
- Ernesto Lecuona – “Malagueña,” arranged by Alastair Lewis or others
- Jay Livingston and Ray Evans – “Silver Bells,” arranged by Bill Tyer
- Maurice Ravel – Minuet from *Le Tombeau de Couperin*, arranged by Alan Hirsh
- Franz Schubert – “Ave Maria,” arranged by Eythor Thorlaksson
- Pyotr Ilyich Tchaikovsky – “Dance of the Sugar Plum Fairy” from *The Nutcracker Suite*, op. 71a, arranged by Jerry Snyder
- Eythor Thorlaksson – *Air-Sailing*

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 101.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual playing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-reading, using rubrics
- Formal and informal playing evaluations
- Concert participation and reflection
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (e.g., large group, small group, partner, individual)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	chromatic	fine	legato
accompaniment	clef	finger style	measure
allegro	coda	first ending	melody
andante	composer	flat	meter
arpeggiate	conductor	<i>forte</i>	metronome
arranger	da capo (D.C.)	half step	moderato
articulation	D.C. al fine	hammer-on	natural
bar line	double bar	harmonics	octave
barre chord	downbeat	harmony	palm mute
beat	down-tuning	improvisation	phrase
call-and-response	duet	instrumentation	<i>piano</i>
canon	dynamics	intonation	pickup note
capo	ensemble	key signature	pima
chord	fermata	ledger line	position

progression
pull-off
pulse
quartet
register
repeat sign
rhythm
riff

ritardando
round
scale
second ending
sharp
simile
solo
staccato

staff
subdivide
tablature
tempo
ternary form
tie
time signature
tone

trio
tuning
upbeat
variation
whole step

Vocal/Choral Music

RECOMMENDED REPERTOIRE: COMPOSITIONS AND COMPOSERS/ARRANGERS

Repertoire should include a wide variety of compositions in different styles and from different time periods. The following list is not intended to be comprehensive, but it will serve as a starting point for identification of worthy instructional literature.

Unison

- America (My Country, 'Tis of Thee) – Samuel Francis Smith
- America the Beautiful – Katharine Lee Bates
- Ani Ma' Amin (unison) – Paul Caldwell, arranged by Sean Ivory
- The Birds (unison) – Benjamin Britten
- Bist du bei mir (unison/2-part) – Johann Sebastian Bach, arranged by Emily Crocker
- *The Boy's Changing Voice* (unison/solo collection) – edited by Richard Walters
- Das Blümchen Wunderhold (unison/2-part) – Ludwig van Beethoven, arranged by Emily Crocker
- Fairest Lady (unison) – Nick Page
- I Bought Me a Cat (unison) – Aaron Copland
- Jesu, Joy of Man's Desiring (unison/2-part) – Johann Sebastian Bach, arranged by Henry Leck
- Kyrie eleison (unison) – Sandra Poorman
- Music Alone Shall Live (unison/3-part canon) – Shirley W. McRae
- Never Far from Home (unison) – Mark Patterson
- Oh, Shenandoah (unison) – Ruth Elaine Schram
- Pathways of Song (unison/solo) – Alfred Publishing
- Pie Jesu, from *Requiem* (unison) – Gabriel Fauré, arranged by John Leavitt
- Singabahambayo (unison with optional 2-part/3-part) – South African folk song
- The Silence and the Song (unison/2-part) – Mark Patterson
- The Star-Spangled Banner – Francis Scott Key

Two Part

- African Noel (2 part) – Victor Johnson
- The Battle Cry of Freedom (TB) – George Frederick Root, arranged by Patti DeWitt
- Beneath the African Sky (SA) – Paul Caldwell, arranged by Sean Ivory
- Alleluia, from *Exsultate Jubilate* (2-part) – Wolfgang Amadeus Mozart, arranged by Henry Leck
- An American Folk Song Spectacular! (2-part) – American Folk Songs, arranged by John Leavitt
- Blues, Blues, Blues (2-part) – Kirby Shaw
- Can You Count the Stars? (2-part) – Jonathan Willcocks
- Castle on a Cloud, from *Les Misérables* (2-part) – Claude-Michel Schönberg, arranged by Linda Spevacek
- Codfish Shanty (TB) – arranged by Vijay Singh
- Come, Ye Sons of Art (2-part) – Henry Purcell, arranged by Emily Crocker
- Consider Yourself, from *Oliver!* (2-part) – Lionel Bart, arranged by John Leavitt
- Da pacem, Domine (2-, 3-, or 4-part canon) – Melchior Franck, arranged by Emily Crocker
- Dance of the One-Legged Sailor (SA) – Brent Pierce
- Danza, danza, fanciulla gentile (2 part) – arranged by Jill Gallina
- Da unten im Tale (TB) – Johannes Brahms, arranged by Barry Talley
- De Animal's a Comin' (TB) – arranged by Marshall Bartholemew
- Der Herr segne Euch (TB) – Johann Sebastian Bach, arranged by Barry Talley

- Die Schwestern (SA) – Johannes Brahms, edited by Judith Blezzard
- Dodi Li (2-part) – Nira Chen, arranged by Doreen Rao
- Dona nobis pacem (2-part) – Mary Lynn Lightfoot
- El Pambiche Lento (2-part) – arranged by Juan-Tony Guzmán
- En Roulant Ma Boule (2-part) – arranged by Cristi Cary Miller
- Festival Procession (TB) – conductus, from the School of Notre-Dame, arranged by Emily Crocker
- Firefly (2-part) – Andy Beck
- For a Child (SA/opt. SSA) – James Mulholland, arranged by Kirk C. Aamot
- Frog Went A-Courtin’ (TB) – arranged by Audrey Snyder
- Good Cheer (2-part) – arranged by Audrey Snyder
- Great Day! (2-part) – arranged by Rollo A. Dilworth
- Guantanamo (TB) – arranged by John Higgins
- Hine ma tov (2-part) – arranged by Henry Leck
- I Know Where I’m Goin’ (2-part mixed) – arranged by Chris Moore
- I Hear Sweet Music (SA) – Andrea Klouse
- Kuna Karamu (2 part) – Sally Albrecht
- Leave Her, Johnny (TB/TTB) – arranged by Emily Crocker
- Liebeslieder Waltzes (two excerpts; TB) – Johannes Brahms, edited by Stacey Nordmeyer
- Light the Candles of Hanukkah (TB) – George L. O. Strid
- Little David, Play on Your Harp (2-part) – arranged by Emily Crocker
- My America (based on “America,” 2-part) – arranged by Joyce Eilers Bacak
- Myoon-myoon (SA) – Stephen Leek
- New River Train (TB) – arranged by Donald Moore
- Non nobis Domine (2-part/3-part) – William Byrd, edited and arranged by John Leavitt
- Red River Dances (2-part) – arranged by Cristi Cary Miller
- Red River Valley (TB/TTB) – arranged by Emily Crocker
- Río, Río (2-part) – arranged by Audrey Snyder
- Sanctus (2-part) – Franz Schubert, arranged by Donald Moore
- Santa Lucia (TB) – Teodoro Cottrau, arranged by Henry Leck
- The Shepherd’s Spiritual (TB) – arranged by Donald Moore
- This Land Is Your Land (TB) – Woody Guthrie, arranged by Donald Moore
- Sleep, My Little One (2-part) – arranged by Judith Herrington and Sara Glick
- Soldier’s Hallelujah (TB) – Vijay Singh
- Waters Ripple and Flow (2-part) – arranged by Ruth Boshkoff
- Winter’s Night (2-part) – Frode Fjellheim
- Winter Wind (2-part) – Victoria Ebel-Sabo
- You Gentlemen of England (TB) – arranged by Barry Talley

Three Part

- America the Beautiful (3-part mixed) – Samuel A. Ward, arranged by Joyce Eilers Bacak
- Bless the Lord, O My Soul (3-part mixed) – Mikhail Ippolitov-Ivanov, arranged by Joyce Eilers Bacak
- Bound for the Rio Grande (3-part mixed) – arranged by Emily Crocker
- Down in the Valley (3-part mixed) – arranged by Linda Spevacek
- Fire (3-part treble) – Mary Goetze
- Freedom Is Coming (3-part treble) – arranged by Henry Leck
- Kikkehihi (3-part treble) – Johann Hermann Schein, edited by Thomas Juneau
- Miserere nobis (3-part mixed) – Victor Johnson
- Rise Up This Day to Celebrate (3-part mixed) – Michael Haydn, arranged by Patrick Liebergen
- Sourwood Mountain (3-part treble) – arranged by Shirley W. McRae
- The River Sleeps Beneath the Sky (3-part mixed) – Mary Lynn Lightfoot
- The Wells Fargo Wagon, from *The Music Man* – Meredith Willson, arranged by Roger Emerson

- Tinga Layo (3-part mixed) – arranged by Cristi Cary Miller
- Winter Storm (3-part mixed) – Audrey Snyder
- Yonder Come Day (3-part) – arranged by Judith Cook Tucker

TTB

- A Red, Red Rose (TTB) – Emily Crocker
- All Ye Who Music Love (TTB) – Baldassare Donato, arranged by Sherri Porterfield
- Annie Laurie (TTB) – Alicia Scott, arranged by Victor Johnson
- Ave verum corpus (TTB) – Wolfgang Amadeus Mozart, arranged by Joyce Eilers Bacak
- Buffalo Gals (minstrel song; TTB) – arranged by Dan Krunnfusz
- Children, Go Where I Send Thee (TTB) – arranged by Emily Crocker
- Come Travel with Me (TTB) – Scott Farthing
- Gloria Deo (TTB) – Mary Lynn Lightfoot
- I Will Sing Hallelujah (TTB) – Neil Johnson
- I'm Bound Away (TTB) – arranged by Donald Moore
- Joshua! Fit the Battle of Jericho (TTB) – arranged by Kirby Shaw
- Now Is the Month of Maying (TTB) – Thomas Morley, arranged by Sherri Porterfield
- O Isis und Osiris, welche Wonne!, from *The Magic Flute* (TTB) – Wolfgang Amadeus Mozart, edited by Stacey Nordmeyer
- On the Deep, Blue Sea (TTB) – Mary Donnelly, arranged by George L. O. Strid
- Ose Shalom (TTB) – John Leavitt
- Pastores á Belén (TTB) – arranged by Emily Crocker
- The Pasture (TBB) – Randall Thompson
- Poor Wayfaring Stranger (TTB) – arranged by Neil Johnson
- Pretty Saro (TTB) – arranged by Jennifer B. Scoggin
- Reflections of a Lad at Sea (TTB) – Don Besig and Nancy Price
- Rosalee (TTB) – Dave and Jean Perry
- Sing To the Lord (TTB) – Emily Crocker
- Still, Still, Still (TTB) – arranged by Audrey Snyder

SSA

- Didn't My Lord Deliver Daniel (SSA) – arranged by Ken Berg
- Domine, Fili unigenite, from *Gloria* (SSA) – Giovanni Pierluigi da Palestrina, edited by Matthew Michaels
- Fire (3-part treble) – Mary Goetze
- Freedom Is Coming (3-part treble) – arranged by Henry Leck
- Give Us Hope (SSA) – Jim Papoulis, arranged by Francisco Nunez
- Go Where I Send Thee! (SSA) – arranged by Paul Caldwell and Sean Ivory
- He's Gone Away (SSA) – arranged by Ron Nelson
- Homeland (SSA) – Gustav Holst, arranged by Z. Randall Stroepe
- In Time of Silver Rain (SSA) – Audrey Snyder
- Kikkehihi (3-part treble) – Johann Hermann Schein, edited by Thomas Juneau
- Music Down in My Soul (SSA) – arranged by Moses Hogan
- Now's the Time (SSA) – Charlie Parker, arranged by Norma Jean Luckey
- Psalm 100 (SSA) – René Clausen
- She Sings (SSA) – Amy Bernon
- Shine on Me (SSA) – arranged by Rollo A. Dilworth
- The Star-Spangled Banner (SSA) – John Stafford Smith, arranged by Emily Crocker
- Through Winter's Window (SSA) – Brad Printz
- Vere languores nostros (SSA) – Antonio Lotti, edited by Thomas Juneau

SAB

- Cantemos Alleluia (SAB) – Emily Crocker
- Come, Joyfully Sing (SAB) – George Frideric Handel, arranged by Patrick Liebergen
- Duond Akuru (SAB) – Rollo A. Dilworth
- Kyrie (SAB) – Andrea Klouse
- Psalm 100 (SSA) – René Clausen
- Shalom Aleichem (SAB) – I. and S. E. Goldfarb, arranged by Gil Aldema, edited by J. Mark Dunn
- Sing Out This Maytime (SAB) – Johann Hermann Schein, arranged by Patrick Liebergen
- Song for a Russian Child (SAB) – Andrea Klouse, arranged by Mark Brymer
- The Wells Fargo Wagon, from *The Music Man* (SAB) – Meredith Willson, arranged by Roger Emerson

Four Part

- A Jubilant Song (SATB/SSAA/TTBB) – Norman Dello Joio
- ¡Aleluya, Amén! (SATB) – Rafael D. Grullón
- America, the Beautiful (SATB divisi) – Samuel A. Ward, arranged by John Leavitt
- Ave Maria (SATB divisi) – Javier Busto
- Bashana Haba'ah (SATB) – John Leavitt
- Benedicamus Domino (SATB) – Peter Warlock
- Blow, Blow Thou Winter Wind (SATB) – John Rutter
- Calypso Gloria (SATB) – Emily Crocker
- Cantate Domino (SATB) – Hans Leo Hassler, arranged by John Leavitt
- City Called Heaven (SATB) – arranged by Josephine Poelinitz
- Der Tanz (SATB) – Franz Schubert, edited by John Leavitt
- Domine, Fili unigenite, from *Gloria* (SATB) – Antonio Vivaldi, edited by Mason Martens
- Dörven Dalai (SATB) – arranged by Yongrub
- The Earth Adorned (SATB) – Waldemar Ahlén, edited by Kenneth Jennings
- Elijah Rock (SATB) – Jester Hairston
- Erev Shel Soshanim (SATB) – Josef Hadar, arranged by Jack Klebanow
- Esto Les Digo (SATB) – Kinley Lange
- Faithful over a Few Things (SATB) – Glenn Burleigh
- Fiddler Man (SATB) – John Rutter
- Finale, from *The Gondoliers* (SATB) – William S. Gilbert and Sir Arthur Sullivan, arranged by John Leavitt
- Flower of Beauty (SATB) – John Clements
- God's Gonna Set This World on Fire (SATB) – arranged by Moses Hogan
- Holy, Holy, Holy (SATB) – A. Jeffrey La Valley
- If Music Be the Food of Love (SATB) – David C. Dickau
- Il est bel et bon (SATB) – Pierre Passereau, edited by J. S. Jackman
- I'm Gonna Sing 'Til the Spirit Moves in My Heart (SATB divisi) – Moses Hogan
- In Flanders Fields (SATB) – John Jacobson and Roger Emerson
- Innsbruck, ich muss dich lassen (SATB) – Heinrich Isaac, edited by John Leavitt
- It Takes a Village (SATB) – Joan Szymko
- Jabula Jesu (SATB) – arranged by Stephen Hatfield
- Jubilate Deo (SATB) – Joel Martinson
- Lakota Wiyanki (SATB) – Judith Herrington and Gail Woodside
- The Last Words of David (SATB) – Randall Thompson
- The Little Beggarman (SATB) – arranged by Emily Crocker
- Lux Aurumque (SATB divisi) – Eric Whitacre
- New York State of Mind (SATB) – Billy Joel, arranged by Steve Zegree
- O My Luve's Like a Red, Red Rose (SATB) – René Clausen

- No Rocks A-Cryin' (SATB) – Rollo A. Dilworth
- Noël Ayisyen (SATB) – Emile Desamours
- Pingos D'água (SATB) – Henrique de Curitiba, edited by Eduardo Lakschevitz and Henry Leck
- Plaisir d'amour (SATB) – Johann Paul Martini, arranged by Goff Richards
- A Rose Touched by the Sun's Warm Rays (SATB) – Jean Berger
- Salmo 150 (SATB) – Ernani Aguiar
- Sancta Maria, mater Dei, K. 273 (SATB) – Wolfgang Amadeus Mozart, edited by Denis McCaldin
- Sanctus, from Missa Brevis, K. 258 (SATB) – Wolfgang Amadeus Mozart, edited by Patrick Liebergen
- Set Me As a Seal (SATB) – René Clausen
- Set Me As a Seal (SATB) – John Leavitt
- Sicut locutus est, from Magnificat BWV 243 (SATB) – Johann Sebastian Bach, edited by John Leavitt
- Sing To the Lord (SATB) – Noel Goemanne
- Skylark (SATB) Hoagy Carmichael, arranged by Mac Huff
- Sleep (SATB) – Eric Whitacre
- Somewhere, from *West Side Story* (SATB divisi) – Leonard Bernstein, arranged by Robert Edgerton
- Sorida (SATB divisi) – Rosephanye Powell
- The Star-Spangled Banner (SATB) – John Stafford Smith, arranged by Barry Talley
- S'vivon (SATB) – Traditional Chanukah Song, arranged by Bob Chilcott
- Tunggare (SATB) – Stephen Leek
- What Sweeter Music (SATB divisi) – John Rutter
- Winds of Peace (4-part treble) – arranged by Nancy Grundahl
- Ya Viene la Vieja (SATB) – arranged by Audrey Snyder
- Zigeunerleben (SATB) – Robert Schumann

SSAA

- A Jubilant Song (SSAA) – Norman Dello Joio
- Ah! Si mon moine voulait danser! (SSAA) – arranged by Donald Patriquin
- Hoj, Hura, Hoj (SSAA) – arranged by Otmar Mácha
- O vos omnes (SSAA) – Thomas Juneau
- Overture to *Die Zauberflöte* (SSAA) – Wolfgang Amadeus Mozart, arranged by Arkadi Serper
- Set Me As a Seal (SSAA) – René Clausen
- When I Fall in Love (SSAA) – Victor Young, arranged by Kirby Shaw

Five or More Parts

- Advance Democracy (SSAATTBB) – Benjamin Britten
- Advent Motet (movement 2; SSAATTBB) – Gustav Schreck, arranged and edited by Olaf C. Christiansen
- Ave Maria (SSAATTBB) – Anton Bruckner
- Ballad of the Green Broom, from *Five Flower Songs* (SSAATTBB) – Benjamin Britten
- Butterflies (SSAATTBB) – Jean Berger
- Counterpoint (SSAATTBB) – Sven Lekberg
- Crucifixus (SSAATTBB) – Antonio Lotti
- Ding, Dong! Merrily on High (SSAATB) – arranged by Chester Alwes
- Ezekiel Saw de Wheel (SSAATTBB) – arranged by William Dawson
- Felici D'Adria (SSAATTBB) – Andrea Gabrieli
- Fair Nymphs, I Heard One Telling (SSAABB) – John Farmer
- Gloria, from Mass in E Minor (SSAATTBB) – Anton Bruckner, edited by Elmer Schoettle
- Hark! The Herald Angels Sing (SSAATTBB) – Stephen Paulus
- Haste Thee Nymph (SSAATTBB) – George Frederic Handel, arranged by Carlton Martin
- Hosanna to the Son of David (SSAATB) – Orlando Gibbons

- How Can I Keep from Singing? (SSAATB) – Alice Parker
- How Long, O Lord (SSAATTBB) – Egil Hovland
- Jai Ho! (SSAATTBB) – Allah-Rakha Rahman, arranged by Ethan Sperry
- John Saw Duh Number (SSAATTBB) – arranged by Alice Parker and Robert Shaw
- John the Revelator (SSAATTBB) – Paul Caldwell, arranged by Sean Ivory
- Kalinda (SSAATTBB) – Sydney Guillaume
- The Lamb (SSAATTBB) – John Chorbajian
- Lay a Garland (SSAATTBB) – Robert L. Pearsall
- Let All the Nations Praise the Lord (SSAATTBB) – Volkmar Leisring, edited by L. Hoggard
- Let There Be Light (SSAATTBB) – Craig Courtney
- Luk Luk Lumbe (SSAATTBB) – Budi Yohanes
- Mirabile mysterium (SSAATTBB) – Taylor Davis
- Nunc dimitis (SSAATTBB) – Gustav Holst
- O Clap Your Hands (SSAATTBB) – Orlando Gibbons
- Oh Come, All Ye Faithful (SSAATTBB) – Stephen Paulus
- Pater noster (SSAATTBB) – Jacobus Handl
- *The Peaceable Kingdom*, movement 1, 2, 3, 4, or 8 (SSAATTBB) – Randall Thompson
- Pilgrims' Hymn (SSAATTBB) – Stephen Paulus
- Plenty Good Room (SSAATTBB) – René Clausen
- Shadrack (SSAATTBB) – Eugene R. Thomas
- Shenandoah (SSAATTBB) – James Erb
- Simple Gifts (SSAATTBB) – René Clausen
- Sixty-Seventh Psalm (SSAATTBB) – Charles Ives
- Sonaba (SSAATTBB) – Stephen Paulus
- Spiritual, from *Urban Scenes / Creole Dreams*, part 2 (SSAATB) – Ysaye Barwell
- Three Poems, from *A Shropshire Lad* (SSAATTBB) – John Chorbajian
- Tota pulchra es, Maria (SSAATTBB) – Anton Bruckner
- Tu es Petrus (SSAATB/SSATBB) – Giovanni P. Palestrina
- Two Japanese Proverbs (SSAATTBB) – Gary Kent Walth
- Wade in de Water (SSAATTBB) – arranged by Allen Koepke
- Weep, O Willow (SSAATTBB) – Sven Lekberg
- When David Heard (SSAATB) – Thomas Weelkes
- When in the Presence of Music (SSAATTBB) – Donald McCullough
- Who Would Not Weep (SSAATTBB) – Franz Schubert

RECOMMENDED LISTENING: PERFORMING ARTISTS AND ENSEMBLES

The following musicians and ensembles are exemplars for tone quality, technique, and musicianship in their respective styles. This list is not intended to be comprehensive, but it will serve as a starting point for identification of superior listening experiences.

Solo Singers

- **Soprano:** Kathleen Battle, Maria Callas, Renee Fleming, Elina Garanca, Alison Krauss, Audra McDonald, Anna Netrebko, Leontyne Price, Beverly Sills
- **Mezzo-soprano:** Cecilia Bartoli, Grace Bumbry, Susan Graham, Denyce Graves, Marilyn Horne, Dawn Upshaw
- **Alto:** Marian Anderson, Ella Fitzgerald, Maureen Forrester, Sherie Renee Scott
- **Tenor:** Roberto Alagna, Andrea Bocelli, Lawrence Brownlee, José Carreras, Roderick Dixon, Plácido Domingo, Juan Diego Flórez, Luciano Pavarotti, Carl Tanner
- **Baritone:** Josh Groban, Nathan Gunn, Thomas Hampson, Thomas Meglitoranza, Samuel Ramey
- **Bass:** Carlo Colombara, Gerald Finley, Bryn Terfel, John Tomlinson

Vocal Ensembles

- Brigham Young University Choirs
- Calgary Children's Choir
- Chanticleer
- Concordia Choir
- Fisk Jubilee Singers
- Indianapolis Children's Choir
- Ladysmith Black Mambazo
- Luther College Nordic Choir
- Moses Hogan Singers
- Pentatonix
- PS22 Chorus
- Robert Shaw Festival Singers
- Sine Nomine
- St. Olaf College Choirs
- Sweet Adelines
- Tapiola Children's Choir
- Vienna Boys' Choir

Middle School Vocal/Choral Music, Beginning Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Vocal/Choral Music, Beginning Level is to enable students to obtain musical knowledge and skills in the choral setting. Students begin to develop choral skills, including singing in unison and two-part harmony, with emphasis on vocal production and technique. Students learn to read, write, and compose music, using basic music theory. They explore and perform music in a variety of musical styles. In addition, students develop an understanding of acceptable concert etiquette. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use basic standard notation for pitch, rhythm, meter, dynamics, and other elements of music found in choral scores.
MUS: MCB.1.1 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2
2. The student will echo, read, and notate rhythmic patterns that include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, and corresponding rests.
MUS: MCB.1.2 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2
3. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C).
MUS: MCB.1.1
4. The student will visually differentiate call-and-response songs, canons, and partner songs.
MUS: MCB.1.4 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2
5. The student will use contemporary media and technology in the study and creation of music.
MUS: MCB.1.5 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2

Sight-Reading Music

6. The student will sight-sing using a system (e.g., solfege, numbers, neutral syllables).
MUS: MCB.1.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2
7. The student will sight-sing all requirements found in VCDA Sight-Reading MSL1.
MUS: MCB.1.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6 | M: 6.2

Developing Aural Skills

8. The student will aurally identify diatonic intervals (M2, M3, P4, P5, and octave).
MUS: MCB.2.1 | E: 6.1, 6.2, 6.3, 6.4, 6.6
9. The student will aurally distinguish major and minor tonalities.
MUS: MCB.2.2 | E: 6.1, 6.2, 6.3, 6.4, 6.6
10. The student will aurally identify similar and contrasting musical phrases and sections.
MUS: MCB.2.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6
11. The student will aurally differentiate melodic and harmonic patterns.
MUS: MCB.2.4 | E: 6.1, 6.2, 6.3, 6.4, 6.6
12. The student will aurally differentiate call-and-response songs, canons, and partner songs.
E: 6.2
13. The student will use contemporary media to develop aural skills.
MUS: MCB.2.5 | E: 6.1, 6.2, 6.3, 6.4, 6.6

Performance

Demonstrating Vocal Techniques and Choral Skills

14. The student will use proper posture for singing.
MUS: MCB.3.1 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
15. The student will use proper breathing techniques for singing.
MUS: MCB.3.2 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
16. The student will sing with a free and clear tone.
MUS: MCB.3.5 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
17. The student will sing with accurate intonation.
MUS: MCB.3.5 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
18. The student will use proper diction (i.e., pure vowel sounds, diphthongs, and consonants with emphasis on beginning and ending consonants).
MUS: MCB.3.7 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
19. The student will identify vocal anatomy, including the functions of the diaphragm and soft palate in singing.
MUS: MCB.3.3 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
20. The student will develop vocal independence, agility, and range by singing developmentally appropriate vocal exercises.
MUS: MCB.3.4 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
21. The student will blend with other singers on the same vocal part.
MUS: MCB.3.6 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
22. The student will sing an assigned vocal part in a small group.
MUS: MCB.3.8 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6
23. The student will sing music literature from memory and from score.
MUS: MCB.3.9 | E: 6.1, 6.2, 6.4, 6.6 | S: 6.6

Demonstrating Musicianship and Personal Responsibility

24. The student will interpret tempo markings (*allegro*, *andante*, *adagio*).
MUS: MCB.4.1 | E: 6.1, 6.2, 6.4, 6.6
25. The student will perform, from musical scores and rhythmic exercises, rhythmic patterns that include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, and corresponding rests.
MUS: MCB.4.2 | E: 6.1, 6.2, 6.4, 6.6
26. The student will interpret dynamic markings (*p*, *mp*, *mf*, *f*, *crescendo*, *decrescendo*).
MUS: MCB.4.3 | E: 6.1, 6.2, 6.4, 6.6
27. The student will demonstrate expressive phrasing techniques.
MUS: MCB.4.4 | E: 6.1, 6.2, 6.4, 6.6
28. The student will respond to basic conducting patterns and interpretive gestures.
MUS: MCB.4.5 | E: 6.1, 6.2, 6.4, 6.6
29. The student will use facial and physical expressions that reflect the mood and style of the music.
MUS: MCB.4.6 | E: 6.1, 6.2, 6.4, 6.6
30. The student will cooperate and collaborate as a singer during rehearsal.
MUS: MCB.6.2 | E: 6.1, 6.2
31. The student will participate in a variety of choral performances.
MUS: MCB.6.1 | E: 6.1, 6.2
32. The student will participate in curricular and co-curricular events (e.g., concerts, other performances) and in All-County Choir and All-District Choir.
MUS: MCB.6.1 | E: 6.1, 6.2

Responding to Music with Movement

33. The student will perform nonchoreographed and choreographed movements.
MUS: MCB.5 | E: 6.1, 6.2, 6.4, 6.6

Music History and Cultural Context

Understanding Historical and Cultural Influences

34. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MCB.7.1 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
35. The student will identify ways in which culture and technology influence choral music and vocal music styles.
MUS: MCB.7.2 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14

Making Connections

36. The student will identify the relationship of choral music to the other fine arts and other fields of knowledge.
MUS: MCB.7.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
37. The student will examine career options in music.
MUS: MCB.7.4 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
38. The student will identify ethical standards as applied to the use of social media and copyrighted materials.
MUS: MCB.7.5 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
39. The student will demonstrate concert etiquette as an active listener.
MUS: MCB.7.6 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9, CE.1, CE.4, CE.14

Analysis, Evaluation, and Critique

40. The student will describe works of music, using inquiry skills and music terminology.
MUS: MCB.8.1 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
41. The student will examine accepted criteria used for evaluating works of music.
MUS: MCB.8.2 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
42. The student will describe performances of music, using music terminology.
MUS: MCB.8.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
43. The student will examine accepted criteria (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics) used for critiquing vocal performances.
MUS: MCB.8.4 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

Aesthetics

44. The student will propose a definition of *music* and support that definition.
MUS: MCB.9.1 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
45. The student will describe aesthetic criteria used for determining the quality of a work of music.
MUS: MCB.9.2 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
46. The student will identify reasons for preferences among works of music, using music terminology.
MUS: MCB.9.3 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9
47. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
MUS: MCB.9.4 | E: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.1, USI.9, USII.1, USII.6, USII.9

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students) or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accidental	diaphragm	legato	rhythm
adagio	dictation	major	round
allegro	diction	measure	rubric
alto	dotted note/rest	melody	score
anatomy	downbeat	meter	second ending
andante	dynamics	<i>mezzo forte</i>	sensory
articulate	eighth note/rest	<i>mezzo piano</i>	sharp
assessment	etiquette	minor	soprano
aural	fermata	natural	spiritual
bar line	first ending	notation	staccato
beat	flat	partner song	tempo
canon	<i>forte</i>	pentatonic	time signature
choreography	half note/rest	phrase	tonic
chorus	harmony	<i>piano</i>	treble clef
collaborative	improvisation	pitch	unison
crescendo	improvise	posture	upbeat
criteria	interval	pulse	verse
critique	intonation	quarter note/rest	whole note/rest
decrescendo	jazz	refrain	
descant	larynx	repeat	

Middle School Vocal/Choral Music, Intermediate Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Vocal/Choral Music, Intermediate Level is to enable students to build upon the skills and knowledge acquired at the beginning level. Students continue the development of vocal production techniques and ensemble participation. Opportunities are provided for students to explore choral music as a means of expression and communication. Through the collaborative environment of the choral setting, students develop an understanding of teamwork and leadership skills. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use standard notation for pitch, rhythm, meter, dynamics, and other elements of music found in choral scores.
MUS: MCL1.1.1 | E: 7.1, 7.3, 7.4, 7.5, 7.6
2. The student will echo, read, and notate rhythmic patterns that include dotted-half-quarter, dotted-quarter-eighth, dotted-eighth-sixteenth, and corresponding rests.
MUS: MCL1.2 | E: 7.1, 7.3, 7.4, 7.5, 7.6
3. The student will identify, read, and perform music in $\frac{2}{2}$ (alla breve or cut time) and $\frac{6}{8}$ meters.
MUS: MCL1.1
4. The student will interpret da capo, dal segno, coda, and fine.
MUS: MCL1.5 | E: 7.1, 7.3, 7.4, 7.5, 7.6
5. The student will identify key signatures (C, F, and G).
MUS: MCL1.6 | E: 7.1, 7.3, 7.4, 7.5, 7.6
6. The student will use contemporary technology to reinforce intermediate choral skills.
MUS: MCL1.7 | E: 7.1, 7.3, 7.4, 7.5, 7.6

Sight-Reading Music

7. The student will sight-sing eight-measure, stepwise melodic patterns from unison examples, using the major scale and maintaining a steady beat.
MUS: MCL1.3 | E: 7.1, 7.3, 7.4, 7.5, 7.6
8. The student will sight-sing all requirements found in VCDA Sight-Reading MSL2.
MUS: MCL1.3 | E: 7.1, 7.3, 7.4, 7.5, 7.6

Developing Aural Skills

9. The student will aurally identify diatonic intervals (M2, m3, M3, P4, P5, M6, and octave).
MUS: MCL2.1 | E: 7.1, 7.3, 7.4, 7.5, 7.6
10. The student will aurally distinguish ascending half-step and whole-step intervals.
MUS: MCL2.2 | E: 7.1, 7.3, 7.4, 7.5, 7.6
11. The student will aurally identify AB and ABA musical forms.
MUS: MCL2.3 | E: 7.1, 7.3, 7.4, 7.5, 7.6
12. The student will notate melodic phrases from dictation.
MUS: MCL2.4 | E: 7.1, 7.3, 7.4, 7.5, 7.6

Performance

Demonstrating Vocal Techniques and Choral Skills

13. The student will maintain proper posture for singing.
MUS: MCI.3.1 | E: 7.1, 7.3, 7.4, 7.5, 7.6
14. The student will demonstrate proper breathing techniques for singing.
MUS: MCI.3.2 | E: 7.1, 7.3, 7.4, 7.5, 7.6
15. The student will demonstrate diaphragmatic breathing.
MUS: MCI.3.3 | E: 7.1, 7.3, 7.4, 7.5, 7.6
16. The student will identify the difference between head voice and chest voice.
MUS: MCI.3.4 | E: 7.1, 7.3, 7.4, 7.5, 7.6
17. The student will strengthen vocal independence, agility, and range by singing developmentally appropriate vocal exercises.
MUS: MCI.3.5 | E: 7.1, 7.3, 7.4, 7.5, 7.6
18. The student will sing with a free and clear tone.
MUS: MCI.3.6
19. The student will sing with accurate intonation.
MUS: MCI.3.6
20. The student will blend with other singers on the same vocal part.
MUS: MCI.3.7 | E: 7.1, 7.3, 7.4, 7.5, 7.6
21. The student will use proper diction (i.e., pure vowel sounds, diphthongs, voiced and unvoiced consonants).
MUS: MCI.3.8 | E: 7.1, 7.3, 7.4, 7.5, 7.6
22. The student will sing an assigned vocal part in music written in two or three parts.
MUS: MCI.3.9 | E: 7.1, 7.3, 7.4, 7.5, 7.6
23. The student will sing *a cappella* and with accompaniment.
MUS: MCI.3.10 | E: 7.1, 7.3, 7.4, 7.5, 7.6
24. The student will sing in at least one language other than English.
MUS: MCI.3.11 | E: 7.1, 7.3, 7.4, 7.5, 7.6
25. The student will sing music literature from memory and from score.
MUS: MCI.3.12 | E: 7.1, 7.3, 7.4, 7.5, 7.6

Demonstrating Musicianship and Personal Responsibility

26. The student will interpret tempo markings (presto, allegro, andante, adagio, ritardando, accelerando).
MUS: MCI.4.1 | E: 7.1, 7.3, 7.4, 7.5, 7.6
27. The student will perform rhythmic patterns that include dotted-half-quarter, dotted-quarter-eighth, dotted-eighth-sixteenth, and corresponding rests.
MUS: MCI.4.2 | E: 7.1, 7.3, 7.4, 7.5, 7.6
28. The student will apply dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*, crescendo, decrescendo).
MUS: MCI.4.3
29. The student will apply phrasing techniques.
MUS: MCI.4.4 | E: 7.1, 7.3, 7.4, 7.5, 7.6
30. The student will respond to a wide range of conducting patterns and interpretive gestures.
MUS: MCI.4.5 | E: 7.1, 7.3, 7.4, 7.5, 7.6
31. The student will consistently use facial and physical expressions that reflect the mood and style of the music.
MUS: MCI.4.6 | E: 7.1, 7.3, 7.4, 7.5, 7.6

32. The student will cooperate and collaborate as a singer during rehearsal.
MUS: MCI.6.2 | E: 7.1
33. The student will participate in a variety of choral performances.
MUS: MCI. 6.1 | E: 7.1
34. The student will participate in curricular and co-curricular events (e.g., concerts, other performances) and in All-County Choir and All-District Choir.
MUS: MCI. 6.1 | E: 7.1

Responding to Music with Movement

35. The student will respond to music with movement by performing choreography associated with various styles of music.
MUS: MCI.5 | E: 7.1, 7.3, 7.4, 7.5, 7.6

Music History and Cultural Context

Understanding Historical and Cultural Influences

36. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MCI.7.1 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14

Making Connections

37. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: MCI.7.2 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
38. The student will compare and contrast career options in music.
MUS: MCI.7.3 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
39. The student will examine the relationship of choral music to the other fine arts.
MUS: MCI. 7.4 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
40. The student will examine ethical standards as applied to the use of social media and copyrighted materials.
MUS: MCI.7.5 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14
41. The student will consistently demonstrate concert etiquette as an active listener.
MUS: MCI.7.6 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9, CE.1, CE.4, CE.14

Analysis, Evaluation, and Critique

42. The student will interpret works of music, using inquiry skills and music terminology.
MUS: MCI.8.1 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9
43. The student will apply accepted criteria for evaluating works of music.
MUS: MCI.8.2 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9
44. The student will apply accepted criteria (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics) used for critiquing vocal performances.
MUS: MCI.8.3 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9

Aesthetics

45. The student will explain how the factors of time and place influence the characteristics that give meaning and value to a work of music.
MUS: MCI.9.1 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9
46. The student will describe personal responses to music, using music terminology.
MUS: MCI.9.2 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9
47. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: MCI.9.3 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9

48. The student will apply aesthetic criteria for determining the quality of a work of music.
 MUS: MCI.9.4 | E: 7.1, 7.2, 7.4, 7.5, 7.6, 7.7, 7.8 | H: USII.1, USII.6, USII.9

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

<i>a cappella</i>	changing voice	grand staff	skips
a tempo	chord	interval	soprano
AB form	coda	intonation	steps
ABA form	da capo (D.C.)	key signature	technique
accelerando	dal segno	leap	tenor
adagio	diaphragm	music form	tonality
advocate	diatonic	octave	tutti
allegro	dictation	<i>pianissimo</i>	unvoiced consonant
alto	diphthong	presto	vocal range
balance	dotted note/rest	repertoire	voiced consonant
baritone	fermata	ritardando	world music
bass	fine	rock	
bass clef	folk	rondo	
blend	<i>fortissimo</i>	sixteenth note/rest	

Middle School Vocal/Choral Music, Advanced Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for Middle School Vocal/Choral Music, Advanced Level is to enable students to build upon the skills and knowledge acquired at the intermediate level. As students perform choral works and sight-read materials, they expand their performance abilities and creativity. Through the collaborative environment of the choral setting, students demonstrate teamwork and display leadership skills. They develop an understanding of and appreciation for vocal/choral music and its relationship to other disciplines. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify, define, and use advanced standard notation for pitch, rhythm, meter, dynamics, and other elements found in choral scores.
MUS: MCAD.1.1 | E: 8.2, 8.3, 8.4, 8.5, 8.9
2. The student will echo, read, and notate rhythmic patterns that include eighth-note, half-note, and quarter-note triplets.
MUS: MCAD.1.2 | E: 8.2, 8.3, 8.4, 8.5, 8.9
3. The student will identify, read, and perform music in compound meters ($\frac{3}{8}$, $\frac{6}{8}$) and simple mixed meters.
MUS: MCAD.1.1
4. The student will aurally identify music in asymmetrical meters.
E: 8.2 | M: 8.15
5. The student will identify components of a three-part choral score.
MUS: MCAD.1.4 | E: 8.2, 8.3, 8.4, 8.5, 8.9
6. The student will compose and perform basic rhythmic patterns.
MUS: MCAD.1.5 | E: 8.2, 8.3, 8.4, 8.5, 8.9
7. The student will identify key signatures (C, F, and G).
MUS: MCAD.1.6 | E: 8.2, 8.3, 8.4, 8.5, 8.9
8. The student will apply contemporary technology to reinforce advanced choral skills.
MUS: MCAD.1.7 | E: 8.2, 8.3, 8.4, 8.5, 8.9

Sight-Reading Music

9. The student will sight-sing using a system (e.g., solfege, numbers, neutral syllables).
MUS: MCAD.1.3 | E: 8.2, 8.3, 8.4, 8.5, 8.9
10. The student will sight-sing stepwise melodic patterns from two-part scores, using the major scale and maintaining a steady beat.
MUS: MCAD.1.3 | E: 8.2, 8.3, 8.4, 8.5, 8.9
11. The student will sight-sing all requirements found in VCDA Sight-Reading MSL3.
MUS: MCAD.1.3 | E: 8.2, 8.3, 8.4, 8.5, 8.9

Developing Aural Skills

12. The student will aurally identify all diatonic intervals.
MUS: MCAD.2.1 | E: 8.2, 8.3, 8.4, 8.5
13. The student will aurally distinguish descending half-step and whole-step intervals.
MUS: MCAD.2.2 | E: 8.2, 8.3, 8.4, 8.5
14. The student will aurally identify ABBA and rondo musical forms.
MUS: MCAD.2.3 | E: 8.2, 8.3, 8.4, 8.5

15. The student will aurally recognize monophonic and homophonic textures.
MUS: MCAD.2.4 | E: 8.2, 8.3, 8.4, 8.5
16. The student will aurally recognize *a cappella* vs. accompanied singing, descants, and ostinatos.
MUS: MCAD.2.5 | E: 8.2, 8.3, 8.4, 8.5
17. The student will write from dictation complex melodic and rhythmic phrases.
MUS: MCAD.2.6 | E: 8.2, 8.3, 8.4, 8.5

Performance

Demonstrating Vocal Techniques and Choral Skills

18. The student will consistently maintain proper posture for singing.
MUS: MCAD.3.1 | E: 8.2, 8.4, 8.5 | S: PS.8
19. The student will consistently use proper breathing techniques for singing.
MUS: MCAD.3.2 | E: 8.2, 8.4, 8.5 | S: PS.8
20. The student will identify the effect of physiological changes on the voice.
MUS: MCAD.3.3 | E: 8.2, 8.4, 8.5 | S: PS.8
21. The student will sing with a free and clear tone.
MUS: MCAD.3.2
22. The student will sing with accurate intonation.
MUS: MCAD.3.7 | E: 8.2, 8.4, 8.5 | S: PS.8
23. The student will increase breath control through strength and endurance exercises.
MUS: MCAD.3.4 | E: 8.2, 8.4, 8.5 | S: PS.8
24. The student will integrate principles of vocal health in singing (e.g., diaphragmatic support, open throat, raised soft palate).
MUS: MCAD.3.5 | E: 8.2, 8.4, 8.5 | S: PS.8
25. The student will enhance vocal independence, agility, and range by singing developmentally appropriate vocal exercises, including use of head and chest voices.
MUS: MCAD.3.6 | E: 8.2, 8.4, 8.5 | S: PS.8
26. The student will demonstrate smooth transition between chest voice and head voice.
MUS: MCAD.3.6
27. The student will apply proper diction (i.e., pure vowel sounds, diphthongs, voiced and unvoiced consonants).
MUS: MCAD.3.9 | E: 8.2, 8.4, 8.5 | S: PS.8
28. The student will blend with other singers on the same vocal part and across sections, using accurate intonation.
MUS: MCAD.3.7 | E: 8.2, 8.4, 8.5 | S: PS.8
29. The student will sing an assigned vocal part in music written in three or more parts.
MUS: MCAD.3.8 | E: 8.2, 8.4, 8.5 | S: PS.8
30. The student will sing music literature with and without instrumental accompaniment in at least one language other than English.
MUS: MCAD.3.10 | E: 8.2, 8.4, 8.5 | S: PS.8
31. The student will sing music literature from memory and from score.
MUS: MCAD.3.11 | E: 8.2, 8.4, 8.5 | S: PS.8

Demonstrating Musicianship and Personal Responsibility

32. The student will follow and maintain indicated tempos while singing.
MUS: MCAD.4.1 | E: 8.2, 8.4, 8.5
33. The student will perform rhythmic patterns that include eighth-note, half-note, and quarter-note triplets.
MUS: MCAD.4.2 | E: 8.2, 8.4, 8.5

34. The student will consistently apply dynamic markings while maintaining accurate intonation.
MUS: MCAD.4.3 | E: 8.2, 8.4, 8.5
35. The student will interpret expressive phrasing techniques.
MUS: MCAD.4.4 | E: 8.2, 8.4, 8.5
36. The student will respond to advanced conducting patterns and interpretive gestures.
MUS: MCAD.4.5 | E: 8.2, 8.4, 8.5
37. The student will consistently use facial and physical expressions that reflect the mood and style of the music.
MUS: MCAD.4.6 | E: 8.2, 8.4, 8.5
38. The student will apply expected rehearsal skills.
MUS: MCAD.6.2 | E: 8.2
39. The student will respect student leaders within the choral ensemble.
MUS: MCAD.6.3 | E: 8.2
40. The student will participate in a variety of choral performances.
MUS: MCAD.6.1 | E: 8.2
41. The student will participate in curricular and co-curricular events (e.g., concerts, other performances) and in All-County Choir and All-District Choir.
MUS: MCAD.6.1 | E: 8.2

Responding to Music with Movement

42. The student will respond to music with movement by creating movement individually or collaboratively to interpret a musical composition.
MUS: MCAD.5.1 | E: 8.2, 8.4, 8.5
43. The student will apply choreography as a form of expression and communication (e.g., sign language, riser choreography).
MUS: MCAD.5.2 | E: 8.2, 8.4, 8.5

Music History and Cultural Context

Understanding Historical and Cultural Influences

44. The student will analyze the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: MCAD.7.1 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
45. The student will compare and contrast a variety of musical styles, using music terminology.
MUS: MCAD.7.2 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Making Connections

46. The student will investigate opportunities for music performance and advocacy within the community.
MUS: MCAD.7.3 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
47. The student will research career options in music.
MUS: MCAD.7.4 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
48. The student will examine the relationship of choral music to other fields of knowledge.
MUS: MCAD.7.5 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
49. The student will research the use of ethical standards as applied to social media and copyrighted materials.
MUS: MCAD.7.6 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

50. The student will consistently demonstrate exemplary concert etiquette as an active listener.
MUS: MCAD.7.7 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: CE.1, CE.4, CE.14, WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Analysis, Evaluation, and Critique

51. The student will compare and contrast works of music, using music terminology.
MUS: MCAD.8.1 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
52. The student will evaluate works of music, using accepted criteria.
MUS: MCAD.8.2 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
53. The student will compare and contrast music performances.
MUS: MCAD.8.3 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
54. The student will critique vocal performances (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics) using critical-thinking skills.
MUS: MCAD.8.4 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

Aesthetics

55. The student will analyze personal responses to works of music, using music terminology.
MUS: MCAD.9.1 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
56. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: MCAD.9.1 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13
57. The student will identify the value of musical performance to society.
MUS: MCAD.9.1 | E: 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

a cappella
ABBA form
agility
arrange
arrangement
asymmetrical
ballad
Broadway

canon
chest voice
compose
descant
diaphragm
duple
head voice
homophonic

madrigal
meter
monophonic
ostinato
physiological
polyphonic
polyphony
rondo

sforzando
soft palate
texture
triple
triple

High School Vocal/Choral Music, Beginning Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Vocal/Choral Music, Beginning Level is to enable students to obtain musical knowledge and skills in the choral setting. Students begin to develop choral skills, including singing in unison and two-part harmony with emphasis on vocal production and technique. They learn to read, write, and compose music, using basic music theory. Students explore and perform music in a variety of musical styles. They develop an understanding of expected concert etiquette. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify the basic components of a vocal score.
MUS: HCB.1.1 | E: 9.1, 9.2, 9.3, 9.4
2. The student will echo, read, and notate rhythmic patterns that include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, eighth-note and quarter-note triplets, and corresponding rests.
MUS: HCB.1.2 | E: 9.1, 9.2, 9.3, 9.4
3. The student will identify the functions of the sharp, flat, and natural signs.
MUS: HCB.1.3 | E: 9.1, 9.2, 9.3, 9.4
4. The student will identify key signatures (C, F, G, D).
MUS: HCB.1.4 | E: 9.1, 9.2, 9.3, 9.4
5. The student will identify the meaning of the upper and lower numbers of time signatures in duple and triple meters.
MUS: HCB.1.6 | E: 9.1, 9.2, 9.3, 9.4
6. The student will identify, read, and perform music in simple meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C, $\frac{6}{8}$).
MUS: HCB.1.6
7. The student will demonstrate basic conducting patterns.
MUS: HCB.1.7 | E: 9.1, 9.2, 9.3, 9.4
8. The student will identify dynamic markings, including *pp*, *p*, *mp*, *mf*, *f*, *ff*, crescendo, and decrescendo.
MUS: HCB.1.8 | E: 9.1, 9.2, 9.3, 9.4
9. The student will identify tempo markings, including presto, allegro, andante, adagio, rallentando, ritardando, and accelerando.
MUS: HCB.1.9 | E: 9.1, 9.2, 9.3, 9.4
10. The student will identify the fermata, repeat sign, da capo, dal segno, coda, and fine.
MUS: HCB.1.10 | E: 9.1, 9.2, 9.3, 9.4
11. The student will use contemporary technology to reinforce choral skills.
MUS: HCB.1.11 | E: 9.1, 9.2, 9.3, 9.4

Sight-Reading Music

12. The student will sight-sing eight-measure, stepwise melodic patterns, using a system (e.g., solfege, numbers, neutral syllables) while maintaining a steady beat.
MUS: HCB.1.5 | E: 9.1, 9.2, 9.3, 9.4
13. The student will sight-sing all requirements found in VCDA Sight-Reading HSL1.
MUS: HCB.1.5 | E: 9.1, 9.2, 9.3, 9.4

Developing Aural Skills

14. The student will aurally recognize and demonstrate diatonic intervals (M2, M3, P4, P5, octave).
MUS: HCB.2.1 | E: 9.1, 9.3, 9.4
15. The student will aurally distinguish major and minor tonalities.
MUS: HCB.2.2 | E: 9.1, 9.3, 9.4
16. The student will aurally identify similar and contrasting musical phrases and sections.
MUS: HCB.2.3 | E: 9.1, 9.3, 9.4
17. The student will aurally differentiate melodic and harmonic patterns, including descants.
MUS: HCB.2.4 | E: 9.1, 9.3, 9.4
18. The student will write from dictation simple four-measure rhythmic phrases.
MUS: HCB.2.5 | E: 9.1, 9.3, 9.4

Performance

Demonstrating Vocal Techniques and Choral Skills

19. The student will use proper posture for singing.
MUS: HCB.3.1 | E: 9.1, 9.3
20. The student will use proper breathing techniques for singing.
MUS: HCB.3.2 | E: 9.1, 9.3
21. The student will identify vocal anatomy, including the functions of the diaphragm and soft palate in singing.
MUS: HCB.3.3 | E: 9.1, 9.3
22. The student will develop vocal independence, agility, and range by singing appropriate vocal exercises.
MUS: HCB.3.4 | E: 9.1, 9.3
23. The student will sing with a free and clear tone.
MUS: HCB.3.6 | E: 9.1, 9.3
24. The student will sing with accurate intonation.
MUS: HCB.3.6 | E: 9.1, 9.3
25. The student will demonstrate proper diction (i.e., pure vowel sounds, diphthongs, consonants).
MUS: HCB.3.5 | E: 9.1, 9.3
26. The student will demonstrate smooth transition between chest voice and head voice.
MUS: HCB.3.4
27. The student will blend with other singers on the same vocal part and across sections, using accurate intonation.
MUS: HCB.3.6 | E: 9.1, 9.3
28. The student will sing an assigned vocal part in simple harmony in an ensemble.
MUS: HCB.3.7 | E: 9.1, 9.3
29. The student will sing music literature with and without instrumental accompaniment in at least one language other than English.
MUS: HCB.3.8 | E: 9.1, 9.3
30. The student will sing music literature from memory and from score.
MUS: HCB.3.9 | E: 9.1, 9.3

Demonstrating Musicianship and Personal Responsibility

31. The student will apply tempo markings (presto, allegro, andante, adagio, rallentando, ritardando, accelerando).
MUS: HCB.4.1 | E: 9.1, 9.3, 9.4

32. The student will perform rhythmic patterns that include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, eighth-note and quarter-note triplets, and corresponding rests.
MUS: HCB.4.2 | E: 9.1, 9.3, 9.4
33. The student will interpret dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*, crescendo, decrescendo).
MUS: HCB.4.3 | E: 9.1, 9.3, 9.4
34. The student will interpret the fermata, repeat sign, da capo, dal segno, coda, and fine.
MUS: HCB.4.4 | E: 9.1, 9.3, 9.4
35. The student will demonstrate expressive phrasing.
MUS: HCB.4.5 | E: 9.1, 9.3, 9.4
36. The student will respond to basic conducting patterns and interpretive gestures.
MUS: HCB.4.6 | E: 9.1, 9.3, 9.4
37. The student will use facial and physical expressions that reflect the mood and style of the music.
MUS: HCB.4.7 | E: 9.1, 9.3, 9.4
38. The student will cooperate and collaborate as a singer during a rehearsal.
MUS: HCB.6.2 | E: 9.1
39. The student will participate in a variety of performances.
MUS: HCB.6.1 | E: 9.1
40. The student will participate in curricular and co-curricular events (e.g., concerts, other performances) and in All-County and All-District events.
MUS: HCB.6.1 | E: 9.1

Responding to Music with Movement

41. The student will respond to music with movement by performing nonchoreographed and choreographed movements.
MUS: HCB.5 | E: 9.1, 9.3, 9.4

Music History and Cultural Context

Understanding Historical and Cultural Influences

42. The student will identify the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HCB.7.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
43. The student will identify ways in which culture and technology influence the development of choral music and vocal styles.
MUS: HCB.7.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Making Connections

44. The student will identify the relationship of choral music to the other fine arts and other fields of knowledge.
MUS: HCB.7.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
45. The student will investigate career options in music.
MUS: HCB.7.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14
46. The student will identify ethical standards as applied to the use of social media and copyrighted materials.
MUS: HCB.7.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

47. The student will demonstrate concert etiquette as an active listener.
 MUS: HCB.7.6 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4, CE.14

Analysis, Evaluation, and Critique

48. The student will describe the importance of cultural influences and historical context for the interpretation of works of music.
 MUS: HCB.8.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
49. The student will describe works of music, using inquiry skills and music terminology.
 MUS: HCB.8.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
50. The student will examine accepted criteria used for evaluating works of music.
 MUS: HCB.8.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
51. The student will describe performances of music, using music terminology.
 MUS: HCB.8.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11
52. The student will examine accepted criteria (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics) used for critiquing vocal performances.
 MUS: HCB.8.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11

Aesthetics

53. The student will propose a definition of *music* and support that definition.
 MUS: HCB.9.1 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
54. The student will describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.
 MUS: HCB.9.2 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
55. The student will explain preferences for different works of music, using music terminology.
 MUS: HCB.9.3 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
56. The student will identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.
 MUS: HCB.9.4 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4
57. The student will identify the value of musical performance to the school community.
 MUS: HCB.9.5 | E: 9.1, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8 | H: WHI.1, WHI.5, WHI.6, WHI.10, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.6, WHII.11, CE.4

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accelerando	da capo	improvise	quarter note/rest
accidental	dal segno	interval	rallentando
adagio	descant	intonation	repeat sign
allegro	diaphragm	key signature	rhythm
alto	diatonic	larynx	ritardando
anatomy	dictation	lento	round
andante	diction	major	rubric
articulate	dotted note/rest	measure	score
assessment	downbeat	melody	second ending
aural	duple meter	meter	sensory
bar line	dynamics	<i>mezzo forte</i>	sharp
baritone	eighth note/rest	<i>mezzo piano</i>	sixteenth note/rest
bass	etiquette	minor	soft palate
beat	falsetto	natural	soprano
blend	fermata	notation	tempo
canon	fine	partner song	tenor
chest voice	first ending	pentatonic	time signature
choreography	flat	phrase	tonic
coda	<i>forte</i>	<i>pianissimo</i>	treble clef
collaborative	<i>fortissimo</i>	<i>piano</i>	triple meter
copyright	half note/rest	pitch	triplet
crescendo	harmony	posture	unison
criteria	head voice	presto	upbeat
critique	improvisation	pulse	whole note/rest

High School Vocal/Choral Music, Intermediate Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Vocal/Choral Music, Intermediate Level is to enable students to build upon the skills and knowledge acquired at the beginning level. Students continue the development of vocal production techniques and ensemble participation. Opportunities are provided for students to explore choral music as a means of expression and communication. Through the collaborative environment of the choral setting, students develop an understanding of teamwork and leadership skills. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify components of a vocal score.
MUS: HCL1.1 | E: 10.1, 10.3, 10.4, 10.5, 10.8
2. The student will echo, read, and notate rhythmic patterns that include dotted-half-quarter, dotted-quarter-eighth, dotted-eighth-sixteenth, half-note triplets, and corresponding rests.
MUS: HCL1.2 | E: 10.1, 10.3, 10.4, 10.5, 10.8
3. The student will identify, read, compare, contrast, and perform music in $\frac{3}{8}$, $\frac{5}{8}$, $\frac{5}{4}$, $\frac{6}{4}$, and $\frac{2}{2}$ (alla breve or cut time) meters.
MUS: HCL1.6
4. The student will identify key signatures (C, F, B-flat, G, D).
MUS: HCL1.3 | E: 10.1, 10.3, 10.4, 10.5, 10.8
5. The student will sing major and minor scales, using a neutral syllable.
MUS: HCL1.5 | E: 10.1, 10.3, 10.4, 10.5, 10.8
6. The student will demonstrate basic conducting patterns, including duple meter.
MUS: HCL1.6 | E: 10.1, 10.3, 10.4, 10.5, 10.8
7. The student will identify modulations in choral scores.
MUS: HCL1.7 | E: 10.1, 10.3, 10.4, 10.5, 10.8
8. The student will demonstrate understanding of the grand staff.
MUS: HCL1.8 | E: 10.1, 10.3, 10.4, 10.5, 10.8
9. The student will use contemporary technology to reinforce choral skills.
MUS: HCL1.9 | E: 10.1, 10.3, 10.4, 10.5, 10.8

Sight-Reading Music

10. The student will sight-sing eight-measure, stepwise melodic patterns from two-part scores, while maintaining a steady beat.
MUS: HCL1.4 | E: 10.1, 10.3, 10.4, 10.5, 10.8
11. The student will sight-sing all requirements found in VCDA Sight-Reading HSL2.
MUS: HCL1.4 | E: 10.1, 10.3, 10.4, 10.5, 10.8

Developing Aural Skills

12. The student will aurally recognize and demonstrate diatonic intervals (m2, m3, M6, m7).
MUS: HCL2.1 | E: 10.1, 10.3, 10.5
13. The student will aurally identify ascending and descending half-step and whole-step intervals.
MUS: HCL2.2 | E: 10.1, 10.3, 10.5
14. The student will aurally identify and explain AB and ABA musical forms.
MUS: HCL2.3 | E: 10.1, 10.3, 10.5

15. The student will write from dictation eight-measure rhythmic phrases.
MUS: HCL.2.4 | E: 10.1, 10.3, 10.5
16. The student will write from dictation four-measure melodic phrases.
MUS: HCL.2.5 | E: 10.1, 10.3, 10.5
17. The student will aurally identify *a cappella* vs. accompanied singing, including ostinato.
MUS: HCL.2.6 | E: 10.1, 10.3, 10.5
18. The student will aurally identify monophonic, homophonic, and polyphonic textures.
MUS: HCL.2.7 | E: 10.1, 10.3, 10.5

Performance

Demonstrating Vocal Techniques and Choral Skills

19. The student will consistently use proper posture for singing.
MUS: HCL.3.1 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
20. The student will consistently use proper breathing techniques for singing.
MUS: HCL.3.2 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
21. The student will demonstrate diaphragmatic breathing.
MUS: HCL.3.3 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
22. The student will demonstrate the difference between head voice and chest voice.
MUS: HCL.3.4 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
23. The student will demonstrate smooth transition between chest voice and head voice.
MUS: HCL.3.4
24. The student will strengthen vocal independence, agility, and range by singing appropriate vocal exercises.
MUS: HCL.3.5 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
25. The student will sing with a free and clear tone.
MUS: HCL.3.2
26. The student will sing with accurate intonation.
MUS: HCL.3.7 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
27. The student will consistently use proper diction (i.e., pure vowel sounds, diphthongs, voiced and unvoiced consonants).
MUS: HCL.3.6 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
28. The student will blend with other singers across sections, using accurate intonation.
MUS: HCL.3.7 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
29. The student will sing an assigned vocal part in simple harmony alone or in ensemble.
MUS: HCL.3.8 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
30. The student will sing music literature with and without instrumental accompaniment in at least one language other than English.
MUS: HCL.3.9 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4
31. The student will sing music literature from memory and from score.
MUS: HCL.3.10 | E: 10.1, 10.3, 10.4, 10.5 | S: BIO.4

Demonstrating Musicianship and Personal Responsibility

32. The student will interpret various tempos while singing.
MUS: HCL.4.1 | E: 10.1, 10.3, 10.4, 10.5
33. The student will perform rhythmic patterns that include syncopations, hemiolas, dotted-half-quarter, dotted-quarter-eighth, dotted-eighth-sixteenth, half-note triplets, and corresponding rests.
MUS: HCL.4.2 | E: 10.1, 10.3, 10.4, 10.5
34. The student will perform syncopations and hemiolas in music literature.
MUS: HCL.4.3 | E: 10.1, 10.3, 10.4, 10.5

35. The student will consistently apply dynamic markings while maintaining accurate intonation.
MUS: HCI.4.4 | E: 10.1, 10.3, 10.4, 10.5
36. The student will demonstrate consistent use of phrasing.
MUS: HCI.4.5 | E: 10.1, 10.3, 10.4, 10.5
37. The student will respond to a wide range of conducting patterns and interpretive gestures.
MUS: HCI.4.6 | E: 10.1, 10.3, 10.4, 10.5
38. The student will consistently use facial and physical expressions that reflect the mood and style of the music.
MUS: HCI.4.7 | E: 10.1, 10.3, 10.4, 10.5
39. The student will cooperate and collaborate as a singer in a rehearsal.
MUS: HCI.6.2 | E: 10.1
40. The student will participate in a variety of performances and other music activities.
MUS: HCI.6.1 | E: 10.1
41. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as madrigal choir, chamber choir, *a cappella* choir, and show choir
 - All-County Choir, All-District Choir, VMEA Honors Choir, and All-Virginia Chorus.MUS: HCI.6.1 | E: 10.1

Responding to Music with Movement

42. The student will respond to music with movement by applying various styles of choreography to different musical compositions.
MUS: HCI.5 | E: 10.1, 10.5

Music History and Cultural Context

Understanding Historical and Cultural Influences

43. The student will describe the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HCI.7.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
44. The student will compare and contrast a variety of musical periods and styles, using music terminology.
MUS: HCI.7.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
45. The student will compare and contrast the functions of vocal/choral music in a variety of cultures.
MUS: HCI.7.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Making Connections

46. The student will describe how musicians, consumers of music, and music advocates impact the community.
MUS: HCI.7.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
47. The student will compare and contrast career options in music.
MUS: HCI.7.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
48. The student will examine the relationship of choral music to the other fine arts.
MUS: HCI.7.6 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
49. The student will examine ethical standards as applied to the use of social media and copyrighted materials.
MUS: HCI.7.7 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14
50. The student will consistently demonstrate concert etiquette as an active listener.
MUS: HCI.7.8 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4, CE.14

Analysis, Evaluation, and Critique

51. The student will explain the importance of cultural influences and historical context for the interpretation of works of music.
MUS: HCL.8.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
52. The student will interpret works of music, using inquiry skills and music terminology.
MUS: HCL.8.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
53. The student will apply accepted criteria used for evaluating works of music.
MUS: HCL.8.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6
54. The student will examine accepted criteria (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics) used for critiquing vocal performances.
MUS: HCL.8.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6

Aesthetics

55. The student will analyze and explain how the factors of time and place influence characteristics that give meaning and value to a work of music.
MUS: HCL.9.1 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
56. The student will describe personal emotional and intellectual responses to works of music, using music terminology.
MUS: HCL.9.2 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
57. The student will analyze ways in which music can evoke emotion and be persuasive.
MUS: HCL.9.3 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
58. The student will apply aesthetic criteria for determining the quality of a work of music or importance of a musical style.
MUS: HCL.9.4 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4
59. The student will explain the value of musical performance to the community.
MUS: HCL.9.5 | E: 10.1, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8 | H: WG.3, WG.4, WG.6, CE.4

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded

- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

accelerando	decrecendo	intonation	round
accent	descant	key signature	rubato
accidental	diaphragm	larynx	rubric
adagio	diatonic	lento	score
allegro	dictation	major	second ending
alto	diction	measure	sensory
anatomy	dotted note/rest	melody	sharp
andante	downbeat	meter	sixteenth note/rest
articulate	duple meter	<i>mezzo forte</i>	soft palate
assessment	dynamics	<i>mezzo piano</i>	soprano
aural	eighth note/rest	minor	tempo
bar line	enharmonic	natural	tenor
baritone	etiquette	notation	theme
bass	falsetto	partner song	time signature
beat	fermata	pentatonic	tonic
blend	fine	phrase	treble clef
canon	first ending	<i>pianissimo</i>	triple meter
chest voice	flat	<i>piano</i>	triplet
choreography	<i>forte</i>	pitch	unison
coda	<i>fortissimo</i>	posture	unvoiced consonants
collaborative	half note/rest	presto	upbeat
copyright	harmony	pulse	variation
crescendo	head voice	quarter note/rest	voiced consonants
criteria	hemiola	rallentando	whole note/rest
critique	improvisation	repeat sign	
da capo	improvise	rhythm	
dal segno	interval	ritardando	

High School Vocal/Choral Music, Advanced Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Vocal/Choral Music, Advanced Level is to enable students to build upon the skills and knowledge acquired at the intermediate level. As students perform choral works and sight-read music, they expand their performance abilities and creativity. Through the collaborative environment of the choral setting, students demonstrate teamwork and display leadership skills. They develop an understanding of and appreciation for vocal/choral music and its relationship to other disciplines. Students are provided with opportunities to participate in local, district, regional, and state events.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify components of three- and four-part choral scores.
MUS: HCAD.1.1 | E: 11.1, 11.3, 11.4, 11.5, 11.8
2. The student will read and interpret complex rhythmic patterns that include syncopations and hemiolas.
MUS: HCAD.1.2 | E: 11.1, 11.3, 11.4, 11.5, 11.8
3. The student will identify, read, compare, contrast, and perform music in $\frac{3}{8}$, $\frac{5}{8}$, $\frac{5}{4}$, $\frac{6}{4}$, and $\frac{2}{2}$ (alla breve or cut time) meters.
MUS: HCAD.1.2, 1.6
4. The student will identify major key signatures (C, G, F, D, B-flat, E-flat) and their related minor keys.
MUS: HCAD.1.3 | E: 11.1, 11.3, 11.4, 11.5, 11.8
5. The student will sing major and minor scales independently, using a neutral syllable.
MUS: HCAD.1.5 | E: 11.1, 11.3, 11.4, 11.5, 11.8
6. The student will demonstrate basic conducting patterns, including triple meter.
MUS: HCAD.1.6 | E: 11.1, 11.3, 11.4, 11.5, 11.8
7. The student will use contemporary technology to reinforce choral skills.
MUS: HCAD.1.7 | E: 11.1, 11.3, 11.4, 11.5, 11.8

Sight-Reading Music

8. The student will sight-sing eight-measure melodic patterns containing tonic triad skips from two- or three-part scores, while maintaining a steady beat.
MUS: HCAD.1.4 | E: 11.1, 11.3, 11.4, 11.5, 11.8
9. The student will sight-sing all requirements found in VCDA Sight-Reading HSL3.
MUS: HCAD.1.4 | E: 11.1, 11.3, 11.4, 11.5, 11.8

Developing Aural Skills

10. The student will aurally recognize and identify all diatonic intervals.
MUS: HCAD.2.1 | E: 11.1, 11.3, 11.5
11. The student will write from dictation eight-measure rhythmic phrases of increasing difficulty.
MUS: HCAD.2.2 | E: 11.1, 11.3, 11.5
12. The student will write from dictation eight-measure melodic phrases.
MUS: HCAD.2.3 | E: 11.1, 11.3, 11.5
13. The student will aurally identify and explain ABBA and rondo musical forms.
MUS: HCAD.2.4 | E: 11.1, 11.3, 11.5
14. The student will aurally identify madrigal style.
MUS: HCAD.2.5 | E: 11.1, 11.3, 11.5

Performance

Demonstrating Vocal Techniques and Choral Skills

15. The student will model proper posture for singing.
MUS: HCAD.3.1 | E: 11.1, 11.3, 11.4, 11.5
16. The student will model proper breathing techniques for singing.
MUS: HCAD.3.2 | E: 11.1, 11.3, 11.4, 11.5
17. The student will identify the effects of physiological changes and external influences on the voice.
MUS: HCAD.3.3 | E: 11.1, 11.3, 11.4, 11.5
18. The student will integrate principles of vocal health in singing (e.g., diaphragmatic support, open throat, raised soft palate).
MUS: HCAD.3.4 | E: 11.1, 11.3, 11.4, 11.5
19. The student will increase breath control through strength and endurance exercises.
MUS: HCAD.3.5 | E: 11.1, 11.3, 11.4, 11.5
20. The student will increase vocal independence, agility, and range by singing appropriate vocal exercises, including use of head and chest voices.
MUS: HCAD.3.6 | E: 11.1, 11.3, 11.4, 11.5
21. The student will demonstrate smooth transition between chest voice and head voice.
MUS: HCAD.3.6
22. The student will sing with a free and clear tone.
MUS: HCAD.3.7
23. The student will sing with accurate intonation.
MUS: HCAD.3.7 | E: 11.1, 11.3, 11.4, 11.5
24. The student will adjust intonation for balance and blend.
MUS: HCAD.3.7 | E: 11.1, 11.3, 11.4, 11.5
25. The student will sing an assigned vocal part in complex harmony.
MUS: HCAD.3.8 | E: 11.1, 11.3, 11.4, 11.5
26. The student will consistently apply proper diction (i.e., pure vowel sounds, diphthongs, voiced and unvoiced consonants).
MUS: HCAD.3.9 | E: 11.1, 11.3, 11.4, 11.5
27. The student will sing music literature with and without instrumental accompaniment in at least two languages other than English.
MUS: HCAD.3.10 | E: 11.1, 11.3, 11.4, 11.5
28. The student will sing music literature from memory and from score.
MUS: HCAD.3.11 | E: 11.1, 11.3, 11.4, 11.5

Demonstrating Musicianship and Personal Responsibility

29. The student will interpret and apply various tempos while singing.
MUS: HCAD.4.1 | E: 11.1, 11.3, 11.4, 11.5
30. The student will perform complex rhythmic patterns that include syncopations and hemiolas in duple and triple meters.
MUS: HCAD.4.2 | E: 11.1, 11.3, 11.4, 11.5
31. The student will consistently apply dynamic markings in musical scores and exercises while maintaining accurate intonation.
MUS: HCAD.4.3 | E: 11.1, 11.3, 11.4, 11.5
32. The student will model expressive phrasing.
MUS: HCAD.4.4 | E: 11.1, 11.3, 11.4, 11.5
33. The student will respond to advanced conducting patterns and interpretive gestures.
MUS: HCAD.4.5 | E: 11.1, 11.3, 11.4, 11.5

34. The student will consistently use facial and physical expressions that reflect the mood and style of the music.
MUS: HCAD.4.6 | E: 11.1, 11.3, 11.4, 11.5
35. The student will cooperate as a singer in a rehearsal.
MUS: HCAD.6.2 | E: 11.1
36. The student will respect student leaders within the choral ensemble.
MUS: HCAD.6.3 | E: 11.1
37. The student will participate in a variety of performances and other music activities.
MUS: HCAD.6.1 | E: 11.1
38. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as madrigal choir, chamber choir, *a cappella* choir, and show choir
 - All-County Choir, All-District Choir, VMEA Honors Choir, and All-Virginia Chorus.MUS: HCAD.6.1 | E: 11.1

Responding to Music with Movement

39. The student will use choreography as a form of expression and communication (e.g., sign language, riser choreography).
MUS: HCAD.5.1 | E: 11.1
40. The student will create movement individually or collaboratively.
MUS: HCAD.5.2 | E: 11.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

41. The student will analyze the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HCAD.7.1 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
42. The student will compare and contrast a variety of musical periods and styles, using music terminology.
MUS: HCAD.7.2 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
43. The student will analyze the characteristics of vocal/choral music from a variety of cultures.
MUS: HCAD.7.3 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14

Making Connections

44. The student will examine opportunities for music performance and advocacy within the community.
MUS: HCAD.7.4 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
45. The student will research career options in music.
MUS: HCAD.7.5 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
46. The student will analyze the relationship of choral music to other fields of knowledge.
MUS: HCAD.7.6 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
47. The student will research the use of ethical standards as applied to social media and copyrighted materials.
MUS: HCAD.7.7 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14
48. The student will model exemplary concert etiquette as an active listener.
MUS: HCAD.7.8 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.2, VUS.6, VUS.10, VUS.12, VUS.15, CE.4, CE.14

Analysis, Evaluation, and Critique

49. The student will compare and contrast the importance of cultural influences and historical context for the interpretation of works of music.
MUS: HCAD.8.1 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15

50. The student will examine ways in which personal experiences influence critical judgment about works of music and musical performances.
MUS: HCAD.8.2 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
51. The student will compare and contrast works of music, using music terminology.
MUS: HCAD.8.3 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
52. The student will evaluate works of music, using accepted criteria.
MUS: HCAD.8.4 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
53. The student will compare and contrast music performances.
MUS: HCAD.8.5 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
54. The student will critique vocal performances of self and others (e.g., VCDA assessment rubrics, VCDA assessment forms, teacher-developed rubrics), using critical-thinking skills.
MUS: HCAD.8.6 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15

Aesthetics

55. The student will analyze and explain personal emotional and intellectual responses to works of music, using music terminology.
MUS: HCAD.9.1 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
56. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: HCAD.9.2 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15
57. The student will explain the value of musical performance to society.
MUS: HCAD.9.3 | E: 11.1, 11.3, 11.4, 11.5, 11.8 | H: VUS.1, VUS.6, VUS.10, VUS.12, VUS.15

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives.

Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

ABBA form	criteria	interval	Renaissance
accelerando	critique	intonation	repeat sign
accidental	da capo	key signature	rhythm
adagio	dal segno	larynx	ritardando
allegro	decrescendo	lento	Romantic
alto	descant	lieder	rondo
anatomy	diaphragm	madrigal	round
andante	diatonic	major	rubric
anthem	dictation	measure	score
art song	diction	Medieval	second ending
articulate	dotted note/rest	melody	sensory
assessment	downbeat	meter	sharp
aural	duple meter	<i>mezzo forte</i>	sixteenth note/rest
bar line	dynamics	<i>mezzo piano</i>	soft palate
barbershop	eighth note/rest	minor	soprano
baritone	etiquette	motet	swing
Baroque	falsetto	natural	tempo
bass	fermata	notation	tenor
beat	fine	opera	time signature
blend	first ending	partner song	tonic
canon	flat	pentatonic	treble clef
carols	<i>forte</i>	phrase	triad
chest voice	<i>fortissimo</i>	<i>pianissimo</i>	triple meter
chord	gospel (style)	<i>piano</i>	triplet
choreography	half note/rest	pitch	unison
Classical	harmony	posture	unvoiced consonants
coda	head voice	presto	upbeat
collaborative	hemiola	pulse	voiced consonants
copyright	improvisation	quarter note/rest	whole note/rest
crescendo	improvise	rallentando	

High School Vocal/Choral Music, Artist Level

INSTRUCTIONAL OBJECTIVES

The goal of the instructional objectives for High School Vocal/Choral Music, Artist Level is to enable students to refine musicianship skills in individual and ensemble performance. Students continue to develop the ability to evaluate musical performances and articulate preferences and choices through the use of cognitive skills and analytical thinking. They expand their connections to music in the community and the world and develop individual performance portfolios. In-depth experience in solo and/or ensemble singing and the use of foreign languages assist in preparing the student for future musical and vocal development and career opportunities. Increasing awareness of the interrelation among music, the other fine arts, and other disciplines is emphasized.

Music Theory/Literacy

Developing Music Literacy

1. The student will identify all components of vocal music scores.
MUS: HCAR.1.1 | E: 12.1, 12.3, 12.4, 12.5, 12.8
2. The student will read and notate complex rhythmic patterns.
MUS: HCAR.1.2 | E: 12.1, 12.3, 12.4, 12.5, 12.8
3. The student will identify major key signatures and their related minor keys.
MUS: HCAR.1.3 | E: 12.1, 12.3, 12.4, 12.5, 12.8
4. The student will identify various compositional procedures and techniques, including fugue, modulation, word painting, and aleatoric music.
MUS: HCAR.1.6 | E: 12.1, 12.3, 12.4, 12.5, 12.8
5. The student will demonstrate conducting patterns, including those for compound meters.
MUS: HCAR.1.7 | E: 12.1, 12.3, 12.4, 12.5, 12.8
6. The student will transpose *a cappella* music into one or more keys.
MUS: HCAR.2.3 | E: 12.1, 12.3, 12.5
7. The student will use contemporary technology to reinforce choral skills.
MUS: HCAR.1.8 | E: 12.1, 12.3, 12.4, 12.5, 12.8

Sight-Reading Music

8. The student will sight-sing eight-measure melodic patterns containing skips of thirds, fourths, and fifths from three- or four-part scores, while maintaining a steady beat.
MUS: HCAR.1.4 | E: 12.1, 12.3, 12.4, 12.5, 12.8
9. The student will sing major, minor, and chromatic scales, using a system (e.g., solfege, numbers, neutral syllable).
MUS: HCAR.1.5 | E: 12.1, 12.3, 12.4, 12.5, 12.8
10. The student will sight-sing all requirements found in VCDA Sight-Reading HSL4.
MUS: HCAR.1.4 | E: 12.1, 12.3, 12.4, 12.5, 12.8

Developing Aural Skills

11. The student will sing all diatonic intervals individually.
MUS: HCAR.2.1 | E: 12.1, 12.3, 12.5
12. The student will write from dictation complex rhythmic and melodic phrases that are eight measures in length.
MUS: HCAR.2.2 | E: 12.1, 12.3, 12.5

Performance

Demonstrating Advanced Vocal Techniques and Solo/Choral Skills

13. The student will model proper posture for solo/choral singing.
MUS: HCAR.3.1 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
14. The student will use breath control, vocal independence, and agility while singing appropriate vocal exercises throughout the vocal range.
MUS: HCAR.3.2 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
15. The student will use advanced vocal techniques to control dynamics and articulation.
MUS: HCAR.3.3 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
16. The student will use advanced vocal-development exercises to improve intonation.
MUS: HCAR.3.4 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
17. The student will model adjustment of intonation by applying listening skills.
MUS: HCAR.3.5 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
18. The student will sing songs with complex and/or nontraditional harmonies.
MUS: HCAR.3.7 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
19. The student will model proper diction (i.e., pure vowel sounds, diphthongs, voiced and unvoiced consonants).
MUS: HCAR.3.8 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
20. The student will model smooth transition between chest voice and head voice.
MUS: HCAR.3.2
21. The student will exhibit audition skills.
MUS: HCAR.3.9 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
22. The student will sing advanced, representative solo and choral music in various forms, styles, and languages.
MUS: HCAR.3.10 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
23. The student will sing music literature from memory as well as from score.
MUS: HCAR.3.11 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8
24. The student will model blending and balancing with other singers.
MUS: HCAR.3.6 | E: 12.1, 12.3, 12.4, 12.5 | S: PH.8

Demonstrating Musicianship and Personal Responsibility

25. The student will model blending vocal timbres and matching dynamic levels.
MUS: HCAR.4.1 | E: 12.1, 12.3, 12.4, 12.5
26. The student will apply various tempos while singing.
MUS: HCAR.4.2 | E: 12.1, 12.3, 12.4, 12.5
27. The student will perform complex rhythmic patterns.
MUS: HCAR.4.3 | E: 12.1, 12.3, 12.4, 12.5
28. The student will model application of dynamic markings found in musical scores and exercises while maintaining accurate intonation.
MUS: HCAR.4.4 | E: 12.1, 12.3, 12.4, 12.5
29. The student will interpret and apply expressive phrasing independently.
MUS: HCAR.4.5 | E: 12.1, 12.3, 12.4, 12.5
30. The student will respond to advanced conducting patterns and interpretive gestures.
MUS: HCAR.4.6 | E: 12.1, 12.3, 12.4, 12.5
31. The student will model facial and physical expressions that reflect the mood and style of the music.
MUS: HCAR.4.7 | E: 12.1, 12.3, 12.4, 12.5

32. The student will respect student leaders within the choral ensemble.
MUS: HCAR.6.2 | E: 12.1
33. The student will fulfill leadership roles (e.g., section leader, student conductor, accompanist, choir officer, choir librarian, peer mentor).
MUS: HCAR.6.3 | E: 12.1
34. The student will participate in a variety of performances and other music activities.
MUS: HCAR.6.1 | E: 12.1
35. The student will participate in
 - curricular and co-curricular events (e.g., concerts, other performances)
 - ensembles such as madrigal choir, chamber choir, *a cappella* choir, and show choir
 - All-County Choir, All-District Choir, VMEA Honors Choir, and All-Virginia Chorus.MUS: HCAR.6.1 | E: 12.1

Responding to Music with Movement

36. The student will demonstrate choreography as a form of expression and communication (e.g., sign language, riser choreography).
MUS: HCAR.5.1 | E: 12.1
37. The student will improvise movement individually or collaboratively.
MUS: HCAR.5.2 | E: 12.1

Music History and Cultural Context

Understanding Historical and Cultural Influences

38. The student will compare and contrast the cultures, musical styles, composers, and historical periods associated with the music literature being studied.
MUS: HCAR.7.1 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
39. The student will assess musical periods and styles, using music terminology.
MUS: HCAR.7.2 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
40. The student will analyze the characteristics of vocal/choral music from a variety of cultures.
MUS: HCAR.7.3 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14

Making Connections

41. The student will explore and evaluate opportunities for music performance and advocacy within the community.
MUS: HCAR.7.4 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
42. The student will research career pathways in the music field.
MUS: HCAR.7.5 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
43. The student will assess the use of ethical standards as applied to social media and copyrighted materials.
MUS: HCAR.7.6 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14
44. The student will model exemplary concert etiquette as an active listener.
MUS: HCAR.7.7 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, CE.4, CE.14

Analysis, Evaluation, and Critique

45. The student will formulate criteria to be used for critiquing musical performances.
MUS: HCAR.8.1 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8
46. The student will apply formulated criteria (e.g., VCDA assessment rubrics, VCDA assessment forms, and teacher-developed rubrics) for critiquing vocal performances of self and others.
MUS: HCAR.8.2 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

Aesthetics

47. The student will analyze and explain personal emotional and intellectual responses to works of music, using music terminology.
MUS: HCAR.9.1 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8
48. The student will analyze aesthetic criteria used for evaluating works of music or critiquing musical performances.
MUS: HCAR.9.2 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8
49. The student will analyze the value of musical performance to society.
MUS: HCAR.9.3 | E: 12.1, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8

RECOMMENDED REPERTOIRE

See repertoire list beginning on page 118.

RECOMMENDED LISTENING

See list of performing artists and ensembles on page 123.

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment methods include the following:

- Pre- and post-assessment
- Individual singing and/or written assessment, using rubrics
- Small-group assessment, using rubrics
- Student self-assessment, either written (e.g., checklists), verbal (to teacher or other students), or recorded (audio, video), using rubrics
- Listening journal
- Rehearsal-reflection log
- Sight-singing, using rubrics
- Concert participation and reflection
- Formal and informal vocal evaluations, to include VCDA performance criteria
- Written compositions or improvised musical works, either performed live or recorded
- Warm-up and exit tasks
- Question-and-answer assessment (large group, small group, or partner)
- Visual representations (e.g., graphic organizers, traditional notation, student-created notation), either drawn, written, made with manipulatives, or computer-generated

VOCABULARY

ABBA form	appoggiatura	bass	compound meter
accelerando	arpeggio	beat	consonance
accidental	art song	blend	copyright
adagio	articulate	canon	crescendo
aleatoric	articulation	carol	criteria
allegro	assessment	chest voice	critique
alto	augmented	chord	da capo
anacrusis	aural	choreography	dal segno
anatomy	bar line	chromatic scale	decrecendo
andante	barbershop	Classical	descant
anthem	baritone	coda	diaphragm
anticipation	Baroque	collaborative	diatonic

dictation	improvisation	parallel minor	sensory
diction	improvise	partner song	sharp
diminished	interval	pentatonic	sixteenth note/rest
dissonance	intonation	phrase	soft palate
dotted note/rest	key signature	<i>pianissimo</i>	soprano
downbeat	larynx	<i>piano</i>	suspension
duple meter	lento	pitch	Swing
dynamics	lieder	posture	tempo
eighth note/rest	madrigal	presto	tenor
etiquette	major	pulse	time signature
falsetto	measure	quarter note/rest	tonic
fermata	Medieval	rallentando	treble clef
fine	melody	relative minor	triad
first ending	meter	Renaissance	triple meter
flat	<i>mezzo forte</i>	repeat sign	triplet
<i>forte</i>	<i>mezzo piano</i>	rhythm	tritone
<i>fortissimo</i>	minor	ritardando	unison
fugue	modes	Romantic	unvoiced consonants
gospel (style)	modulation	rondo	upbeat
half note/rest	motet	round	voiced consonants
harmony	natural	rubric	whole note/rest
head voice	notation	score	word painting
hemiola	opera	second ending	