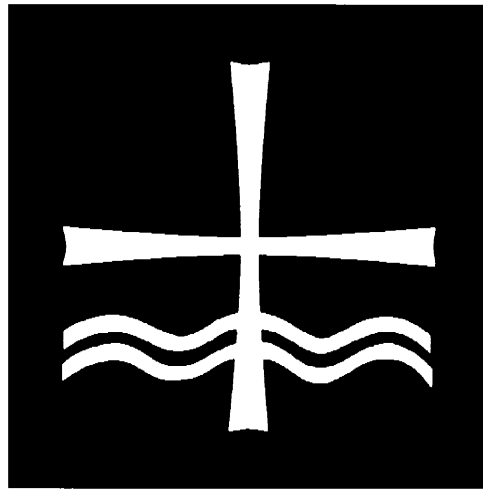


Archdiocese of Louisville

# Music/Performing Arts Curriculum Guide

August 2010



**Office of Lifelong Formation and Education**

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# **Foundational Statements**

## **Philosophy**

Music is a part of daily life and essential to the development of the whole child (physical, emotional, mental, and spiritual). Music education fosters thinking, socialization, and communication skills; promotes self-expression; and stimulates creativity. All human beings are innately musical regardless of age, talent, or ability level. The study of music/performing arts benefits both students and society, touching human beings in ways that are solely unique to the music/performing arts disciplines.

## **Rationale for a Music/Performing Arts Program**

As Catholics, we believe and understand that each person is created in the image of God as unique and loveable. We are endowed with personal and collective worth through God's love. As independent thinkers and lifelong learners, we must practice the principles of stewardship and share our God-given innate talents and gifts.

Because of these beliefs, each school must work toward developing a comprehensive and fully implemented Music/Performing Arts Program.

Such a program:

- provides avenues for self-expression, communication, and creativity
- promotes socialization and appreciation for diversity
- addresses a variety of interests, learning styles, and readiness levels
- increases cognitive development, critical thinking and problem-solving skills, and higher-order thinking skills
- improves student self-esteem, attendance, and school atmosphere
- reinforces cross-curricular and life-skills learning
- engages spiraling, life-long learning processes

## **Purpose and Goals**

The Music/Performing Arts Curriculum for the Archdiocese of Louisville provides guidelines that enable the teacher to create a productive and stimulating learning environment. The Music/Performing Arts Curriculum integrates Catholic values and content knowledge within the context of **singing, playing, moving, listening, improvising/composing, performing, reading/writing, and evaluating music**. The curriculum goals are as follows:

- to foster an understanding of fellowship and cooperation in relation to Catholic doctrine and values
- to present all types of music/performing arts within a cross-curricular framework
- to promote appreciation for diverse world cultures across an historical timeline
- to explore creative movement, rhythm, music, dance, and improvisation
- to encourage and model enjoyment of all music genre
- to promote music as it enhances the quality of human existence
- to build an awareness of and appreciation for a lifelong knowledge of music
- to develop age-appropriate social skills
- to model and practice communication, collaboration, and cooperation
- to promote critical, analytical, and creative thinking skills and expression
- to provide practice in analysis and problem-solving
- to incorporate formative and summative assessments of student learning
- to incorporate the use of technology



# **Curriculum Framework**

# **Music/Performing Arts Curriculum Framework**

The K-8 Music/Performing Arts Curriculum in the Archdiocese of Louisville is standards and performance based. The curriculum is aligned with the Music Educators National Conference *National Standards for Arts Education*.

## **National Content Standards for Music/Performing Arts**

### **Music Educators National Conference**

A musically educated person will demonstrate:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

From *National Standards for Arts Education*. Copyright ©1994 by MENC: The National Association for Music Education. Used with permission. Further information relating to the National Standards is available at our website [www.menc.org/resources](http://www.menc.org/resources).

<b>Singing</b> Kindergarten through Grade Two		
<b>Essential Understandings</b>	<b>Guided Questions -- What Students Need to Know</b>	
<ul style="list-style-type: none"> <li>• Vocal repertoire incorporates the ten elements of music.</li> <li>• Accurate participation involves engaged listening.</li> <li>• Singers express ideas and emotions through music.</li> <li>• Singers interpret music in different ways.</li> </ul>	<ul style="list-style-type: none"> <li>• How are the elements of music incorporated when singing a song?</li> <li>• How does changing one musical element make the listener feel differently?</li> <li>• Why is it important to listen while singing?</li> <li>• What occurs during group singing when singers do not listen to each other?</li> <li>• What are the ideas and emotions expressed in a given song?</li> <li>• How does the singer communicate ideas and feelings?</li> <li>• How does the song make you feel?</li> <li>• How does the song help the listener to see things in different ways?</li> <li>• Why do particular songs make the listener want to move?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 1.14</b> Students make sense of ideas and communicate ideas with music.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.64</b> Students demonstrate recognition of the sacredness of time through the celebration of the hours, liturgical seasons, and special feasts and days.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p> <p><b>Academic Expectation 7.4</b> Students participate actively in a community of faith.</p>	<ul style="list-style-type: none"> <li>• Vocal pedagogy</li> <li>• Speech, chant, and song repertoire</li> <li>• Solfege syllables</li> <li>• Rhythmic syllables</li> <li>• Meter</li> <li>• Vocal harmony</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• participate in vocal warm-up exercises (e.g. breathing, vowels, tone placement, body alignment, diction)</li> <li>• demonstrate high/low melodic contour</li> <li>• produce sound using head voice and chest voice</li> <li>• sing with appropriate timbre, diction, and body alignment, maintaining a steady tempo</li> <li>• follow simple, basic conducting cues related to dynamics, phrasing, and interpretation</li> <li>• speak, chant, and sing expressively and accurately while following the conductor</li> <li>• sing, individually and in groups, a variety of musical styles, tempi, rhythms, pentatonic melodies, and tonal centers</li> <li>• perform a varied repertoire (e.g. American folk songs, world folk songs, popular songs, nursery rhymes, poetry)</li> <li>• sing simple songs, responses, and refrains for seasonal liturgies</li> <li>• match and perform simple pitches (e.g. sol, mi, la and/or mi, re, do)</li> <li>• perform simple rhythm patterns with use of syllables (e.g. ta and ti-ti)</li> <li>• perform simple ostinati in duple and triple patterns</li> <li>• perform partner songs, canons, rounds, and vocal ostinati</li> </ul>

<b>Instruments</b> Kindergarten through Grade Two		
<b>Essential Understandings</b>	<b>Guided Questions -- What Students Need to Know</b>	
<ul style="list-style-type: none"> <li>• Instrumental repertoire incorporates the ten elements of music.</li> <li>• Accurate participation involves engaged listening.</li> <li>• People experience music through their various senses.</li> <li>• Musicians express ideas and emotions through music.</li> <li>• Musicians create different effects by changing musical elements.</li> </ul>	<ul style="list-style-type: none"> <li>• How are the elements of music incorporated when playing a piece?</li> <li>• How does changing one musical element make the listener feel differently?</li> <li>• Why is it important to listen while playing an ensemble piece?</li> <li>• What occurs during ensemble playing when musicians do not listen to each other?</li> <li>• How does playing the music make the listener feel?</li> <li>• How does the music help the listener to respond in a different way?</li> <li>• How does the musician communicate ideas and feelings?</li> <li>• What are the ideas and emotions expressed in a given piece?</li> <li>• How do musicians create different effects by changing musical elements?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Instrumental pedagogy</li> <li>• Speech, chant, body percussion, and pitched and non-pitched percussion repertoire</li> <li>• Meter and rhythmic imitation</li> <li>• Melodic and harmonic imitation</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate simple procedures for the care, management, and playing of instruments</li> <li>• model body placement relating to use of pitched and non-pitched percussion technique</li> <li>• perform in ensembles expressively and accurately, blending timbres, dynamic levels, phrasing and interpretation while responding correctly to conducting cues</li> <li>• perform simple accompaniments: speech, chant, body percussion, bordun, rhythmic ostinati, tremolos, and glissandi</li> <li>• perform on instruments, in a group/individually, a variety of musical styles, rhythms, and tonal centers</li> <li>• perform on a wide assortment of standard, ethnic, and homemade instruments (e.g. xylophones, drums, and shakers)</li> <li>• perform using body percussion and/or instruments in a liturgical setting</li> <li>• recognize conducting patterns</li> <li>• echo simple rhythms with the use of syllables (e.g. ta and ti-ti for rhythm)</li> <li>• play simple ostinato patterns</li> <li>• echo-sing melodic patterns using pitches with text, letter names, and solfege syllables</li> <li>• play melodic ostinati, canons and rounds</li> </ul>

## Improvising and Composing Kindergarten through Grade Two

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Music has basic elements and structure.</li> <li>• Musicians create different effects by changing musical elements.</li> <li>• Creating music involves problem-solving.</li> </ul>	<ul style="list-style-type: none"> <li>• How does the composer use the basic elements of music within a select structure?</li> <li>• How does changing one musical element alter the composition?</li> <li>• How does a composer's experience influence music?</li> <li>• How might a composer refine a musical creation?</li> <li>• What cooperative skills and social skills might composers use?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.23</b> Students analyze works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p>	<ul style="list-style-type: none"> <li>• Exploring and improvising</li> <li>• Composing and arranging</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• explore musical instruments</li> <li>• invent "question" and "answer" phrases of a determined length</li> <li>• improvise both rhythmic and melodic "question" and "answer" phrases</li> <li>• improvise simple rhythmic and melodic ostinato patterns</li> <li>• improvise to familiar melodies through movement</li> <li>• compose short songs and instrumental pieces within given musical guidelines</li> <li>• use a variety of sound sources when composing music (e.g. body percussion, invented instruments, etc.)</li> <li>• compose rhythmic/melodic ostinatos</li> <li>• arrange simple original pieces for voices or instruments using a variety of forms (canon, round, binary, ternary, and rondo form)</li> <li>• use technology to collect and organize ideas, and compose musical pieces (e.g. finale)</li> </ul>

Reading and Notating Music Kindergarten through Grade Two		
Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Music consists of basic elements and form.</li> <li>• Musicians utilize a system of symbols to convey meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• How are musical elements and form indicated?</li> <li>• How are forms of music similar and different?</li> <li>• How do musicians identify individual written symbols?</li> <li>• How do musicians create combinations of written symbols?</li> <li>• How does working together benefit the production of music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Reading and notating music</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• represent musical elements through movement and graphic and standard notation</li> <li>• recognize, read, notate, and correctly perform music using graphic and standard notation for form, timbre, meter, rhythm, tonality, intervals, dynamics, tempo (fast and slow), and articulation</li> <li>• use systems describing how music is similar or different (e.g. verse/refrain, binary, ternary)</li> <li>• recognize duple and triple meters ((2/4, 4/4, and 3/4)</li> <li>• apply and organize rhythm (eighth, quarter, half, and whole notes/rests)</li> <li>• use a system (i.e. syllables, numbers, or letters) to read simple pitch notation in treble clef</li> <li>• recognize melodic intervals (step, skip, leap, repeat)</li> <li>• practice reading and notating with technology (e.g. Music Ace Maestro)</li> </ul>

# Listening, Analyzing, Describing, and Evaluating Music and Music Performances

Kindergarten through Grade Two

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Musicians express ideas and emotions through music and assorted performance venues.</li> <li>• People interpret music and musical performances in different ways.</li> <li>• People experience music and performances through their various senses.</li> <li>• Musical performances portray and transmit culture.</li> </ul>	<ul style="list-style-type: none"> <li>• How are new ideas generated by listening to and watching others?</li> <li>• Why do people have diverse responses to music?</li> <li>• How does the musician communicate ideas and feelings?</li> <li>• How do different types of music and performances make you feel?</li> <li>• What are appropriate audience responses and behaviors for various musical venues?</li> <li>• How do purpose and audience influence choices in music?</li> <li>• How might an understanding of a culture enhance the listener's experience?</li> <li>• Why are there different styles in music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 2.23</b> Students analyze works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.3</b> Students identify and analyze systems and the ways the components work together or affect each other.</p> <p><b>Academic Expectation 2.34</b> Students perform physical movement skills effectively in a variety of settings.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Listening, analyzing , and describing</li> <li>• Evaluating music and music performances</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• respond through movement to musical and drama elements and styles</li> <li>• use appropriate music terminology to explain dynamics, tempi, articulation, and musical performances</li> <li>• identify simple music forms (e.g. call and response, binary, ternary )</li> <li>• identify instrumental sounds and human voices</li> <li>• compare and contrast similarities and differences between musical selections and performances</li> <li>• use musical terminology, movement, and/or art to positively critique their own and others' performances and compositions</li> <li>• evaluate the effectiveness of sets, music, costumes, lighting, and sound in conveying the intended emotion and message</li> </ul>

**Understanding Relationships between Music, Fine Arts, and Other Academic Disciplines**  
**Kindergarten through Grade Two**

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Musical study can highlight basic relationships between fine arts and other academic disciplines.</li> <li>• Historical and cultural influences shape music.</li> <li>• Musical evolution enriches and deepens human understanding.</li> </ul>	<ul style="list-style-type: none"> <li>• How does music study help people perceive things in different ways?</li> <li>• How does music study promote the understanding of relationships between fine arts and other disciplines?</li> <li>• How do historical and cultural influences impact music?</li> <li>• What influences a musician's style?</li> <li>• How is the music of various cultures similar and different?</li> <li>• How do people understand history and cultures through the study of music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.14</b> Students make sense of ideas and communicate ideas with music.</p> <p><b>Academic Expectation 1.15</b> Students make sense of and communicate ideas with movement.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.58</b> Students demonstrate an understanding of the relationship between faith and culture as it is found in the arts, sciences, and technology.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view..</p>	<ul style="list-style-type: none"> <li>• Music and fine arts</li> <li>• Music and other disciplines</li> <li>• Music culture and history</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• compare and contrast the use of terms common to the various fine arts (e.g. line, color, pattern)</li> <li>• identify and describe relationships between the study of music and theatre, dance, opera, and visual art</li> <li>• apply music principles to curricular areas (e.g. math: geometric shapes used in simple folk dancing; science: sound production related to vibrations)</li> <li>• perform world songs, speech chants, poems, and rhymes in English and other languages</li> <li>• perform body percussion, hand clap games, jump rope rhymes, circle games, marches, and folk dances from a variety of world cultures</li> <li>• dramatize childhood stories and literature (e.g. Mother Goose, multi-cultural fables and fairy tales)</li> <li>• compare and contrast how elements of music are used throughout the world</li> <li>• identify various uses of music within culture (e.g. lullaby, patriotic songs, work songs, religious hymns)</li> <li>• identify the role of musicians within a social structure (e.g. cantor, orchestral conductor, master drummer)</li> <li>• model appropriate audience behavior according to cultural etiquette</li> </ul>

# Singing

## Grades Three through Five

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>Participation involves engaged listening and focused performance skills.</li> <li>Unique elements characterize different vocal styles and interpretations.</li> <li>Music enhances communication of information, ideas, and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>How does working together benefit the production of music?</li> <li>How does engaged listening improve the sound of the ensemble?</li> <li>How do the elements of music distinguish distinctive vocal styles?</li> <li>How does changing one or more musical elements make the listener respond differently?</li> <li>How are ideas and emotions expressed in a song?</li> <li>How does the singer communicate information, ideas, and feelings?</li> <li>How does the same song evoke different reactions from different listeners?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.14</b> Students make sense of ideas and communicate ideas with music.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.64</b> Students demonstrate recognition of the sacredness of time through the celebration of the hours, liturgical seasons, and special feasts and days.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p> <p><b>Academic Expectation 7.4</b> Students participate actively in a community of faith.</p>	<ul style="list-style-type: none"> <li>Vocal pedagogy</li> <li>Speech, chant, and song repertoire</li> <li>Solfege syllables</li> <li>Rhythmic syllables</li> <li>Meter</li> <li>Vocal harmony</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>participate in vocal warm-up exercises (e.g. breathing, vowels, tone placement, body alignment, diction)</li> <li>demonstrate high/low melodic contour</li> <li>produce sound using head voice and chest voice</li> <li>sing with appropriate timbre, diction, and body alignment, maintaining a steady tempo</li> <li>follow conducting cues related to dynamics, phrasing, and interpretation</li> <li>speak, chant, and sing expressively and accurately while following the conductor</li> <li>sing, individually and in groups, a variety of musical styles, tempi, rhythms, pentatonic melodies, and tonal centers</li> <li>perform a varied repertoire (e.g. American folk songs, world folk songs, popular songs, nursery rhymes, poetry)</li> <li>sing hymns and responses for liturgies</li> <li>match and perform pitches</li> <li>perform rhythm patterns</li> <li>perform simple ostinati in varied metric patterns</li> <li>model basic conducting patterns</li> <li>perform partner songs, canons, rounds, and vocal ostinati</li> <li>perform in two-part and three-part harmony</li> </ul>

<b>Instruments</b> Grades Three through Five		
<b>Essential Understandings</b>	<b>Guided Questions -- What Students Need to Know</b>	
<ul style="list-style-type: none"> <li>• Performing on instruments enriches and extends experiences and understandings.</li>   <li>• Musicians change and combine elements of music to produce an effect.</li>   <li>• Music enhances communication of information, ideas, and feelings.</li>   <li>• Music portrays and transmits culture.</li> </ul>	<ul style="list-style-type: none"> <li>• How does performing on instruments enrich and extend experiences and understandings?</li> <li>• What influences musicians when they choose to perform on select instruments?</li> <li>• How does working together benefit the production of instrumental ensemble music?</li>   <li>• How do musicians change the instrumentation and dynamics to serve the music?</li> <li>• How does the change and combination of elements of music lead to a desired effect?</li> <li>• How are forms of music similar and different?</li>   <li>• How does performing instrumental music enhance the communication of information, ideas, and feelings?</li> <li>• What factors influence a musician's style?</li>   <li>• How is the music of various cultures similar and different?</li> <li>• In what ways does multi-cultural music impact our knowledge and understanding of history, people, and environments?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Instrumental pedagogy</li>   <li>• Speech, chant, body percussion, and pitched and non-pitched percussion repertoire</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate competence in setting up, playing, caring for, and putting away instruments</li> <li>• model body placement, breath control, and bowing/stick control relating to use of pitched and non-pitched instruments</li> <li>• perform in ensembles expressively and accurately, blending timbres, dynamic levels, phrasing, and interpretation while responding correctly to teacher/student conducting cues</li> <li>• perform with an increasing range of dynamics, phrasing, and expression</li> <li>• analyze ways instruments of various families create sound, ways size of instruments affects pitch, and ways different playing techniques affect sound</li>   <li>• perform complex accompaniments: speech, chant, body percussion, bordun, rhythmic ostinati, tremolos, and glissandi</li> <li>• perform on instruments, in a group/individually, a variety of musical styles, rhythms, and tonal centers</li> <li>• perform on a wide assortment of standard, ethnic, and homemade instruments (e.g. xylophones, drums, recorders, PVC pipe, tuned glasses)</li> <li>• perform using body percussion and/or instruments in a liturgical setting</li> <li>• perform in instrumental ensembles (e.g. recorder, hand bells,</li> </ul>

	<ul style="list-style-type: none"> <li>• Meter and rhythmic imitation</li>   <li>• Melodic and harmonic imitation</li> </ul>	<p>strings, brass, keyboard)</p> <ul style="list-style-type: none"> <li>• apply conducting patterns</li> <li>• play ostinato patterns</li> <li>• perform complex rhythms</li>   <li>• echo-sing melodic patterns using pitches with text, letter names, and solfege syllables</li> <li>• play melodic ostinati, canons, and rounds</li> <li>• perform complex pitches</li> <li>• sight-read music for a variety of instruments using limited pitches and rhythms</li> <li>• perform two- to four-part canons/rounds</li> </ul>
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**Reading and Notating Music**  
**Grades Three through Five**

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Musicians make sense of symbols.</li> <li>• Many musicians communicate through a common written language.</li> <li>• Musicians create varied forms.</li> </ul>	<ul style="list-style-type: none"> <li>• How do musicians make sense of individual written symbols?</li> <li>• How do musicians make sense of combinations of written symbols?</li> <li>• How do musicians communicate through a common written language?</li> <li>• Why is music sometimes called the “universal language”?</li> <li>• What might be the limitations of a written musical language?</li> <li>• How are forms of music similar and different?</li> <li>• How does working together benefit the production of music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b>            Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 1.3</b>            Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b>            Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b>            Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Reading and notating music</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• represent musical elements through movement and graphic and standard notation</li> <li>• recognize, read, notate, and correctly perform music using graphic and standard notation</li> <li>• use systems describing how music is similar or different (e.g. verse/refrain, binary, ternary)</li> <li>• recognize duple (2/4 and 4/4), triple (3/4), and compound meters (6/8)</li> <li>• apply and organize rhythm (simple syncopation, dotted quarter note, dotted half note, eighth rest, sixteenth notes, sixteenth rest, triplets )</li> <li>• use a system (i.e. syllables, numbers, or letters) to read simple pitch notation in treble clef with pentatonic, major, minor, ethnic scales</li> <li>• recognize melodic intervals (step, skip, leap, repeat)</li> <li>• perform with additional solfege fa and ti syllables</li> <li>• perform chordal patterns (e.g. bordun, triads, arpeggio, I, IV, V)</li> <li>• illustrate two and three part harmonizations</li> <li>• apply ff, f, mf, mp, pp, crescendo, and decrescendo</li> <li>• apply tempo markings (e.g. allegro, moderato, adagio, largo)</li> <li>• perform articulation markings (e.g. legato, staccato, marcato, accent)</li> <li>• perform expression markings (e.g. animato, cantabile, dolce)</li> <li>• practice reading and notating with technology (e.g. Music Ace Maestro)</li> <li>• sight-read music for a variety of instruments</li> </ul>

# Listening, Analyzing, Describing, and Evaluating Music and Music Performances

Grades Three through Five

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Unique elements characterize different musical forms.</li>   <li>• Music enhances communication of information, ideas, and feelings.</li>   <li>• Musical performances portray and transmit culture.</li>   <li>• Evaluating a variety of musical performances promotes deeper understanding of the universality of musical expression.</li> </ul>	<ul style="list-style-type: none"> <li>• How are unique elements characteristic of different musical forms?</li> <li>• How are forms of music similar and different?</li>   <li>• How can music increase the effectiveness of communication?</li> <li>• How are feelings and attitudes reflected in music?</li> <li>• How do artists choose and combine art forms to communicate?</li>   <li>• How do purpose and audience influence choices in music?</li> <li>• How are new ideas generated by listening to and watching others?</li> <li>• Why do people have diverse responses to music?</li> <li>• What are appropriate audience responses to an art form or presentation?</li>   <li>• In what way is an evaluation process most meaningful?</li> <li>• How does constructive feedback and self-reflection help in refining music?</li> <li>• How can listening to and watching others generate new ideas?</li> <li>• How does working together benefit the production of music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 2.23</b> Students analyze works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.3</b> Students identify and analyze systems and the ways the components work together or affect each other.</p> <p><b>Academic Expectation 2.34</b> Students perform physical movement skills effectively in a variety of settings.</p>	<ul style="list-style-type: none"> <li>• Listening, analyzing, and describing</li>   <li>• Evaluating music and music performances</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• respond through movement to musical elements and styles</li> <li>• describe musical styles (e.g. ethnic, band, orchestral, jazz, folk)</li> <li>• use appropriate music terminology to explain meter, rhythm, dynamics, tempi, articulation, tonality, chords, harmonizations, and musical performances</li> <li>• identify music forms (e.g. call and response, binary, ternary, rondo, theme, variation)</li>   <li>• classify instrumental sounds and human voices</li> <li>• compare and contrast similarities and differences between musical selections and performances</li> <li>• demonstrate similarities/differences between musical instrumentation, elements, and style through written, verbal, and artistic expression</li> <li>• apply rubrics to assess peers and self</li> <li>• evaluate the effectiveness of sets, music, costumes, lighting, and sound in conveying the intended emotion and message</li> </ul>

## Understanding Relationships between Music, Fine Arts, and Other Academic Disciplines

Grades Three through Five

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Musical study can clarify and illuminate myriad relationships between fine arts and other academic disciplines.</li> <li>• Music is shaped by and influences history and culture.</li> <li>• Musical evolution enriches and deepens understanding of history and culture.</li> </ul>	<ul style="list-style-type: none"> <li>• How does music study help people see a broader viewpoint?</li> <li>• How does music study promote the understanding of relationships between fine arts and other disciplines?</li> <li>• What historical and cultural factors influence a musician's style?</li> <li>• Why do people have diverse responses to music?</li> <li>• How is the music of various cultures similar and different?</li> <li>• How does music affect knowledge and understanding of history, people, and environments?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.14</b> Students make sense of ideas and communicate ideas with music.</p> <p><b>Academic Expectation 1.15</b> Students make sense of and communicate ideas with movement.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.58</b> Students demonstrate an understanding of the relationship between faith and culture as it is found in the arts, sciences, and technology.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Music and fine arts</li> <li>• Music and other disciplines</li> <li>• Music, culture, and history</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• compare and contrast the use of terms common to the various fine arts</li> <li>• identify and describe relationships between the study of music and theatre, dance, opera, and visual art</li> <li>• apply music principles to curricular areas (e.g. math: fractions and note values; science: the human hearing process and causes of hearing loss)</li> <li>• perform world songs, speech chants, poems, and rhymes in English and other languages</li> <li>• perform body percussion, hand clap games, jump rope rhymes, circle games, marches, and folk dances from a variety of world cultures</li> <li>• dramatize childhood stories and literature (e.g. Mother Goose, multi-cultural fables and fairy tales)</li> <li>• compare and contrast how elements of music are used throughout the world</li> <li>• identify various uses of music within culture (e.g. lullaby, patriotic songs, work songs, religious hymns)</li> <li>• identify the role of musicians within a social structure (e.g. cantor, orchestral conductor, master drummer)</li> <li>• model appropriate audience behavior according to cultural etiquette</li> </ul>

## Singing Grades Six through Eight

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>Participation involves engaged listening and focused performance skills.</li> <li>Unique elements characterize different vocal styles and interpretations.</li> <li>Music and musical styles enhance communication of information, ideas, and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>How does working together benefit the production of music?</li> <li>How does engaged listening improve the sound of the ensemble?</li> <li>What challenges are presented by the maturing voice?</li> <li>How do the elements of music distinguish distinctive vocal styles?</li> <li>How does changing one or more musical elements make the listener respond differently?</li> <li>How are ideas and emotions expressed in a song?</li> <li>How does the singer communicate information, ideas, and feelings?</li> <li>How does the same song evoke different reactions from different listeners?</li> <li>How does mastery of basic elements impact development of style?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.28</b> Students understand and communicate in a second language.</p>	<ul style="list-style-type: none"> <li>Vocal pedagogy</li> <li>Speech, chant, and song repertoire</li> <li>Solfege syllables</li> <li>Rhythm</li> <li>Meter</li> <li>Vocal harmony</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>participate in vocal warm-up exercises (e.g. breathing, vowels, tone placement, body alignment, diction)</li> <li>produce sound using head voice and chest voice</li> <li>sing with appropriate timbre, unified vowels, diction, and body alignment in groups, small ensembles, and independently</li> <li>respond to increasingly complex conductor cues indicating changes in meter, volume, tempo, and expression simultaneously</li> <li>speak, chant, and sing expressively and accurately</li> <li>sing, individually and in groups, a variety of musical styles, tempi, rhythms, and tonal centers</li> <li>perform a varied repertoire (e.g. American folk songs, world folk songs, popular songs, songs from musical theater, art songs, poetry)</li> <li>sing hymns and responses for liturgies</li> <li>demonstrate leadership in liturgies (e.g. music planner, cantor, choral ensemble/choir singer)</li> <li>sing multi-part choral literature</li> <li>match and perform pitches</li> <li>sight-sing unison or two-part music</li> <li>perform polyrhythmic patterns</li> <li>demonstrate standard counting or syllables</li> <li>perform simple ostinati in varied metric patterns</li> <li>model basic conducting patterns</li> <li>conduct metric patterns of duple and triple</li> <li>perform partner songs, canons, rounds, and vocal ostinati</li> <li>perform in multi-part harmony</li> </ul>

<b>Instruments</b> Grades Six through Eight		
<b>Essential Understandings</b>	<b>Guided Questions -- What Students Need to Know</b>	
<ul style="list-style-type: none"> <li>• Performing on instruments enriches and extends experiences and understandings.</li>   <li>• Musicians change and combine elements of music to produce an effect.</li>   <li>• Music and musical styles enhance communication of information, ideas, and feelings.</li>   <li>• Music portrays and transmits culture.</li> </ul>	<ul style="list-style-type: none"> <li>• How does performing on instruments enrich and extend experiences and understandings?</li> <li>• What influences musicians when they choose to perform on select instruments?</li> <li>• How does working together benefit the production of instrumental ensemble music?</li>   <li>• How do musicians change the instrumentation and dynamics to serve the music?</li> <li>• How does the change and combination of elements of music lead to a desired effect?</li> <li>• How are forms of music similar and different?</li> <li>• How does mastery of basic elements impact development of style?</li>   <li>• How does performing instrumental music enhance the communication of information, ideas, and feelings?</li> <li>• What factors influence a musician's style?</li>   <li>• How is the music of various cultures similar and different?</li> <li>• In what ways does multi-cultural music impact our knowledge and understanding of history, people, and environments?</li> </ul>	
<b>Academic Expectations</b>	<b>Content Guidelines</b>	<b>Performance Standards</b>
<p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Instrumental pedagogy</li>   <li>• Speech, chant, body percussion, and pitched and non-pitched percussion repertoire</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate competence in setting up, playing, caring for, and putting away instruments</li> <li>• model body placement, breath control, and bowing/stick control relating to use of pitched and non-pitched instruments</li> <li>• perform in ensembles expressively and accurately, blending timbres, dynamic levels, phrasing and interpretation while responding correctly to teacher/student conducting cues</li> <li>• perform with an extensive range of dynamics, phrasing, expression, and interpretation</li> <li>• analyze ways instruments of various families create sound, ways size of instruments affects pitch, and ways different playing techniques affect sound</li> <li>• analyze and arrange various families of instruments for varied repertoire</li>   <li>• perform graded repertoire expressively (e.g. speech, chant, body percussion, bordun, rhythmic ostinati, tremolos, glissandi) while following teacher/student conductor</li> <li>• perform on instruments, in a group/individually, a variety of musical styles, rhythms, and tonal centers (e.g. recorder, hand bells, strings, brass, keyboard)</li> </ul>

	<ul style="list-style-type: none"> <li>• Meter and rhythmic imitation</li>   <li>• Melodic and harmonic imitation</li> </ul>	<ul style="list-style-type: none"> <li>• perform on a wide assortment of standard, ethnic, and homemade instruments (e.g. xylophones, drums, recorders, PVC pipe, tuned glasses)</li> <li>• perform using body percussion and/or instruments in a liturgical setting</li>   <li>• play ostinato patterns</li> <li>• perform complex rhythms</li> <li>• apply conducting patterns in duple and triple meter</li>   <li>• echo-sing melodic patterns using pitches with text, letter names, and solfege syllables</li> <li>• play melodic ostinati, canons and rounds</li> <li>• perform complex pitches</li> <li>• sight-read music for a variety of instruments using scales and rhythms</li> <li>• perform two- to four-part canons/rounds</li> <li>• perform simple melodies by ear on a melodic instrument</li> <li>• perform simple accompaniments by ear on a harmonic instrument</li> </ul>
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## Improvising and Composing Grades Six through Eight

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Creating and composing music involves analytical and divergent thinking.</li> <li>• Purpose and audience influence the creation of music.</li> <li>• Musicians manipulate, develop, and combine unique compositional elements to create an effect.</li> <li>• Independent musical improvisation occurs as a result of ongoing melodic and harmonic exploration and practice.</li> <li>• Creating music requires ethical awareness, responsibility, and collaboration.</li> </ul>	<ul style="list-style-type: none"> <li>• How does the musician determine the most appropriate musical form?</li> <li>• How does constructive feedback and self-reflection help in refining music?</li> <li>• How do purpose and audience influence choices in music?</li> <li>• How do life experiences trigger a response to compose?</li> <li>• How do musicians manipulate, develop, and combine unique compositional elements to create an effect?</li> <li>• How can listening to and watching others generate new ideas?</li> <li>• How does working together benefit the production of music?</li> <li>• How does the musician improvise through exploration of melody?</li> <li>• How does the musician improvise through exploration of harmony?</li> <li>• How does an evaluation process impact the musician's work?</li> <li>• How does risk taking lead to development of personal style?</li> <li>• What role do ethics play in selecting ideas for creating musical works?</li> <li>• How does the musician use language and humor responsibly?</li> <li>• What is the difference between imitating given material and creating new material?</li> <li>• How is plagiarism related to responsible choices in music production?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.23</b> Students analyze works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p>	<ul style="list-style-type: none"> <li>• Exploring and improvising</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• invent "question" and "answer" phrases of a determined length</li> <li>• improvise both rhythmic and melodic "question" and "answer" phrases</li> <li>• improvise rhythmic and melodic ostinato patterns</li> <li>• create improvisation based on familiar melodies using movement, rhythmic variation, and melodic and/or harmonic embellishment</li> <li>• improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys</li> <li>• improvise and explore ways musical elements create unity and variety</li> <li>• create music to accompany literature/poetry, liturgical readings, folklore, and dramatizations</li> <li>• improvise complex rhythmic, melodic, and harmonic accompaniments</li> <li>• improvise short melodies using varied styles, meters, and tonalities</li> </ul>

	<ul style="list-style-type: none"> <li>• Composing and arranging</li> </ul>	<ul style="list-style-type: none"> <li>• compose rhythmic/melodic ostinati</li> <li>• compose short songs and instrumental pieces within given musical guidelines (e.g. unison, two-part and three-part harmony)</li> <li>• use a variety of traditional and nontraditional sound sources when composing and arranging (e.g. body percussion, invented instruments)</li> <li>• arrange simple original pieces for voices or instruments using a variety of forms (canon, round, binary, ternary, and rondo form)</li> <li>• compose within given musical guidelines exploring how musical elements create unity and variety, tension and release</li> <li>• compose music to accompany literature/poetry, liturgical readings, folklore, and dramatizations</li> <li>• use technology to collect and organize ideas and compose musical pieces (e.g. finale)</li> <li>• arrange simple pieces for voices or instruments other than those for which the pieces were written</li> <li>• use technology to collect and organize ideas, and compose musical pieces (e.g. finale)</li> </ul>
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**Reading and Notating Music**  
Grades Six through Eight

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Musicians apply standard notation symbols.</li> <li>• Many musicians communicate through a common written language.</li> <li>• Musicians create varied forms.</li> </ul>	<ul style="list-style-type: none"> <li>• How do musicians apply standard notation symbols?</li> <li>• How do musicians combine standard notation symbols?</li> <li>• How do musicians communicate through a common written language?</li> <li>• Why is music sometimes called the “universal language”?</li> <li>• What might be the limitations of a written musical language?</li> <li>• How do musicians use symbols and elements to create form and express ideas, moods, and/or feelings?</li> <li>• How are forms of music similar and different?</li> <li>• How does working together benefit the production of music?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 1.3</b> Students make sense of the various things they observe.</p> <p><b>Academic Expectation 2.22</b> Students create works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Reading and notating music</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• demonstrate musical elements through movement and graphic and standard notation</li> <li>• recognize, read, notate, and correctly perform music using graphic and standard notation</li> <li>• use systems describing how music is similar or different (e.g. call and response, canon, fugue, theme and variation, sonata, twelve-bar blues, jazz)</li> <li>• recognize duple, triple, compound, and mixed meters</li> <li>• apply and organize rhythm (simple syncopation, dotted quarter note, dotted half note, eighth rest, sixteenth notes, sixteenth rest, triplets )</li> <li>• use a system to read standard notation in bass and treble clef (e.g. pentatonic, major, minor, ethnic scales, blues, jazz, whole tone scales)</li> <li>• recognize melodic intervals (step, skip, leap, repeat)</li> <li>• perform I IV V chordal progressions</li> <li>• illustrate multi-part harmonizations</li> <li>• apply ff, f, mf, mp, pp, crescendo, and decrescendo</li> <li>• apply tempo markings (e.g. presto, scherzo, allegro, moderato, cantabile, dolce, adagio, largo)</li> <li>• perform articulation markings (e.g. legato, staccato, marcato, accent)</li> <li>• perform expression markings (e.g. animato, cantabile, dolce)</li> <li>• practice reading and notating with technology (e.g. Music Ace Maestro, finale)</li> <li>• sight-read music for a variety of instruments</li> </ul>

## Listening, Analyzing, Describing, and Evaluating Music and Music Performances Grades Six through Eight

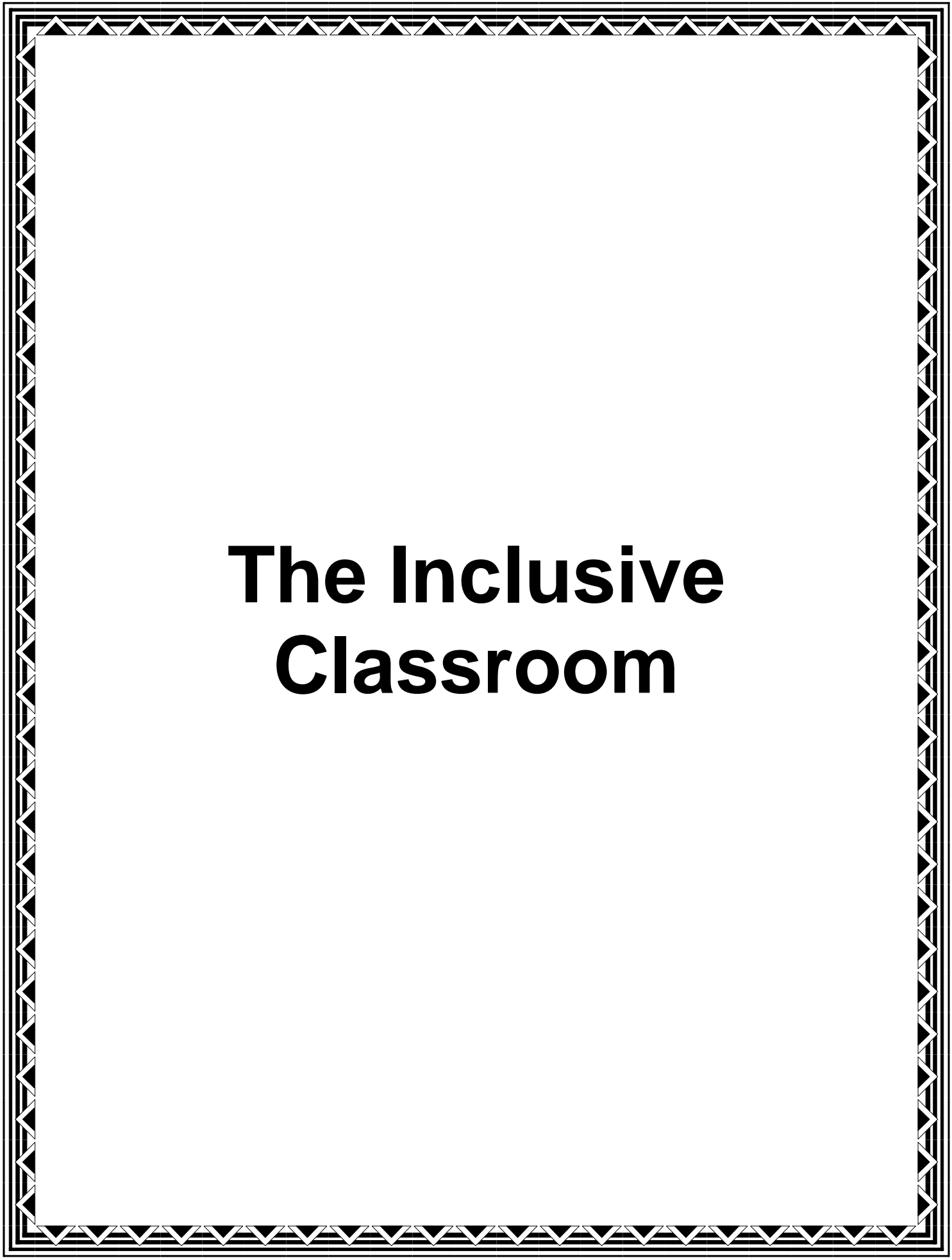
Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Unique elements characterize different musical forms.</li> <li>• Music enhances communication of information, ideas, and feelings.</li> <li>• Musical performances portray and transmit culture.</li> <li>• Evaluating a variety of musical performances promotes deeper understanding of the universality of musical expression.</li> </ul>	<ul style="list-style-type: none"> <li>• How are unique elements characteristic of different musical forms?</li> <li>• How are forms of music similar and different?</li> <li>• How can music increase the effectiveness of communication?</li> <li>• How are feelings and attitudes reflected in music?</li> <li>• How do artists choose and combine art forms to communicate?</li> <li>• How are consumer choices influenced by music?</li> <li>• How does the musician know if a selection communicates intended ideas or feelings?</li> <li>• How are new ideas generated by listening to and watching others?</li> <li>• Why do people have diverse responses to music?</li> <li>• What are appropriate audience responses to an art form or presentation?</li> <li>• How does consideration of function influence the creation of a musical selection?</li> <li>• How do purpose and audience influence choices in music?</li> <li>• In what way is an evaluation process most meaningful?</li> <li>• How do reflection and evaluation promote personal growth in the arts?</li> <li>• How does constructive feedback and self-reflection help in refining music?</li> <li>• How can listening to and watching others generate new ideas?</li> <li>• How does collaboration with others contribute to the production of musical works?</li> <li>• How does personal experience influence appreciation of music?</li> <li>• What are the criteria for judging how effectively a musical work communicates?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.16</b> Students use computers and other kinds of technology to collect, organize, and communicate information and ideas.</p> <p><b>Academic Expectation 2.23</b> Students analyze works of art and make presentations to convey a point of view.</p> <p><b>Academic Expectation 2.24</b> Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Listening, analyzing, and describing music and music performances</li> <li>• Evaluating music and music performances</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• respond through movement to musical elements and styles</li> <li>• describe musical styles (e.g. ethnic, band, orchestral, jazz, folk)</li> <li>• use appropriate music terminology to explain meter, rhythm, dynamics, tempi, articulation, tonality, chords, harmonization, and musical performances</li> <li>• identify music forms (e.g. call and response, canon, fugue, theme and variation, sonata, twelve-bar blues, jazz)</li> <li>• classify instrumentation and human voices (e.g. soprano, alto, tenor, bass)</li> <li>• analyze and demonstrate similarities/differences between musical instrumentation, elements, and style through written, verbal, and artistic expression</li> </ul>

<p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.3</b> Students identify and analyze systems and the ways the components work together or affect each other.</p> <p><b>Academic Expectation 2.34</b> Students perform physical movement skills effectively in a variety of settings.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>		<ul style="list-style-type: none"> <li>• apply rubrics to assess peers and self</li> <li>• use musical terminology, movement, or art to constructively critique performances and compositions</li> <li>• evaluate the effectiveness of sets, music, costumes, lighting, and sound in conveying the intended emotion and message</li> </ul>
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# Understanding Relationships between Music, Fine Arts, and Other Academic Disciplines

## Grades Six through Eight

Essential Understandings	Guided Questions -- What Students Need to Know	
<ul style="list-style-type: none"> <li>• Music forms an integral part of the human experience.</li> <li>• Musical study can clarify and illuminate myriad relationships between fine arts and other academic disciplines.</li> <li>• Music is shaped by and influences history and culture.</li> <li>• Musical evolution enriches and deepens understanding of history and culture.</li> </ul>	<ul style="list-style-type: none"> <li>• How do events, cultures, people, and environments affect development of musical styles?</li> <li>• How does music study help people see a broader viewpoint?</li> <li>• How does music study promote the understanding of relationships between fine arts and other disciplines?</li> <li>• What historical and cultural factors influence a musician's style?</li> <li>• Why do people have diverse responses to music?</li> <li>• How does the use of technology impact a musician's style?</li> <li>• How does music affect knowledge and understanding of history, people, and environments?</li> <li>• Why are there different styles in music?</li> <li>• How does music contribute to an appreciation of and respect for different people and environments?</li> <li>• How does music influence culture and events over time?</li> </ul>	
Academic Expectations	Content Guidelines	Performance Standards
<p><b>Academic Expectation 1.14</b> Students make sense of ideas and communicate ideas with music.</p> <p><b>Academic Expectation 1.15</b> Students make sense of and communicate ideas with movement.</p> <p><b>Academic Expectation 2.25</b> In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</p> <p><b>Academic Expectation 2.26</b> Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</p> <p><b>Academic Expectation 2.58</b> Students demonstrate an understanding of the relationship between faith and culture as it is found in the arts, sciences, and technology.</p> <p><b>Academic Expectation 4.5</b> Students demonstrate an understanding of, appreciation for, and sensitivity to a multi-cultural and world view.</p>	<ul style="list-style-type: none"> <li>• Music and fine arts</li> <li>• Music and other disciplines</li> <li>• Music, culture, and history</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• compare and contrast the use of terms common to the various fine arts</li> <li>• identify and describe relationships between the study of music and theatre, dance, opera, and visual art</li> <li>• apply music principles to curricular areas (e.g. math: fractions and note values; science: the human hearing process and causes of hearing loss)</li> <li>• perform world songs, speech chants, poems, and rhymes in English and other languages</li> <li>• perform complex movement repertoire (e.g. body percussion, hand clap games, jump rope rhymes, circle games, marches, swing dance, jazz steps, ethnic dances, folk dances from a variety of world cultures)</li> <li>• dramatize stories and literature (e.g. plays, Shakespeare, scripture)</li> <li>• compare and contrast how elements of music are used throughout the world</li> <li>• identify various uses of music within culture (e.g. lullaby, patriotic songs, work song, religious hymns)</li> <li>• identify the role of musicians within a social structure (e.g. cantor, orchestral conductor, master drummer)</li> <li>• analyze the relationships between historical and social events and music</li> <li>• model appropriate audience behavior according to cultural etiquette</li> </ul>



# **The Inclusive Classroom**

## The Inclusive Classroom

In presenting a comprehensive and inclusive Music/Performing Arts Program, the teacher may need to modify the instruction and/or provide accommodations for learners with special needs. Differentiated instruction requires alternative teaching strategies that address various readiness levels, learning styles, and interests. Inclusive instruction in music/performing arts disciplines uniquely benefits students through socialization, increased self-esteem, and creative self-expression. In order to best meet the needs of the individual students, it is essential that the homeroom teacher, school counselor, special needs coordinator, and family collaborate and communicate with the music/performing arts teachers.

- Emotional/Cognitive
  - Increased sensitivity to specific home/classroom situations
  - Adjustments in physical space, seating, and pairing
  - Adjusted curriculum, activities, and expectations
  - Help from teacher assistant if necessary
  
- Hearing
  - Rhythms tapped out on a student's shoulder
  - Assorted visuals and visual tracking aids to assist the student in following verbal instruction
  - Pitch matching skills enhanced with technology
  - Headphones and musical CDs to isolate sounds and reduce background noise
  - Movement activities to promote rhythmic function and melodic contour
  - Modified performance expectations
  
- Physical
  - Specially designed mallets/instruments to accommodate manual dexterity situations
  - Space and furniture accommodations
  - Modified performance expectations
  
- Visual
  - DVDs for learning of music
  - Music and visuals in close proximity to student
  - Enlarged music or visuals
  - Orff instruments modified by putting textures on the bars
  - Colored plastic overlays for written notation to increase clarity in vision
  - Interactive whiteboard adjustments (e.g. pink background) to increase clarity
  - Modified performance expectations



# **Safety**

## **Classroom Guidelines for Safety and Efficiency**

Safety must always be stressed as a top priority in the music classroom. Safety rules should be discussed to ensure complete understanding by all students and should be posted. All students and teachers must know and practice all emergency evacuation procedures as pertaining to the music/performing arts room.

The following sample list of suggested rules for students should be incorporated into a music/performing arts classroom setting:

1. Students must display respect for the teacher, self, others, and equipment at all times.
2. Students should go directly to assigned places.
3. Students should leave the instruments at rest until the teacher gives permission to use them.
4. Students must respond immediately to the "stopping signal".
5. Students should follow classroom/safety rules for movement and use of instruments and mallets.
6. Students must practice safe procedures appropriate to performance space (e.g. stage, risers, gymnasium).



# **Assessment**

## Philosophy of Assessment

Assessment, by definition, is a process of gathering information about student achievement in a specified academic area. A multi-faceted system of assessment (formative and summative) is used for a variety of purposes. Assessment guides instruction, gauges movement toward learning goals, determines next steps, and allows for communication. **Assessment is connected to student learning in music education, not student creativity or talent.**

In-depth involvement of student and teacher in the learning process is imperative. Most behaviors associated with the music/performing arts can be measured, sometimes using a numerical scale, sometimes using observational analysis, and always with the informed and critical professional judgment of the teacher who is at the heart of the formal learning process.

Assessment:

- reflects the learning goals of the Music/Performing Arts Curriculum
- guides instruction and choice of teaching strategies
- focuses student learning
- provides students with the opportunity to reflect upon their own learning
- provides feedback regarding knowledge and skills
- provides evidence of student growth and progress
- communicates learning to a variety of audiences: students, parents, art teachers, and administrators
- validates the program

## **Assessment Measures**

A variety of assessment approaches should be utilized, with the assessment practices always supporting the instructional strategies and student learning. Performance assessments in which students demonstrate knowledge and competencies should be an integral part of the overall assessment process. Assessment strategies include gathering and quantifying data through any or all of the following:

- Checklists
- Competencies of skills
- Criterion-referenced tests
- Debates
- Discussions
- Exit slips
- Formative and summative assessments
- Interviews
- Musical games
- Peer observations
- Performance event tasks
- Pre-tests
- Projects – individual/group
- Prop book
- Rhythmic/melodic improvisations
- Role playing
- Rubrics and scoring guides
- Self-assessments
- Student compositions
- Teacher observations
- Written reflections

## Glossary of Assessment Terms

**Holistic Assessment System** – a multi-faceted system of assessment based upon the needs of the learner in regard to readiness, learning styles, and interests. It is essential that students are given multiple avenues for demonstrating proficiency.

**Formative Assessment** – an evaluation of progress conducted throughout the learning and creating process. Formative assessment helps students see their own strengths and weaknesses and enables them to determine their paths to success. It provides students with timely feedback so that they can improve the quality of their work. It allows students to gauge progress toward personal and academic goals. It also provides teachers and parents with valuable information regarding student progress. It informs instructional decisions.

**Summative Assessment** – assessment that takes place after instruction to determine if the anticipated learning has occurred. It is evaluative in nature. Summative assessment encourages students to meet academic standards and validates their readiness to proceed. It enables teachers to evaluate the effectiveness of their instruction. It provides information to appropriate individuals and supports grading.

**Performance (or Authentic) Assessments** – a process or product that allows the student to demonstrate knowledge or skills and is assessed through observation and judgment. Rubrics with clearly defined learning criteria should accompany performance assessments when appropriate and should be shared with students prior to the actual learning.

*For the Archdiocese of Louisville philosophy of assessment and more complete information regarding the various facets of assessment, refer to the Archdiocese of Louisville Curriculum Handbook, Section III, pages 361-367.*



**Copyright**

## **Copyright Issues**

As the world becomes more visual and technology more available, copyright issues are of increasing concern in the visual arts classroom. Due to the fact that some reproductions are controlled by the copyright owner, the following guidelines will help the teacher navigate through these issues, therefore leading the students by example.

### **Fair Use**

In the classroom, one of the most relevant issues facing teachers and students is the area of copyright and Fair Use. The law sets four criteria for determining whether unauthorized use of copyrighted materials can be considered “fair”:

1. Is the material being used for commercial or for nonprofit educational purposes?
2. Is the material merely factual or a work of talent and imagination? Is the material outdated or still available?
3. What proportion of the material is being copied?
4. What is the effect on the potential market value of the material?

All four of these criteria must be considered before unauthorized use of a copyrighted work can be considered “fair.”

### **Public Domain**

Public domain is intellectual property that is not under the control of anyone and is freely available for use. It includes materials created before 1923, some works created between 1923 and 1978 that lack a valid copyright notice or a formal copyright renewal and are considered the public domain, and the works of the U.S. government.

Adapted with permission from the Copyright Alliance, [www.CopyrightAlliance.org](http://www.CopyrightAlliance.org).

# COPYRIGHT – TEACHER FACT SHEET<sup>1</sup>

## Books

### PERMITTED

- single copy: chapter of book
- single copy: article from magazine or newspaper
- single copy: short story, short essay, short poem
- single copy: chart, graph, diagram, picture or non-syndicated, non-copyrighted cartoon

### NOT PERMITTED

- copying several chapters per book
- copying several articles per magazine
- copying consumables: workbooks, copyrighted exercise sheets, tests
- photocopying worn ditto masters

## Multiple copies for classroom/instructional purposes

### PERMITTED

- complete poem less than 250 words (not more than 2 pages)
- excerpt from long poem not to exceed 250 words
- article, story, or essay less than 2,500 words
- excerpt (from above) less than 1,000 words or 10% of total, whichever is less
- one chart, graph, diagram, picture, or non-syndicated, non-copyrighted cartoon per book or periodical
- works combining prose, poetry, etc., less than 10% of whole
- **IF.....**
  - copying is for one course only
  - insufficient time to request permission
  - one work from a single author
  - less than 3 authors from collective work
  - 9 or less instances of multiple copying per term
  - copying not used to create or replace anthologies
  - same copying not repeated next term
  - students not charged beyond photocopying fees
- classroom quantities of current news articles if individual articles not copyrighted
- All multiple copying must be at the inspiration of the individual teacher and the decision to use the material so close to the date needed for instruction as to preclude securing copyright permission from the copyright holder.

### NOT PERMITTED

- using/making multiple copies of same material semester after semester
- creating "anthologies"
- copying workbooks and other works meant to be used once by one student
- copying shall not be directed by higher authority
- copying more than one or two excerpts from a single author during one class term
- copying from workbooks, tests, or other consumables. copying a blackline master

## Big Books

### PERMITTED

- one illustration per book
- two pages per book as long as they don't comprise more than 10% of the book
- **Note:** Occasionally publishers of big books have given the District permission to copy that exceeds the normal fair use guidelines. Any letters granting additional permission will be kept on file by the library information specialist.

### NOT PERMITTED

- copying "just" the text from a big book or picture book
- making an audio-tape of someone narrating a big book or picture book

# COPYRIGHT – TEACHER FACT SHEET<sup>1</sup>

## Audiovisual Materials

### PERMITTED

- creating slide sets from books, magazines, etc., as long as only one per source used
- making one overhead transparency of one page of one workbook
- converting a damaged filmstrip to a slide set, keeping same order minus damaged frames
- enlarging a map with an opaque projector for tracing but not duplicating color scheme, symbols, etc.
- copying non-dramatic literary, audiovisual works for use by blind or deaf individuals

### NOT PERMITTED

- copying audio tapes or video tapes for archival or backup purposes
- reproducing musical works or converting from one form to another (record to cassette)
- copying any audiovisual work in its entirety (except off-air taping)
- converting from one medium format to another
- recording the text of a book or textbook onto an audiocassette

## Music

### PERMITTED

- emergency copies for performance provided copies are later purchased
- for study or teaching, single or multiple copies of excerpts
- **IF.....**
  - excerpts do not constitute a performable unit such as a movement or aria
- editing purchased copies for simplification
- **IF.....**
  - character of work is not changed
  - lyrics are not changed
- single copy of performances by students made for evaluation or rehearsal purposes
- copy of recording for purposes of aural testing
- portion of commercial music played as background in student media production

### NOT PERMITTED

- copying for performances
- copying to create anthologies
- copying to avoid purchasing
- copying but excluding copyright notice
- performing a work without a license or paying royalty fees

## Video (Educational/Instructional OFF-AIR Taping)

### PERMITTED

- may record program OFF-AIR
- **IF.....**
  - program is used for instructional purposes, or face-to-face teaching, not for entertainment or filler
  - program is requested by a teacher
  - program is shown once and repeated once per class by individual teacher during first 10 consecutive school days after broadcast
  - program is not retained beyond 45 calendar days
  - program is recorded in its entirety (need not be used in its entirety)
  - after first 10 consecutive school days, program is used only for evaluation by teacher

### NOT PERMITTED

- videotaping in anticipation of requests
- retaining a program longer than 45 days
- showing a program after ten days
- showing for motivation, filler, or entertainment purposes
- taping a program at home, using in the classroom, and subsequently retaining in personal collection

## Video (OFF-AIR Taping at Home)

### PERMITTED

### NOT PERMITTED

# COPYRIGHT – TEACHER FACT SHEET<sup>1</sup>

<ul style="list-style-type: none"> <li>• may tape program at home and bring to school to use but all educational guidelines must be followed</li> <li>• may show "home" tape if above criteria are followed and if tape legally made</li> </ul>	<ul style="list-style-type: none"> <li>• individual who taped program may not retain it</li> </ul>
<b>Video (Cable)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• may tape programs being simultaneously broadcast (see OFF-AIR educational/ instructional guidelines)</li> <li>• may show videos or motion pictures via cable within a building as long as programs are used in face-to-face teaching and are of an instructional nature</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• may not tape programs not being broadcast simultaneously (CNN, Discovery, Disney, HBO, etc.) unless <u>prior</u> approval or license obtained from cable network</li> <li>• may not show programs of a musical, dramatic, or entertainment nature</li> <li>• may not copy cable or satellite programs without permission. Note: Educators may use cable magazines, like Cable in the Classroom for varying copying/retention rights of individual programs.</li> </ul>
<b>Video (purchased or rented)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• showing purchased or rented videotape for curriculum-supported, face-to-face teaching activities</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• showing purchased or rented videotape for entertainment, rewards, rainy days, filler, or non-instructional purposes.</li> <li>• <b>Note:</b> Performance rights may be acquired at time of purchase; then it's legal to show such videos for non-instructional events.</li> </ul>
<b>Video (Satellite Transmissions)</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• copying from a satellite transmission will depend on the contractual agreement with the satellite company.</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• copies of motion pictures, other AV works, choreographic works and pantomimes</li> <li>• copies of broadcasts that are of a "general cultural nature" or intended for transmission as part of an information storage and retrieval system</li> </ul>
<b>Software</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• copying into RAM if copying is necessary to use the program</li> <li>• one copy for archival purposes</li> <li>• back up copies of hard drives as long as they are not used to run another drive</li> <li>• library lending of public domain software</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• circulation of archival copy</li> <li>• "networking" software without license or permission</li> <li>• loading a single copy of a software program onto several computers for simultaneous use</li> <li>• making copies of copyrighted software for student use</li> </ul>
<b>Databases</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>• may download searches</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>• downloaded searches should not be retained</li> <li>• downloaded material may not be used to create a derivative work</li> </ul>
<b>CD-ROM</b>	
<p><b>PERMITTED</b></p>	<p><b>NOT PERMITTED</b></p>

# COPYRIGHT – TEACHER FACT SHEET<sup>1</sup>

<ul style="list-style-type: none"> <li>printing out pages of reference or other works for study or teaching</li> </ul>	<ul style="list-style-type: none"> <li>printing out large section of work</li> </ul>
<b>Musicals, Dramatic, and Non-Dramatic Performances</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>school chorus performance open to the public</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>school drama club performing copyrighted play broadcast over cable to classes</li> <li>recording of choral or instrumental concerts and then giving or selling recording to parents</li> </ul>
<b>Multimedia</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>teacher or student-developed multimedia program of copyrighted programs for use in classroom only</li> <li><b>Note:</b> Students may keep their work indefinitely; teachers may keep their work for only two years.</li> <li>IF: the following limitations are observed:               <ul style="list-style-type: none"> <li>Motion media                   <ul style="list-style-type: none"> <li>use of up to 10% or 3 minutes, whichever is less, of an individual program</li> </ul> </li> <li>Text                   <ul style="list-style-type: none"> <li>up to 10% or 1000 words, whichever is less; short poems less than 250 words may be used in their entirety;</li> </ul> </li> <li>Music                   <ul style="list-style-type: none"> <li>up to 10% but no more than 30 seconds from a single work (or combined from separate extracts of a work);</li> </ul> </li> <li>Illustrations, cartoons, photographs                   <ul style="list-style-type: none"> <li>no more than 5 images from a single artist or photographer, no more than 10% or 15 images from a single collective work;</li> </ul> </li> <li>Numerical data sets                   <ul style="list-style-type: none"> <li>up to 10% or 2,550 fields or cells whichever is less</li> </ul> </li> </ul> </li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>teacher or student-developed multimedia program of copyrighted works for use in displays, festivals, parent meetings or other public events</li> </ul>
<b>Internet</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"> <li>downloading public domain software</li> </ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"> <li>uploading copyrighted software to Internet for downloading</li> <li>collecting materials off the Internet and compiling into a new work</li> <li>forwarding material off the Internet to friends, co-workers</li> </ul>
<b>Digital</b>	
<p><b>PERMITTED</b></p>	<p><b>NOT PERMITTED</b></p>

## COPYRIGHT – TEACHER FACT SHEET<sup>1</sup>

	<ul style="list-style-type: none"><li>• digitizing a copyrighted slide collection</li><li>• scanning copyrighted materials (magazine photograph, cartoon illustration, etc.) for school newspaper</li></ul>
<b>Graphics</b>	
<p><b>PERMITTED</b></p> <ul style="list-style-type: none"><li>• one graphic per book or periodical;</li><li>• multiple copies of a single graphic</li><li>• <b>IF...</b><ul style="list-style-type: none"><li>○ copying is at the instance/inspiration of teacher; copy is for only one course in the school;</li><li>○ there are not more than nine occurrences of multiple copying for that course; and not more than one graphic is copied per book or periodical.</li></ul></li></ul>	<p><b>NOT PERMITTED</b></p> <ul style="list-style-type: none"><li>• adaptation of a popular cartoon character for the school mascot;</li><li>• copying an image from a coloring book for a worksheet;</li><li>• making stuffed animals of popular picture book characters;</li><li>• scanning a cartoon into school newsletter;</li></ul>



# Appendix

## Resources

### **Drama/Movement**

- Bany-Winters, L. (2000). *Show Time!* Chicago, IL: ChicagoReview Press, Inc.
- Burdett, L. (1995). *A Child's Portrait of Shakespeare*. Windsor, Ontario, Canada: Black Moss Press.
- Burdett, L. (2000). *Hamlet for Kids*. Buffalo, NY: Firefly Books.
- Burdett, L. (1996). *Macbeth for Kids*. Windsor, Ontario, Canada: Black Moss Press.
- Burdett, L. & Coburn, C. (1994). *Twelfth Night for Kids*. Windsor, Ontario, Canada: Black Moss Press.
- Clarkson, G. (1986). *Fairy Tales: Musical Dramas for Children*. St. Louis, MO: MMB Music, Inc.
- Glennie, E. & Cameron, P. (1997). *Beat It!* London: Faber Music Ltd.
- Heathcote, D. & Bolton, G. (1995). *Drama for Learning*. Portsmouth, NH: Heinemann.
- Weikart, Phyllis S. (1998). *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*. Series of 9 CDs included. Ypsilanti, Michigan: High/Scope Press.
- White, Terrie. *The Elements of Dance: From Cha Cha to Rumba*. [cashw@vci.net](mailto:cashw@vci.net).

### **Multicultural**

- Adzenyah, A., Maraire, D., & Tucker, J., Eds. (1997). *Let Your Voice be Heard*. Danbury, CT: World Music Press.
- Campbell, P., Maraire, D., & Tucker, J., Eds. (1994). *Roots and Branches*. Danbury, CT: World Music Press.
- Chew, G.S., Ed. (1986). *Dragon Boat*. London: Chester Music.
- DeCesare, Ruth. (1998) *Myth, Music and Dance of the American Indian*. Van Nuys, CA: Alfred Publishing Co.
- Ebinger, V.N. (1993). *NINEZ Spanish Songs, Games and Stories of Childhood*. Sante Fe, NM: Sunstone Press.
- Jenkins, E. (1966). *The Ella Jenkins Songbook*. New York: Oak Publications.
- Solomon, J. (1998). *D.R.U.M.* Miami, FL: Warner Brothers Publications.

### **Music History**

- Hinson, M and Montgomery, J (1995). *Meet the Great Composers, Book I*. Van Nuys, CA: Alfred Publishing Co. Inc.
- Hinson, M and Montgomery, J.(1997). *Meet the Great Composers, Book II*. Van Nuys, CA: Alfred Publishing Co. Inc.

### **Poetry**

- Gill, Richard. (1981). *Have You Any Wool? Three Bags Full*. New York, NY. Schott Music Corp.
- Goodkin, Doug. (1997). *A Rhyme in Time*. Miami, FL: Warner Bros. Publications.
- Goodkin, Doug. (1998). *Name Games*. Miami, FL: Warner Bros. Publications.

## Songbooks/Choral/Instrumental

- Ashworth Bartle, Jean. (2003). *Lifeline for Children's Choir Conductor*. Toronto: Gordon V. Thompson Music.
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## Web Sites

American Orff-Schulwerk Association - [www.aosa.org](http://www.aosa.org)

ARTSEGE (Kennedy Center) - <http://arts.kennedy-center.org>

Dallas Symphony Orchestra - [www.dsoKIDS.com](http://www.dsoKIDS.com)

Indiana University Music Resources: Genres and Types of Music - [www.music.indiana.edu/music\\_resources/genres.html](http://www.music.indiana.edu/music_resources/genres.html)

Indices of composers, compositions and significant dates - [www.musicclassical.com](http://www.musicclassical.com)

Kentucky Department of Education - [www.education.ky.gov](http://www.education.ky.gov)

Kentucky Music Educator's Association - [www.kmea.org](http://www.kmea.org)

Kentucky Orff Schulwerk Association - [www.kyorff.org](http://www.kyorff.org)

Kentucky Shakespeare Festival - [www.kyshakes.org/SI](http://www.kyshakes.org/SI)

Music Educator's National Conference - [www.menc.org](http://www.menc.org)

Music Theatre International - <http://www.mtishows.com>

National Association of Teachers and Singing - [www.nats.org](http://www.nats.org)

National Federation of Music Clubs - [www.nfmc-music.org](http://www.nfmc-music.org)

Organization of American Kodaly Educators - [www.oake.org](http://www.oake.org)

Public Broadcasting Service - [www.pbskids.org](http://www.pbskids.org)

Recorder Karate - [www.musick8.com](http://www.musick8.com)

Rubistar - [www.rubistar.4teachers.org](http://www.rubistar.4teachers.org)

San Francisco Symphony Orchestra – [www.sfsymphony.org](http://www.sfsymphony.org)

Smithsonian Museums – [www.si.edu](http://www.si.edu)

United States Conference of Catholic Bishops (USCCB) – [www.usccb.org/nab/](http://www.usccb.org/nab/)

## **Elements of Music**

There are ten essential elements of music. They are:

- Dynamics
- Form
- Harmony
- Melody
- Meter
- Rhythm
- Style
- Tempo
- Texture
- Timbre

## **Local Performing Arts Resources**

### **Actor's Theatre of Louisville**

316 W. Main Street, 40202  
Phone: 502-584-1205  
[www.actors theatre.org](http://www.actors theatre.org)

### **Blue Apple Players**

P.O. Box 4261, 40204  
Phone: 502-587-7990  
[www.blueappleplayers.org](http://www.blueappleplayers.org)

### **Derby Dinner Playhouse**

525 Marriott Dr.  
Clarksville, IN 47129  
Phone: 812-288-2632 Ext. 132  
[www.derbydinner.com](http://www.derbydinner.com)

### **Kentucky Center for the Arts**

501 West Main Street, 40202  
Phone: 502-562-0100  
[www.KentuckyCenter.org](http://www.KentuckyCenter.org)

### **Kentucky Opera**

323 West Broadway; Suite 601, 40202  
Phone: 502-584-4500  
[www.kyopera.org](http://www.kyopera.org)

### **Louisville Ballet**

315 E. Main Street, 40202  
Phone: 502-583-3150 Ext. 251  
[www.louisvilleballet.org](http://www.louisvilleballet.org)

### **The Louisville Orchestra**

323 W. Broadway, Suite 780, 40202  
Phone: 502-587-8681  
[www.louisvilleorchestra.org](http://www.louisvilleorchestra.org)

### **Stage One**

323 W. Broadway, Suite 600, 40202  
Phone: 502-498-2435  
[www.stageone.org](http://www.stageone.org)

### **University of Louisville Dance Academy**

Music School  
Belknap Campus, 40292  
Phone: 502-852-6878  
[www.louisville.edu](http://www.louisville.edu)

## **Music/Performing Arts Distributors**

### **Cathedral Music Press**

P.O. Box 66  
Pacific, Missouri 63069  
Phone: 1-800-325-9518  
[www.fags.org/copyright/cathedral](http://www.fags.org/copyright/cathedral)

### **Chorister's Guild**

12404 Park Central Drive, Suite 100  
Dallas, Texas 75251-1802  
Phone: 1-800-473-5194  
[www.choristersguild.org](http://www.choristersguild.org)

### **Doo Wop Shop**

1587 Bardstown Road, 40205  
Phone: 502-456-5250  
[www.doowop.com](http://www.doowop.com)

### **John's Music Center**

4501 Interlake Avenue North #9  
Seattle, Washington 98103  
Phone: 1-800-473-5194  
[www.johnsmusiccenter.com](http://www.johnsmusiccenter.com)

### **Mom's Music**

1900 Mellwood Ave., 40206  
Phone: 502-897-3304  
[www.momsmusic.com](http://www.momsmusic.com)

### **Music Educators National Conference**

1806 Robert Fulton Drive  
Reston, Virginia 20191  
Phone: 1-800-336-3768  
[www.menc.org](http://www.menc.org)

### **Music Go 'Round**

3640 S. Hurstbourne Parkway, 40299  
Phone: 502-495-2199  
[www.musicgoround.com](http://www.musicgoround.com)

### **Music in Motion**

P.O. Box 869231  
Plano, Texas 75086  
Phone: 1-800-807-3520  
[www.musicmotion.com](http://www.musicmotion.com)

### **J. W. Pepper**

Phoenix Lighting  
P.O. Box 34096, 40232  
Phone: 502-456-9408  
[paul.morris@phoenixlight.com](mailto:paul.morris@phoenixlight.com)

### **Pioneer Drama Service**

P.O. Box 4267  
Englewood, Colorado 80155-4267  
Phone: 1-303-779-4035  
[www.pioneerdrama.com](http://www.pioneerdrama.com)

### **West Music Company**

P O Box 5521  
Coralville, Iowa 52241  
Phone: 1-800-397-9378  
[www.westmusic.com](http://www.westmusic.com)

### **World Music Press**

Plank Road Publishing, Inc.  
P.O. Box 26627  
Wauwatosa, WI 53226-0627  
Phone: 1-800-437-0832  
[www.worldmusicpress.com](http://www.worldmusicpress.com)

## Connections between Music, Fine Arts, and Other Academic Disciplines Kindergarten through Grade Two

### Other Arts Relationships:

#### Orchestra:

*Carnival of the Animals* by Camille Saint-Saens  
*Peer Gynt* by Edvard Grieg

#### Ballet:

*The Nutcracker* by Peter Tchaikovsky

#### Theatre:

*Peter Pan*, *Cinderella* Stage One Productions

#### Opera:

*Hansel and Gretel* by E. Humperdinck  
*The Magic Flute* by W.A. Mozart

#### Museum/Visual Arts Exhibits:

*Fantasia*, *Fantasia 2000* (Walt Disney)

### Integrated Curriculum Relationships:

#### Language Arts/Foreign Language:

Mother Goose rhymes, Aesop's Fables, classic fairy tales/folklore  
Poetry (E. Merriam, J. Moss, J. Prelutsky, S. Silverstein)  
Children's books  
Seasonal/ritual/work songs in foreign languages

#### Social Studies/Physical Education:

Folk/square/ethnic dance  
Circle games  
Folk/religious songs

#### Science:

Thematic songs

#### Mathematics:

Counting songs, poems, rhymes, hand clap/body percussion patterns, spatial reasoning related to dance and movement

#### Foreign Language:

Songs, rhymes, chants, hand claps, music terminology

## Connections between Music, Fine Arts, and Other Academic Disciplines Grades Three through Five

### Other Arts Relationships:

- Orchestra:** *Peter and the Wolf* by Sergei Prokofiev  
*The Sorcerer's Apprentice* by Paul Dukas  
*The Young Person's Guide to the Orchestra* by Benjamin Britten  
*Grand Canyon Suite* by Grofe  
*Symphonies 5 and 9* by Ludwig van Beethoven
- Ballet:** *Appalachian Spring* by Aaron Copland
- Theatre:** *A Christmas Carol* by Charles Dickens  
*Pirates of Penzance* by Gilbert and Sullivan
- Opera:** *Amahl and the Night Visitors* by Gian Carlo Menotti
- Museum/Visual Arts Exhibits:** *Fantasia, Fantasia 2000* (Walt Disney)

### Integrated Curriculum Relationships:

#### **Language Arts/Foreign Language:**

- Caldecott/Newberry winner books
- Poetry/ethnic and regional legends and folklore
- Children's books
- Seasonal/ritual/work songs in foreign languages

#### **Social Studies/Physical Education:**

- Folk: Square/ethnic dances, circle games
- Folk/religious songs: railroad songs, slave songs, and games, state songs, work songs, spirituals, slave songs, Civil War songs, seasonal and thematic songs

#### **Science:**

- Thematic songs

#### **Mathematics:**

- Multiplication rhymes and chants
- Simple fractions related to note value

#### **Foreign Language:**

- Songs, rhymes, chants, hand claps, music terminology

## Connections between Music, Fine Arts, and Other Academic Disciplines Grades Six through Eight

### Other Arts Relationships:

European historical music/dance time periods: Ancient, Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern, Contemporary

**Orchestra:** *Eine Klein Nachtmusik* by W.A. Mozart  
*Symphonies No. 5, 6, and 9* by Ludwig van Beethoven  
*Carmina Burana* by Carl Orff  
*Rhapsody in Blue* by George Gershwin  
*The Four Seasons* by Antonio Vivaldi

**Ballet:** *West Side Story* by Leonard Bernstein

**Theatre:** *West Side Story* by Leonard Bernstein  
*Les Miserables* by Claude-Michael Schonberg, Herbert Kretzmer, Alain Bouvllil, and Jean-Marc Natel

**Opera:** *Porgy and Bess* by Ira Gershwin  
*Madame Butterfly* by G. Puccini

### **Museum/Visual Arts Exhibits:**

Listen to a piece and draw a picture  
 Look at a picture and compose a piece of music

**Piano:** *Moonlight Sonata* by Ludwig van Beethoven

**Jazz:** Billie Holiday, Ella Fitzgerald, Louis Armstrong, Duke Ellington, Wynton Marsalis

### Integrated Curriculum Relationships:

#### **Language Arts/Foreign Language:**

Langston Hughes poetry  
 Maya Angelou poetry  
 Harriet Tubman, Underground Railroad  
 Christmas carols in foreign languages

#### **Social Studies/Physical Education:**

Holocaust composers/survivors  
*The Lincoln Portrait* by Aaron Copland  
 The Preamble  
 The Martin Luther King, Jr. speech "I Have a Dream"

**Science:** Thematic units: scales with water glasses  
 Music instrument construction: xylophones and drums  
 Sound production: acoustics

#### **Mathematics:**

Fractions related to note values and pie chart, twentieth century composition (e.g. Arnold Schoenberg and "Tone Rows", mixed meters, mathematical equations using note values)

**Foreign Language:** Songs, rhymes, chants, hand claps, music terminology