

7<sup>th</sup> Grade Honors Music Theory and Performance

Month	Unit/Content	Skills: TSW demonstrate proficiency by:	Assessments	Standards	Resources
January	<p><b>Knowledge:</b> Introduction to music:</p> <ol style="list-style-type: none"> <li>1. What is music?</li> <li>2. How do we communicate music in writing?               <ol style="list-style-type: none"> <li>a. How is this similar to/different from communicating in English?</li> <li>b. Is it a language?</li> </ol> </li> <li>3. How do we make up a story to music?               <ol style="list-style-type: none"> <li>a. How do we make up music to a poem?</li> <li>b. How do poetic and musical meter interrelate?</li> </ol> </li> <li>4. How do we make music? (Beginning to play the recorder and develop the skills necessary to make music.)</li> <li>5. How do we improvise music to a strongly rhythmic poem?</li> </ol>	<p>Playing by ear in a limited range.</p> <p>Memorizing fingerings for this range.</p> <p>Sight-reading. (<b>Analysis</b>)</p> <p>Singing their parts with solfège, rhythmic chants, or lyrics.</p> <p>Transposing.</p> <p>Playing Do-Re-Mi-Fa-Sol-La</p> <p>Understanding half and whole steps and beginning to use this knowledge to create a major scale.</p> <p>Beginning to understand note-value and using rhythmic chant to apply this to performance. (<b>Comprehension</b>)</p> <p>Identifying treble clef notes.</p> <p>Writing an original story to Peter in the Wolf, assigning instruments and melodies to unique characters, events, or moods in their stories. (<b>Application, Synthesis</b>)</p> <p>Improvising music to a strongly rhythmic poem of their choice.</p> <p>Using sharps, flats, and naturals.</p> <p>Using embouchure and breath control to play in tune.</p>	<ul style="list-style-type: none"> <li>• Pre-test</li> <li>• Written homework</li> <li>• Group performance</li> <li>• Individual performance as "playing quizzes"</li> <li>• Observation of participation in class discussion</li> <li>• Unit test</li> </ul>	<p>S1 C2 PO 201.</p> <p>S1 C2 PO 202.</p> <p>S1 C1 PO3.</p> <p>S1 C1 PO 201.</p> <p>S1 C1 PO 202.</p> <p>S1 C1 PO 203.</p> <p>S1 C1 PO 204.</p> <p>S1 C3 PO 207.</p> <p>S1 C2 PO 212.</p> <p>S1 C2 PO 217.</p> <p>S1 C2 PO 218.</p> <p>8<sup>th</sup> S1 C3 PO1.</p> <p>S1 C3 PO 201.</p> <p>7<sup>th</sup> S1 C5 PO2.</p> <p>8<sup>th</sup> S1 C5 PO2.</p> <p>S2 C1 PO 4.</p> <p>S2 C1 PO 304.</p> <p>7<sup>th</sup> S2 C2 PO 1</p> <p>8<sup>th</sup> S2 C2 PO 1</p> <p>7<sup>th</sup> S2 C2 PO 3</p> <p>8<sup>th</sup> S2 C2 PO3.</p>	<p>Unit 1 of Textbook: Wolfe</p> <p>Prepared listening CDs</p> <p>Other CDs provided by teacher.</p>

Month	Unit/Content	Skills TSW demonstrate proficiency by:	Assessments	Standards	Resources
February	<p><b>Comprehension:</b> Digging deeper:</p> <ol style="list-style-type: none"> <li>1. What is beauty?</li> <li>2. What are alternative methods of written communication of music?               <ol style="list-style-type: none"> <li>a. How do they compare and contrast to the standard Western method?</li> </ol> </li> <li>3. How do we become better performers?</li> <li>4. How does music making relate to math/physics?               <ol style="list-style-type: none"> <li>a. How long ago was this relationship recognized?</li> </ol> </li> <li>5. How do we use the language of music (terminology)?</li> <li>6. How do we improvise harmony?</li> <li>7. How do we transpose?</li> </ol>	<p>Playing by ear in a larger range.</p> <ul style="list-style-type: none"> <li>• Memorizing fingerings used in this course (C<sup>3</sup> - G<sup>4</sup>)</li> <li>• Sight-reading while identifying treble clef notes and responding appropriately to written note values. (<b>Application, Analysis</b>)</li> <li>• Learning other aspects of music notation, including basic articulations and dynamics.</li> <li>• Playing several pieces from different cultures.</li> <li>• Designing an original system of notation (quarter project). (<b>Synthesis</b>)</li> <li>• Playing/singing individual parts while others play/sing a contrasting part.</li> <li>• Learning about the harmonic series (Pythagoras) and proportionality in music.</li> <li>• Using correct music terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• Written homework</li> <li>• Group performance.</li> <li>• Individual performance as "playing quizzes"</li> <li>• Observation of participation in class discussion</li> <li>• Observation of collaboration on quarter project.</li> <li>• Unit test</li> </ul>	<p>All previous standards +</p> <p>S1 C2 PO 1. S1 C2 PO 4. S1 C2 PO 204. S1 C2 PO 206. S1 C2 PO 208. S1 C2 PO 213. S1 C2 PO 218. S1 C3 PO 202 7<sup>th</sup> S1 C5 PO4. S1 C4 PO 203 S1 C5 PO 203. S1 C5 PO 204. S1 C5 PO 206. S1 C5 PO 207. 7<sup>th</sup> S2 C1 PO 2 S2 C1 PO 307. S2 C2 PO 302. S2 C2 PO 303. S2 C1 PO 304. S2 C2 PO 307.</p>	<p>Unit 2 of Textbook: Prepared listening CDs Other CDs provided by teacher. Sheet music in text and provided by teacher.</p>

Month	Unit/Content	Skills: TSW demonstrate proficiency by:	Assessments	Standards	Resources
March	<p><b>Application:</b> Musical Performance</p> <ol style="list-style-type: none"> <li>How do we prepare/give a great performance and perfect our art? How do a performer and audience interact? How do we operate as a collective ensemble?</li> <li>How does music communicate universal ideas?</li> <li>How do the various elements of music (melody, harmony, dynamics, articulation, mood/character, style, self-expression) interact? What is form in music? How do we recognize specific forms?</li> <li>How do we make up a harmony to a particular melody?</li> <li>How do we play with perfect ensemble?</li> <li>How do we compose music for the recorder?</li> </ol>	<p>Skills: TSW demonstrate proficiency by:</p> <ul style="list-style-type: none"> <li>Working collaboratively.</li> <li>Playing music well and performing before an audience. (<b>Evaluation, Application</b>)</li> <li>Reading music competently. (<b>Application, Analysis</b>)</li> <li>Responding to other members of the ensemble.</li> <li>Responding to conductor cues.</li> <li>Singing, writing, and playing major skills.</li> <li>Beginning to learn minor scales.</li> <li>Improvising harmony (<b>Evaluation</b>)</li> <li>Analyzing musical form. (<b>Analysis</b>)</li> <li>Showing respect for personal work and the work of others through appropriate critique.</li> <li>Using metrical counting to diagram rhythm.</li> </ul>	<ul style="list-style-type: none"> <li>Written homework</li> <li>Group performance.</li> <li>Individual performance as "playing quizzes"</li> <li>Observation of participation in class discussion</li> <li>Presenting the invented notation project to the class.</li> <li>Unit test</li> <li>Recorder concert/midterm exam</li> </ul>	<p>S1 C2 PO 203. S1 C2 PO 205 (scales appropriate to recorder including chromatic) S1 C2 PO 208. S1 C2 PO 210. S1 C2 PO 211. S1 C2 PO 213. S1 C2 PO 214. S1 C2 PO 215. S1 C2 PO 216. S1 C2 PO 221. S1 C4 PO 202. S1 C5 PO 207. S1 C5 PO 208. S2 C1 PO 303. S2 C2 PO 303. S2 C3 PO 303. S3 C1 PO 309. S3 C2 PO1. S3 C2 PO2. S3 C2 PO 303.</p>	<p>Unit 3 of Textbook: Prepared listening CDs Other CDs provided by teacher. Sheet music in text and provided by teacher.</p>

Month	Unit/Content	Skills: TSW demonstrate proficiency by:	Assessments	Standards	Resources
April	<p><b>Analysis and Evaluation:</b> Great Composers/Masterpieces of Music</p> <ol style="list-style-type: none"> <li>What (and when) are the different "eras" of Western music? How do we recognize the different styles? How do they relate to contemporaneous visual arts, dance, cultural and social structures, and historic events?</li> <li>What are the different modes of modern Western music? How do we play, sing, read, and write scales in each mode?</li> <li>What is the purpose of music in our lives?</li> <li>What is key? How do we determine what key a piece is in? Why are there different keys? How do we determine key signature?</li> <li>How do we hear, perform, read, write, and analyze harmony in each of the four modes?</li> </ol>	<ul style="list-style-type: none"> <li>Analyzing and evaluating different musical styles, genres, and eras.</li> <li>Demonstrating familiarity with the great composers and analyzing why they are great. (<b>Analysis</b>)</li> <li>Discussing/debating the meaning of great art.</li> <li>Defining "masterpiece."</li> <li>Developing/writing a personal philosophy of music. (<b>Synthetic</b>)</li> <li>Distinguishing, understanding, applying, and analyzing modes in scale and harmony. (<b>Analysis, Evaluation</b>)</li> <li>Harmonizing with a known melody through improvisation and analysis.</li> </ul>	<ul style="list-style-type: none"> <li>Written homework</li> <li>Group performance.</li> <li>Sight reading quizzes.</li> <li>Observation of participation in class discussion</li> <li>Unit test</li> <li>Written philosophy paper</li> <li>Harmonic improvisation in class</li> </ul>	<p>7<sup>th</sup> S1 C3 PO1. S1 C4 PO 201. 7<sup>th</sup> S1 C5 PO4. 8<sup>th</sup> S1 C5 PO4. S1 C5 PO 207. 7<sup>th</sup> S2 C2 PO 1. 8<sup>th</sup> S2 C2 PO 1. S2 C2 PO 305. S2 C2 PO 306. S2 C3 PO 301. S2 C3 PO 302. 7<sup>th</sup> S3 C1 PO1. 8<sup>th</sup> S3 C1 PO1. 7<sup>th</sup> S3 C1 PO3. 8<sup>th</sup> S3 C1 PO3. 7<sup>th</sup> S3 C1 PO4. 8<sup>th</sup> S3 C1 PO4.</p>	<p>Unit 4 of Textbook: Prepared listening CDs Other CDs provided by teacher. Sheet music in text and provided by teacher. et.</p>

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May	<p><b>Synthesis:</b> Music in relation to the rest of life.</p> <ol style="list-style-type: none"> <li>How does music tie in with math, science, history, language, and the social sciences in general?</li> <li>How does learning music benefit the individual student academically, socially, emotionally, and culturally?</li> <li>How do we write scales and triads in any key? How do we use key signatures?</li> <li>What are simple and compound meter?</li> </ol>	<ul style="list-style-type: none"> <li>Writing an extended essay relating music to another concept area.</li> <li>Discussing (full class) the impact that music has on their lives.</li> <li>Participating actively in the review process.</li> <li>Writing a critique of two professional level performances.</li> <li>Identifying and analyzing the ways in which the elements of music are interrelated with elements of other arts.</li> <li>Comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).</li> <li>Exploring and analyzing the relationship of music to language arts, visual arts, literature</li> <li>Recognizing the connections between music and other content areas as encountered in the repertoire.</li> <li>Explaining the concepts of simple and compound meter.</li> </ul>	<ul style="list-style-type: none"> <li>Written homework</li> <li>Group performance.</li> <li>Observation of participation in class discussion</li> <li>Unit test</li> <li>Written paper linking music to another content area</li> <li>Post test administered by 3<sup>rd</sup> party, Scantron</li> <li>Final exam</li> </ul>	<p>S1 C5 PO 202. S3 C2 PO1. 8th S3 C1 PO3 S2 C1 PO 3. S2 C1 PO 4 S2 C1 PO 305.</p>	

Month	Unit/Content	Skills: TSW demonstrate proficiency by:	Assessments	Standards	Resources
January	<p><b>Knowledge:</b> Introduction to music: 6. What is music? 7. How do we communicate music in writing? How is this similar to/different from communicating in English? Is it a language? 8. How do we make up a story to music? How do we make up music to a poem? How do poetic and musical meter interrelate? 9. How do we make music? (Beginning to play the recorder and develop the skills necessary to make music.</p>	<p>Identifying parts and caring for instrument: S1 C2 PO 201 <i>properly assembling and identifying the various parts of their instruments.</i> S1 C2 PO 202 <i>demonstrating proper care and maintenance of their instrument.</i></p> <ul style="list-style-type: none"> <li>• Playing by ear in a limited range of pitches.</li> <li>• Memorizing fingerings for this range.</li> <li>• Sight-reading. (Analysis) S1 C2 PO 212. <i>sight-reading repertoire accurately and expressively at one level below performance level.</i></li> <li>• Singing their parts with solfège, rhythmic chants, or lyrics. S1 C1 PO3. <i>singing written notation using letters, numbers, and/or syllables.</i> S1 C1 PO 202. <i>singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.</i> S1 C1 PO 203. <i>singing rhythmic patterns of different meters.</i> S1 C1 PO 204. <i>singing their own instrumental parts with good posture and with proper breath support.</i></li> <li>• Transposing.</li> <li>• Playing Do-Re-Mi-Fa-Sol-La</li> <li>• Understanding half and whole steps and beginning to use this knowledge to create a major scale.</li> <li>• Beginning to understand note-value and using rhythmic chant to apply this to performance. (Comprehension)</li> <li>• Identifying treble clef notes.</li> <li>• Writing an original story to Peter in the Wolf, assigning instruments and melodies to unique characters, events, or moods in their stories. (Application, Synthesis)</li> <li>• Improvising music to a strongly rhythmic poem of their choice.</li> <li>• Using sharps, flats, and naturals.</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-test</li> <li>• Written homework</li> <li>• Group performance</li> <li>• Individual performance as “playing quizzes”</li> <li>• Observation of participation in class discussion</li> <li>• Unit test</li> </ul>	<p>S1 C1 PO3. S1 C1 PO 201. S1 C1 PO 202. S1 C1 PO 203. S1 C1 PO 204. S1 C2 PO 201. S1 C2 PO 202. S1 C2 PO 212. S1 C2 PO 217. S1 C2 PO 218. 8<sup>th</sup> S1 C3 PO1. 7<sup>th</sup> S1 C5 PO2. 8<sup>th</sup> S1 C5 PO2. S2 C1 PO 4. S2 C1 PO 304. 7<sup>th</sup> S2 C2 PO 1. 8<sup>th</sup> S2 C2 PO 1. 7<sup>th</sup> S2 C2 PO 3. 8<sup>th</sup> S2 C2 PO3.</p>	<p>Unit 1 of Textbook: Wolfe Prepared listening CDs Other CDs provided by teacher.</p>

Simple and compound meter

In simple meter, a note is a basic beat/pulse. In compound meter, a dotted note is a basic pulse.

Music Standards	
Performing Ensembles: Band	
Strand I: Create	
<p><b>General Music Standards Grades 7-8</b></p> <p><b>Concept 1: Singing, alone and with others, music from various genres and diverse cultures.</b></p> <p>S1 C1 PO 1. singing with technical and stylistic accuracy (e.g., vocal production, posture).</p> <p>S1 C1 PO 2. singing music written in two parts.</p> <p>S1 C1 PO 3. singing written notation using letters, numbers, and/or syllables.</p> <p>S1 C1 PO 4. responding expressively to conducting cues (e.g., legato, dynamics).</p>	<p>S1 C1 PO 201. singing their own instrumental parts within an ensemble.</p> <p>S1 C1 PO 202. singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.</p> <p>S1 C1 PO 203. singing rhythmic patterns of different meters.</p> <p>S1 C1 PO 204. singing their own instrumental parts with good posture and with proper breath support.</p>
<p><b>Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.</b></p> <p>S1 C2 PO 1. playing expressively on the instruments of the genre and culture explored.</p> <p>S1 C2 PO 2. playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).</p>	<p>S1 C2 PO 201. properly assembling and identifying the various parts of their instruments.</p> <p>S1 C2 PO 202. demonstrating proper care and maintenance of their instrument.</p> <p>S1 C2 PO 203. playing solo and ensemble literature on grade level 2-3 on a scale of 1-6.</p> <p>S1 C2 PO 204. identifying and playing individually and with others the following note and rest values while maintaining a steady beat: whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the repertoire.</p> <p>S1 C2 PO 205. playing Ab, C, G and D major scales for one octave and a chromatic scale in the appropriate range.</p> <p>S1 C2 PO 206. identifying and playing articulations and symbols as they occur in the repertoire.</p> <p>S1 C2 PO 207. demonstrating how factors such as embouchure shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influences the intonation and tone quality and their instrument.</p> <p>S1 C2 PO 208. playing, on pitch, in rhythm, with appropriate articulation, dynamics, phrasing, and tempo.</p> <p>S1 C2 PO 209. playing exercises from memory at appropriate level.</p> <p>S1 C2 PO 210. playing notated music at grade level 2-3 on a scale of 1-6.</p> <p>S1 C2 PO 211. playing repertoire accurately and with good breath control, tone quality, and technique at grade level 2-3 on a scale of 1-6.</p> <p>S1 C2 PO 212. sight-reading repertoire accurately and expressively at one level below performance level.</p> <p>S1 C2 PO 213. playing a varied repertoire from different genres at appropriate level (e.g., traditional, military, popular, folk).</p>

<p>(Teachers and students may choose from a variety of sound sources e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources.)</p> <p><b>Improvising a harmonic accompaniment using tonic, dominant, and subdominant chords.</b></p> <p><b>8<sup>th</sup> S1 C3 PO1</b> singing and/or playing short improvised melodies in a consistent style and meter.</p>	<p><b>7<sup>th</sup> S1 C2 PO 214</b>, responding to conductor's cues (e.g., phrasing and expression).</p> <p><b>8<sup>th</sup> S1 C2 PO 215</b> playing independent parts while others play contrasting parts within an ensemble at grade level 2-3 on a scale of 1-6.</p> <p><b>8<sup>th</sup> S1 C2 PO 216</b> playing together as an ensemble (e.g., tempo, intonation, balance, and blend).</p> <p><b>8<sup>th</sup> S1 C2 PO 217</b> playing by rote short rhythmic and/or melodic patterns in tempo.</p> <p><b>8<sup>th</sup> S1 C2 PO 218</b> moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).</p> <p><b>S1 C2 PO 220</b>, tuning their own instrument using a tuner or other pitch reference. N/A</p> <p><b>8<sup>th</sup> S1 C2 PO 221</b> recognizing intonation within the ensemble.</p>
<p align="center"><b>Concept 3: Improvising rhythms, melodies, variations, and accompaniments</b></p>	
<p>(Teachers and students may choose from a variety of sound sources e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources.)</p> <p><b>Improvising a harmonic accompaniment using tonic, dominant, and subdominant chords.</b></p> <p><b>8<sup>th</sup> S1 C3 PO1</b> singing and/or playing short improvised melodies in a consistent style and meter.</p>	<p><b>8<sup>th</sup> S1 C3 PO 201</b> playing simple improvised melodies within an appropriate harmonic structure for a minimum of 8 measures over an accompaniment within teacher specified guidelines.</p> <p><b>8<sup>th</sup> S1 C3 PO 202</b> playing melodic and rhythmic improvised accompaniments for a minimum of 8 measures within teacher specified guidelines.</p>
<p align="center"><b>Concept 4: Composing and arranging music.</b></p>	
<p><b>S1 C4 PO 1</b>, creating/arranging short songs and/or instrumental pieces in the treble clef within specified guidelines using technology. N/A</p>	<p><b>8<sup>th</sup> S1 C4 PO 201</b> manipulating compositional elements of music (e.g., dynamics, tone color, tempo) to change the style and experience of the music.</p> <p><b>8<sup>th</sup> S1 C4 PO 202</b> creating short compositions for their own instrument or others, a minimum of 4 measures within teacher specified guidelines.</p> <p><b>8<sup>th</sup> S1 C4 PO 203</b> transposing/arranging/transcribing music within teacher specified guidelines.</p>
<p align="center"><b>Concept 5: Reading and notating music.</b></p>	
<p><b>7<sup>th</sup> S1 C5 PO2</b> identifying the intervals within a diatonic scale.</p> <p><b>8<sup>th</sup> S1 C5 PO2</b> reading written notation using letters, numbers, and/or syllables.</p> <p><b>S1 C5 PO3</b>, identifying the letter names for the lines and spaces of bass clef.</p> <p><b>7<sup>th</sup> S1 C5 PO4</b> identifying major and minor scales.</p> <p><b>8<sup>th</sup> S1 C5 PO4</b> identifying major and minor chords.</p> <p><b>S1 C5 PO5</b>, defining terms and symbols used in music notation as identified in previous grade levels.</p>	<p><b>S1 C5 PO 201</b>, identifying the key of other instruments within the ensemble in relation to concert pitch. N/A</p> <p><b>8<sup>th</sup> S1 C5 PO 207</b> explaining the difference between simple/compound and duple/triple.</p> <p><b>8<sup>th</sup> S1 C5 PO 203</b> explaining and applying the terms encountered in the repertoire.</p> <p><b>8<sup>th</sup> S1 C5 PO 204</b> playing expressively, on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire.</p> <p><b>S1 C5 PO 205</b>, using appropriate terminology to describe and explain music encountered in the repertoire.</p> <p><b>8<sup>th</sup> S1 C5 PO 206</b> identifying intervals encountered in the repertoire.</p> <p><b>8<sup>th</sup> S1 C5 PO 207</b> recognizing and playing key signatures and accidentals in the repertoire.</p> <p><b>8<sup>th</sup> S1 C5 PO 208</b> describing and playing musical forms as encountered in repertoire.</p>
<p align="center"><b>General Music Standards Grades 7-8</b></p>	
<p align="center"><b>Strand 2: Relate</b></p>	
<p align="center"><b>Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.</b></p>	



<p>7<sup>th</sup> S2 C1 PO 1. explaining the connection between music and other art forms (e.g., balance in visual arts and balance within a performing ensemble).</p> <p>8<sup>th</sup> S2 C1 PO 1. identifying and explaining how technology and music interface.</p> <p>7<sup>th</sup> S2 C1 PO 2. identifying and explaining the basic concepts behind the science of sound (e.g., sound as vibration, acoustics, resonance, intervals).</p> <p>8<sup>th</sup> S2 C1 PO 2. Identifying and analyzing the ways in which the elements of music (i.e. steady beat, rhythm, dynamics, texture, pitch and pitch direction, timbre, form, tempo) are interrelated with elements of other arts.</p> <p>S2 C1 PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).</p> <p>S2 C1 PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</p>	<p>S2 C1 PO 301. analyzing the relationship between music and various functions/ events (e.g., specific to content area).</p> <p>S2 C1 PO 302. Explaining how music can be transcribed from one medium to another (e.g., one instrument to another one ensemble to another).</p> <p>S2 C1 PO 303. recognizing composers' motivations for creating the music being performed for the students.</p> <p>S2 C1 PO 304. analyzing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.</p> <p>S2 C1 PO 305. recognizing the connections between music and other content areas as encountered in the repertoire.</p> <p>S2 C1 PO 307. describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).</p> <p>S2 C1 PO 308. analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.</p> <p>S2 C1 PO 309. adjusting to acoustic properties as they affect the performers and the performance space.</p> <p>S2 C1 PO 310. analyzing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).</p>
<p><b>Concept 2: Understanding music in relation to history and culture.</b></p>	
<p>7<sup>th</sup> S2 C2 PO 1. identifying the contributions of significant composers, performers and important pieces from major time periods and cultures, past and present.</p> <p>8<sup>th</sup> S2 C2 PO 1. comparing and contrasting the characteristics that distinguish one style/period of music from another various time periods</p> <p>7<sup>th</sup> only: S2 C2 PO 2. identifying the instrumentation of ensembles from various cultures.</p> <p>7<sup>th</sup> S2 C2 PO 3. identifying the origins and development of written music</p> <p>8<sup>th</sup> S2 C2 PO 3. describing the origins and development of written music</p> <p>S2 C2 PO 4. analyzing the qualifications for different musical careers.</p>	<p>S2 C2 PO 301. describing the origins and development of instrumental/vocal music.</p> <p>S2 C2 PO 302. identifying and comparing a varied repertoire of music from diverse genres and musical styles.</p> <p>S2 C2 PO 303. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.</p> <p>S2 C2 PO 304. applying appropriate audience behavior in the context and style of music being performed.</p> <p>S2 C2 PO 305. identifying and analyzing the context in which the composer wrote the work being played or sung.</p> <p>S2 C2 PO 306. identifying various roles of music in daily experiences.</p> <p>S2 C2 PO 307. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.</p> <p>S2 C2 PO 308. identifying and discussing the roles/careers musicians play in various societies and investigate opportunities for life-long participation in music.</p>
<p><b>Concept 3: Understanding music in relation to self and universal themes.</b></p>	
<p>S2 C3 PO 1. describing the various ways that music conveys thought, emotion, and universal themes without the use of words.</p>	<p>S2 C3 PO 1. describing specific musical characteristics that influence their preference for specific musical works and styles.</p> <p>S2 C3 PO 2. reflecting on the roles and impact music plays in their lives and the lives of others.</p>

<p>S2 C3 PO 2. <i>distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...).</i></p>	<p>S2 C3 PO 303. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).</p> <p>S2 C3 PO 304. Distinguish music preferences (I like it because...) from music judgments (It is good because...) from cultural judgments (It is important because...)</p>
<p><b>Strand 3: Evaluate</b></p>	
<p><b>Concept 1: Listening to, analyzing, and describing music.</b></p>	
<p>S3 C1 PO 1. comparing and contrasting simple music forms (e.g., ABA, rondo, canon, round) when presented in performed and/or recorded music.</p> <p>S3 C1 PO 2. recognizing chord changes heard.</p> <p>S3 C1 PO 3. comparing and contrasting multiple interpretations (e.g., band, orchestra, vocal) of the same piece of music.</p> <p>S3 C1 PO 4. analyzing musical elements in aural examples from diverse genres and cultures.</p> <p>S3 C1 PO 5. identifying and analyzing the ways in which the elements of music are interrelated with elements of other arts.</p> <p>S3 C1 PO 6. classifying musical examples by genres.</p> <p>S3 C1 PO 7. classifying and identifying musical examples by historical periods.</p>	<p>S3 C1 PO 301. analyzing music from various cultures and genres.</p> <p>S3 C1 PO 302. describing and analyzing the musical characteristics that make a piece of music appropriate for a specific event.</p> <p>S3 C1 PO 305. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.</p> <p>S3 C1 PO 306. using appropriate terminology to describe and explain music.</p> <p>S3 C1 PO 307. identifying and explaining the elements of music in the repertoire.</p> <p>S3 C1 PO 308. comparing and analyzing multiple interpretations of the same piece of music.</p> <p>S3 C1 PO 309. analyzing their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.</p> <p>S3 C1 PO 310. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ensemble.</p> <p>S3 C1 PO 311. analyzing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.</p> <p>S3 C1 PO 312. listening to musical examples with sustained attention.</p>
<p><b>Concept 2: Evaluating music and music performances.</b></p>	
<p>S3 C2 PO 1. writing a critique of a performance, composition, improvisation, or arrangement based on established criteria.</p> <p>S3 C2 PO 2. listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</p>	<p>S3 C2 PO 301. analyzing the characteristics that evoke a temperament or mood in a piece of music.</p> <p>S3 C2 PO 302. using student specified criteria to evaluate a musical performance.</p> <p>S3 C2 PO 303. showing respect for personal work and the work of others through appropriate critique.</p> <p>S3 C2 PO 304. evaluating the effect of audience and performers' behavior on the performance.</p> <p>S3 C2 PO 305. analyzing the experience(s) of their performance and the performance of others.</p>

## **Knowledge**

Count, Define, Describe, Draw, Find, Identify, Label, List, Match, Name, Quote, Recall, Recite, Sequence, Tell, Write

## **Comprehension**

Conclude, Demonstrate, Discuss, Explain, Generalize, Identify, Illustrate, Interpret, Paraphrase, Predict, Report, Res-tate, Review, Summarize, Tell

## **Application**

Apply, Change, Choose, Compute, Dramatize, Interview, Prepare, Produce, Role-play, Select, Show, Transfer, Use

## **Analysis**

Analyze, Characterize, Classify, Compare, Contrast, Debate, Deduce, Deduce, Diagram, Differentiate, Discriminate, Distin-guish, Examine, Outline, Relate, Research, Separate,

## **Synthesis**

Compose, Construct, Create, Design, Develop, Integrate, Invent, Make, Organize, Perform, Plan, Produce, Propose, Rewrite

## **Evaluation**

Appraise, Argue, Assess, Choose, Conclude, Critic, Decide, Evaluate, Judge, Justify, Predict, Prioritize, Prove, Rank, Rate, Select,