Music Curriculum

Grades K-8

Orange Board of Education

Orange, New Jersey

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INTRODUCTION

Music: An art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color.

This guide was aligned to the New Jersey Core Curriculum Music Standards and created as a tool to assist the music educators in facilitating a comprehensive music program. This curriculum covers all content that should be taught in a K-8 school. It is to be used as a guide, open for interpretation and flexibility in how the matter the content is taught.

The scope and sequence has been designed for you to view two separate ways: "Scope by Content" and "Scope by Grade Level." The "Scope by Content" is organized in order to follow the thread of any musical subject sequentially through the grades. The subjects include *rhythm, pitch, expression, form and analysis, expression, vocal, and instrumental*. The "Scope by Grade Level" is organized to show all subjects taught by grade level.

We have designed the matrices not as daily or weekly lesson plans but guides to help the teacher create their own lesson plans leaving room for their own creativity. The matrix is comprised of the *Objective, Suggested Activities, Assessment, Interdisciplinary Connections, New Jersey Performing Arts Standards Indicator, Vertical Articulation and Resources.*

- The Objective is the educational goal for the subject area.
- The Suggested Activities are a means to achieve the stated goals.
- The Assessment is used in evaluation of the student's progress.
- The Interdisciplinary Connections offer ways to link the subject matter and activities to other educational subjects.
- The New Jersey Performing Arts Standards Indicators refer to correlation between the accumulated knowledge and specific grade level.
- The Vertical Articulation is used to reference all subject matter taught between the primary, intermediate and middle grade levels.
- In the Resource section, you will find references to materials such as books, articles, worksheets and other examples.

Following the matrices you will find the Appendix. This section includes a music glossary, assessment strategies, music technology examples and other resources. In addition you will find the expanded resource section full of additional books, websites, recordings and other useful method/teaching aids.

This curriculum guide was created to withstand the changes in the district's educational philosophy and implementation of current and future programs. It is made to be flexible and adjustable to each schools unique teaching environment. The pacing of the instruction and sequential development is up to the educator.

THE ORANGE BOARD OF EDUCATION

VISION STATEMENT

The Orange Public Schools will ensure that all students, parents, and professional and support staff will be empowered to make schools effective places for learning, where students can realize their full potential while becoming confident, caring and articulate members of society, and in turn, foster a better community.

EDUCATIONAL GOALS

1. To present an educational program that will encourage all students to attend school daily, to take pride in their school, and to assume some responsibility for their schoolwork, punctuality and attendance.

2. To have students acquire academic skills and effectively use information pertaining to our rapidly changing world.

3. To create a climate which fosters high expectations, academic excellence and mutual respect that will encourage and improve students' self-image/self-esteem.

4. To offer opportunities for hands-on experiences in state-of-the-art computer and other technological equipment.

5. To foster a collegial environment for staff members by encouraging attendance at educational seminars, conferences, and workshops and membership in professional organizations.

6. To provide suitable facilities in which teachers can teach and students can learn.

MISSION STATEMENT

The Orange Public Schools will "dare to make a difference" believing that all students will learn in an environment that fosters a comprehensive educational program created for a diverse, urban student population.

The district will prepare students with the knowledge, skills, and intellectual curiosity that are associated with learning, allowing them to successfully enter college, specialized training programs or compete in the open job market.

To achieve this goal, the Orange Public Schools are committed to creating an educational climate for students that is conducive to learning, attaining mutual respect, and caring for one another.

The district encourages a professional atmosphere, characterized by collaboration and cooperation, which enables staff members to perform at their optimum level.

The district will encourage educational partnerships between the Board of Education, staff members, parents, students, the business community, and city government in order to develop specialized and diversified educational programs.

PHILOSOPHY OF MUSIC EDUCATION IN THE ORANGE PUBLIC SCHOOLS

Vital to the education of the Whole Child is the inclusion of a strong, rich Arts program fully supported by parents, faculty and administration. Music teachers everywhere are struggling to keep the pulse of their music programs viable, yet never has this been more difficult in light of the demands put on our children, their teachers, and administrators to "make the grade" in Standardized, State-Administered Testing of Language Arts, Math, and Science. Orange is right at the center of this scenario where we are making positive strides in the academics. The desire to keep this forward momentum can cloud the truth: Music is clearly a core academic subject. Every child deserves what music provides – finding one's special gifts and talents at the same time developing a strong self-esteem, self-confidence and, of course, self-worth (being a member of a performance ensemble). Ironically, the benefits of music instruction for young people are better understood today than ever before!

- A study led by Dr. Agnes S. Chan of the Chinese University of Hong Kong, published in the July, 2003 journal, *Neurophysiology*, found that school-age students who had participated in music studies, scored significantly higher on verbal memory tests than their classmates who had not.

- A 1999 UCLA study showed that students who participated in music programs scored an average of 40 percent higher in math, reading, history and geography than those who did not, with these increases following into High School.

- Other research over the last decade has linked music participation with enhanced brain development, higher performance in other academic courses, better socialization and improved wellness.

Budget and test scores are easy to see and visually acknowledge, but the slow, developing the universal language of music with which children use to perform and artistically express themselves needs time to flourish and given the support to grow.

An old West African proverb proclaims: *If the rhythm of the drum beat changes, the dance step must adapt.* In light of the No Child Left Behind Act (NCLB), creative scheduling must remain rich in the arts and provide students the regular opportunity to learn this complex language. General Music should meet a *minimum* of one class period per week and be used to learn the basic core curriculum using a wide variety of modalities and hands-on experiences. Chorus should meet at least once a week, preferably more, to focus on how to sing and use the most intricate of all instruments, the voice. Students should learn to read and interpret written music and have the opportunity to publicly perform what they have learned. Instrumental instruction should be given time for individualized lessons as well as ensemble practice. Since it does take a village to raise (educate) a child, the attitudes and support that music students receive from the entire school staff are exceedingly important to achieve the high goal of music proficiency. With the support of the faculty and administration, we can achieve these goals and provide a solid foundation in music education.

ASSESSMENT STRAGEDIES

Assessment in the music class is complicated to say the least, and no easy task, especially if the specialist sees every student in the school. Consequently, the music specialist needs to have a system where regular and specific assessment is organized so that it is ongoing and reflective of the objectives of the lesson.

Assessments don't necessarily have to be formal pencil and paper worksheets or quizzes (although these are necessary for some aspects of music instruction) especially since music is a performing art. Largely, the music specialist's assessments should be performance-based, in other words, assessing students as they are singing, playing, dancing, etc. in class. Assessments should be based on the objective stated in the lesson plans so that the specialist knows whether to go ahead in the instruction or to repeat a specific content area until proficiency is attained.

If you are grading over 500 students, how is a notable, running assessment even possible? Every teacher needs to find their own way of doing this, but the important factor is it needs to be quick and concise. Here's one way that has worked for some. Have preset seats for your students, whether in rows or in a horseshoe, the teacher needs to have the same seating every class. Make up a chart for your class with a square for each student, in the shape of your seating arrangement. Keep each sheet in a clear sheet protector, and have your classes in order on a clipboard. During each class, assess your students with a dry erase pen. When you have a moment you can transfer these grades into your grade book and reuse that sheet over again. If you're observing more than one activity, use different color pens. If you don't have the time to observe everything in one week, you continue the next with the same chart, adding new objectives each week with a new color. Can you do this right into your grade book, yes, but if your school experiences a lot of mobility from class to class due to special services or school transfers, or if you service a large population where remembering every name and face is a challenge, you might like the idea of a seating chart for accuracy.

So, what do you write as an assessment score? That is up to the individual school and specialist. Some schools may have you grade your students with S, N, U, some a letter grade, some a number grade. Rubrics are a true asset in keeping running records of your students and fit into any scoring system. Your scoring can be as simple as 5-4-3-2-1 with the score set as 5-A, 4-B, 3-C, 2-D, 1-F. Or, make it as simple as a 3 pt. rubric. Whatever the activity or objective is, the student receives a 3 if they can perform or complete the activity accurately or almost accurately, without assistance; a 2 if they can do some if it accurately, or can do it but need assistance or a second try; and a 1 if they do little to none of it accurately or can't do it even with assistance (and if they don't participate, they get a 0). Rubrics are wonderful and there are places on the Internet that will help you create your own as you need. The following has become quite a useful site to many teachers:

http://www.rcampus.com/indexrubric.cfm

There are two popular books out right now written specifically with the music teacher in mind to help organize assessment procedure:

- Assessing the Developing Child Musician, Timothy Brophy, GIA Publishing Company (April 2000)
- The Ultimate Music Assessment and Evaluation Kit, Cheryl Lavender, Hal Leornard Publishing Company (June (2000)

SCOPE BY CONTENT

SCOPE BY CONTENT
RHYTHM

Grade	Scope
Pre-K to Kindergarten	1. Differentiate beat and rhythm 2. Moving to music a. Tempo b. Dynamics c. Style 3. Duration a. Long and short b. Quarter note c. Eighth note d. Quarter rest 4. Meter a. Strong and weak beat 5. Pattern a. Same and different 6. Instruments a. Applying all previously covered concepts on instruments 7. Listening a. Examples of all previously covered concepts 8. Vocabulary
1	1. Moving to music a. Tempo b. Dynamics c. Style 2. Duration a. Quarter note b. Eight note c. Quarter rest 3. Meter a. Measure i. Four beats to a measure 4. Pattern a. Ostinato b. Rhythmic patterns consisting of the quarter note, eighth note and quarter rest. 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary
2	1. Moving to music a. Tempo b. Dynamics c. Style 2. Duration

	a. Quarter note b. Eight note c. Quarter rest d. Four sixteenth notes e. Half note f. Tie i. Quarter notes 3. Meter a. Time signatures i. 4/4 4. Pattern a. Ostinato b. Rhythmic patterns consisting of the quarter note, eighth note, quarter rest, half note, four sixteenth notes and appropriate tied notes. c. Improvise patterns consisting of the quarter note, eighth note, quarter rest, half note, four sixteenth notes and appropriate tied notes. 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary
3	1. Moving to music a. Tempo b. Dynamics c. Style d. Rhythm 2. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Four sixteenth notes f. Tie i. Quarter notes ii. Tied half notes iii. Tied quarter note to half note 3. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 b. Conducting i. Basic patterns 4. Pattern a. Ostinato b. Rhythmic patterns consisting of the whole note, half note, quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. c. Improvise patterns consisting of the whole note, half note, quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest, eight rest and appropriate tied notes. 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts

	7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight note i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures)
4	1. Moving to music a. Tempo b. Dynamics c. Style d. Rhythm 2. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Four sixteenth notes f. Dotted quarter note g. Dotted half note h. Tie i. Quarter notes ii. Tied half notes iii. Tied quarter note to half note iv. Tied quarter note to eighth note 3. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 iv. 6/8 b. Changes in time signature c. Conducting i. Basic patterns 4. Pattern a. Ostinato b. 2 part Canon/rounds c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. e. Swing eighth notes 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 9. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm.

	b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
5	1. Moving to music a. Tempo b. Dynamics c. Style d. Rhythm 2. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Four sixteenth notes f. Triplet quarter notes g. Dotted quarter note h. Dotted half note i. Tie i. Quarter notes ii. Tied half notes iii. Tied quarter note to half note iv. Tied quarter note to eighth note 3. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 iv. 5/4 v. 6/8 b. Changes in time signature c. Meter in 5 d. Meter in 7 e. Conducting i. Basic patterns 4. Pattern a. Ostinato b. 2 part Canon/rounds c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. e. Swing eighth notes f. Motive 5. Instruments e. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts)

	ii. Knowledge (completing/correcting measures) 9. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
6	1. Moving to music a. Tempo b. Dynamics c. Style d. Rhythm 2. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Four sixteenth notes f. Triplet quarter notes g. Dotted quarter note h. Dotted half note i. Tie i. Quarter notes ii. Tied half notes iii. Tied quarter note to half note iv. Tied quarter note to eighth note 3. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 iv. 5/4 v. 6/8 vi. 3/8 vii. 2/2 b. Changes in time signature c. Meter in 5 d. Meter in 7 e. Conducting i. Basic patterns 4. Pattern a. Ostinato b. 2 part Canon/rounds c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. e. Swing eighth notes f. Motive development 5. Rhythm styles a. Rock and roll b. Shuffle

	c. Blues d. Back beat 6. Instruments a. Applying all previously covered concepts on instruments 7. Listening a. Examples of all previously covered concepts 8. Vocabulary 9. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 10. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
7	1. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Sixteenth note/rest f. Triplet quarter notes g. Dotted quarter note h. Dotted half note i. Tie i. Quarter notes ii. Tied half notes iii. Tied quarter note to half note iv. Tied quarter note to eighth note 2. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 iv. 5/4 v. 6/8 vi. 3/8 vii. 2/2 b. Changes in time signature c. Meter in 5 d. Meter in 7 e. Conducting i. Basic patterns f. Anacrusis 3. Pattern a. Ostinato b. 2 part Canon/rounds c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes. d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate

	tied notes. e. Swing eighth notes f. Motive/variation 4. Rhythm styles a. Rock and roll b. Shuffle c. Blues d. Back beat e. Jazz f. Rhythm and blues 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 9. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm. 10. Rhythmic improvisation
8	1. Duration a. Whole note/rest b. Half note/rest c. Quarter note/rest d. Eight note/rest e. Sixteenth note/rest f. Triplet quarter notes g. Triplet eighth notes h. Dotted quarter note i. Dotted half note j. Tie v. Quarter notes vi. Tied half notes vii. Tied quarter note to half note viii. Tied quarter note to eighth note 2. Meter a. Time signature i. 4/4 ii. 3/4 iii. 2/4 iv. 5/4 v. 6/8 vi. 3/8 vii. 2/2 viii. 9/8 ix. 12/8 b. Changes in time signature c. Conducting i. Basic patterns d. Anacrusis

3. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive/variation
4. Rhythm styles
    a. Rock and roll
    b. Shuffle
    c. Blues
    d. Back beat
    e. Jazz
    f. Rhythm and blues
    g. Gospel
    h. Soul
    i. Disco
    j. Funk
    k. Country
    l. World
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary
8. Notation
    a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests.
        i. Dictation (writing oral prompts)
        ii. Knowledge (completing/correcting measures)
9. Critique
    a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm.
    b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
10. Rhythmic improvisation

SCOPE BY CONTENT
PITCH

Grade	Scope
Pre-K to Kindergarten	1. Movement to pitch a. High/low/same 2. Pitch and direction a. High/low b. Higher then/lower than c. High to low d. Low to high 3. Melodic patterns a. Different/same 4. Vocabulary 5. Instruments a. Apply previously covered concepts on appropriate instruments 6. Listening a. Examples of all previously covered concepts
1	1. Movement to pitch a. Expand upon high/low/same b. High to low c. Low to high 2. Pitch and direction a. High/low b. Higher then/lower than c. High to low d. Low to high e. Step/skip/repeat 3. Melodic patterns a. Different/same b. Combinations of: i. do, mi, so and la 4. Tonality a. Home tone (do) 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments 7. Listening a. Examples of all previously covered concepts
2	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. High/low b. Higher then/lower than c. High to low d. Low to high e. Step/skip/repeat f. Leaps

	g. Melodic direction h. Pitch letter names 3. Melodic patterns a. Different/same b. Combinations of: i. do, mi, so, la, re c. Motive 4. Tonality a. Home tone (do) 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff (whole note) b. Treble clef
3	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. High/low b. Higher then/lower than c. High to low d. Low to high e. Step/skip/repeat f. Leaps g. Melodic contour h. Pitch letter names i. Melodic sequence j. Intervals i. Unison ii. Octave 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato 4. Tonality a. Home tone (do) b. Major/minor 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff (whole note) b. Treble clef
4	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction

	a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. Unison ii. Octave iii. Thirds iv. Seconds as passing tones g. Range and register 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence 4. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments b. Explore piano and apply concepts 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff b. Stem direction c. Treble clef
5	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence 4. Tonality a. Home tone (do) b. Major/minor

	c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff b. Stem direction c. Treble clef d. Bass clef e. Grand staff
6	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register h. Accidentals 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 4. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff

	b. Stem direction c. Treble clef d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills
7	1. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register h. Accidentals 2. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 3. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality i. Blues scale 4. Vocabulary 5. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 6. Listening a. Examples of all previously covered concepts 7. Notation a. Note names on the staff b. Stem direction c. Treble clef d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills
8	1. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register

	h. Accidentals 2. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 3. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality i. Blues scale 4. Vocabulary 5. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 6. Listening a. Examples of all previously covered concepts 7. Notation a. Note names on the staff b. Stem direction c. Treble clef d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills

SCOPE BY CONTENT
FORM AND ANALYSIS

Grade	Scope
Pre-K to Kindergarten	1. Phrase form a. Same/different phrases b. Echo c. Call and response 2. Section form a. Same/different sections 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment
1	1. Phrase form a. Same/different phrases b. Echo c. Call and response d. Question/answer phrases e. Long/short phrases f. Repeating/contrasting phrases 2. Section form a. Same/different sections b. Introduction/Coda c. Verse/refrain d. AB (verse/chorus) e. ABA 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato
2	1. Phrase form a. Same/different phrases b. Echo c. Call and response d. Question/answer phrases e. Long/short phrases f. Repeating/contrasting phrases g. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic (one sound/more then one sound)

	b. Accompaniment/no accompaniment c. Ostinato
3	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. 1st/2nd endings g. D.S. al fine h. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato d. Partner song 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys
4	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. 1st/2nd endings g. D.S. al fine h. Theme/variation i. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment c. Ostinato

4	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. 1st/2nd endings g. D.S. al fine h. Theme/variation i. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds
5	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Verse/refrain g. AB (verse/chorus) h. D.C. al fine (ABA) i. 1st/2nd endings j. D.S. al fine k. Theme/variation l. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo)

6	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. 1st/2nd endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth i. Harmonic progressions using combinations of: i. I ii. IV iii. V
7	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form

	a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. $1^{st}/2^{nd}$ endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth iv. Seventh i. Harmonic progressions using combinations of: i. I ii. IV iii. V iv. vi v. ii vi. VII
8	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture

d. Finale
e. Movement
f. Bridge
g. Verse/refrain
h. AB (verse/chorus)
i. D.C. al fine (ABA)
j. 1st/2nd endings
k. D.S. al fine
l. Theme/variation
m. Song form
    i. AB
    ii. ABA
    iii. AABA
    iv. ABACA (rondo)
    v. ABCA
    vi. AABAA

3. Texture
    a. Monophonic/polyphonic/homophonic
    b. Accompaniment/no accompaniment one
    c. Ostinato
    d. Partner song
    e. Counter-melodies
    f. Descants
    g. Rounds/cannons
4. Theory and harmonic analysis
    a. Harmony/ no harmony
    b. Unison/ chordal
    c. Major/ minor keys
    d. Chord roots
    e. Harmony in major/minor thirds
    f. Triads
    g. SATB
    h. Chord intervals
        i. Root
        ii. Third
        iii. Fifth
        iv. Seventh
    i. Harmonic progressions using combinations of:
        i. I
        ii. IV
        iii. V
        iv. vi
        v. ii
        vi. VII

SCOPE BY CONTENT
EXPRESSION

Grade	Scope
Pre-K to Kindergarten	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo 3. Moving to Music a. Tempo b. Dynamics 4. Articulation a. Smooth and connected b. Short and bouncy 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
1	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Smooth and connected b. Short and bouncy 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
2	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte

2	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo d. Tempo markings i. Fermata 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
3	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Subito c. Expressive choice of dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato

4

1. Dynamics
    a. Changes in dynamics
    b. Dynamic markings
        i. Forte
        ii. Piano
        iii. Crescendo
        iv. Decrescendo
        v. Mezzo piano/forte
        vi. Pianissimo (pp)/fortissimo (ff)
        vii. Subito
    c. Expressive choice of dynamics
2. Tempo
    a. Changes in tempo
    b. Tempo markings
        i. Fermata
        ii. Ritardando
        iii. Allegro
        iv. Adagio
        v. Moderato
        vi. Accelerando
        vii. Presto
        viii. Subito
        ix. Andante
    c. Expressive choice of tempo
3. Moving to Music
    a. Tempo
    b. Dynamics
    c. Styles
4. Articulation
    a. Articulation markings
        i. Staccato
        ii. Legato
        iii. Accents
        iv. Pizzicato
        v. Arco
        vi. Slurs
        vii. Marcatto
        viii. Phrasing
            1. Identifying
            2. Creating
    b. Expressive choice of dynamics
5. Listening
    a. Examples of all previously covered concepts
6. Vocabulary

5

1. Dynamics
    a. Changes in dynamics
    b. Dynamic markings
        i. Forte
        ii. Piano
        iii. Crescendo
        iv. Decrescendo
        v. Mezzo piano/forte
        vi. Pianissimo (pp)/fortissimo (ff)
        vii. Subito
    c. Expressive choice of dynamics
2. Tempo
    a. Changes in tempo

	b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante x. Allegretto xi. Lento c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato v. Arco vi. Slurs vii. Marcatto viii. Phrasing 1. Identifying 2. Creating b. Expressive choice of dynamics 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
6	1. Changes in dynamic a. Changes in dynamic b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Pianissimo (pp)/fortissimo (ff) vii. Subito c. Expressive choice of dynamics d. Balancing dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante

	x. Allegretto xi. Lento xii. Rubato c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato v. Arco vi. Slurs vii. Marcatto viii. Phrasing 1. Identifying 2. Creating b. Expressive choice of dynamics 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
7	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Pianissimo (pp)/fortissimo (ff) vii. Subito c. Expressive choice of dynamics d. Balancing dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante x. Allegretto xi. Lento xii. Rubato c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation

	a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato v. Arco vi. Slurs vii. Marcatto viii. Phrasing 1. Identifying 2. Creating b. Expressive choice of dynamics 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
8	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Pianissimo (pp)/fortissimo (ff) vii. Subito c. Expressive choice of dynamics d. Balancing dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante x. Allegretto xi. Lento xii. Rubato c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato v. Arco vi. Slurs vii. Marcatto viii. Phrasing

	1. Identifying 2. Creating b. Expressive choice of dynamics 5. Listening a. Examples of all previously covered concepts 6. Vocabulary

SCOPE BY CONTENT
VOCAL

Grade	Scope
Pre-K to Kindergarten	1. Differentiate between sing, speak, shout and whisper 2. Have the ability and freedom to vary the tone qualities of the voice alone or in a group 3. Learn to quietly sing while listening to and matching (a single or series of) pitches (match pitches) 4. Learning to sing by memory simple elementary songs with or without accompanying hand/body motions 5. Sing songs from diverse cultures
1	1. Expanding upon and using the singing, speaking, shouting and whisper voice 2. Expand on the use of tone qualities of the voice alone or in a group 3. Continue to match pitches within a limited range (C-G) 4. Continuously learning to sing by memory simple elementary songs with or without accompanying hand/body motions 5. Sing songs from diverse cultures 6. Sing with expression 7. Sing in tune 8. Experience solo singing
2	1. Continue to explore various uses of the voice 2. Understand the timbre differences between male, female and child 3. Continue to match pitches within a limited range 4. Understand solo and duet 5. Learn where our voice is, and how to breathe for healthy singing 6. Sing with appropriate tone quality, posture diction and support 7. Sing familiar melodies independently 8. Sing and maintain simple ostinatos, counter melodies and partner songs 9. Sing alone and in groups 10. Sing songs from diverse cultures
3	1. Continue to explore various uses of the voice 2. Understand solo, duet, trio and quartet 3. Sing in tune 4. Continue learning about voice production: breath, tongue by bottom teeth, yawn when we sing, the "belt" voice and when it's use is appropriate 5. Increase confidence in solo singing 6. Sing ostinatos, counter melodies, 2 pt. rounds, canons, partner songs, and chord roots 7. Expand on the expressive use of the voice 8. Sing with appropriate tone quality, posture, diction and breathing

	9. Sing alone and in groups 10. Sing songs from diverse cultures
4	1. Continue to use all timbres of the voice creatively, individually and in groups 2. Understand solo, duet, trio and quartet 3. Sing in tune 4. Continue learning about voice production: breath, tongue by bottom teeth, yawn when we sing, the "belt" voice and when it's use is appropriate 5. Exposure to solo singing opportunities with the goal of accuracy, good tone quality and good expression 6. Sing ostinatos, counter melodies, 2 pt. rounds, canons, partner songs, and chord roots 7. Sing with sensitivity to blend (choral sound) 8. Sing with appropriate tone quality, posture, diction and breathing 9. Sing songs from diverse cultures
5	1. Sing in tune 2. Continue to reinforce and apply "good vocal practices", breath, tongue, and yawn 3. Continue exposure to solo singing opportunities with the goal of accuracy, good tone quality and good expression. 4. Sing with sensitivity to blend (choral sound) 5. Understand the concept of "head voice" (falsetto) and how to apply this to music 6. Understand the function of the "belt voice" and when this is appropriate both in choral and solo singing 7. Be aware of the changing voice 8. Sing solos, ostinatos, counter melodies, rounds, canons, partner songs and 2 & 3 part arrangements 9. Sing songs from diverse cultures
6	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Sing 2 and 3 part arrangements, ostinatos, counter melodies, rounds, canons, partner songs, and descants 5. Sing harmony in 3rds and 6ths 6. Understand the changing voice 7. Understand vocal ranges 8. Sing songs from diverse cultures
7	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Understand the healthy use and care of the voice 5. Sing 2 and 3 part arrangements, ostinatos, counter melodies, rounds, canons, partner songs, and descants 6. Sing harmony in 3rds and 6ths 7. Understand the changing voice

7	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Understand the healthy use and care of the voice 5. Sing 2 and 3 part arrangements, ostinatos, counter melodies, rounds, canons, partner songs, and descants 6. Sing harmony in 3rds and 6ths 7. Understand the changing voice 8. Develop vocal ranges and intonation 9. Develop acappella singing 10. Sing songs from diverse cultures
8	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs

SCOPE BY CONTENT
INSTRUMENTAL

Grade	Scope
Pre-K to 1	1. Identifying classroom percussion instruments: wood, metals, rattles, drum 2. Playing classroom percussion (non-tuned) instruments while maintaining a steady beat 3. Aurally and visually identifying individual instruments 4. Listening and differentiating between large and small ensembles 5. Begin to identify tuned percussion instruments
2	1. Continue to listen and identify solo instruments 2. Continue to listen to differentiate large or small ensembles 3. Identify families of instruments: string, brass, woodwind, percussion 4. Begin to identify instruments from other cultures 5. Play a one and two-chord strums on the autoharp
3	1. Expand knowledge identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Expand knowledge of identifying small and large ensembles 4. Identify instrumentation from diverse cultures: Cambodia, Ireland, Japan 5. Play a least five notes on the recorder (pre-band instrument) using quarter, half, whole notes and rests 6. Play two-chord autoharp accompaniments for songs using simple strums.
4	1. Expand knowledge identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Expand knowledge of identifying small and large ensembles: orchestra, concert band, symphony orchestra, jarocho, gamelan 4. Identify instruments from diverse cultures: Ireland, India, and China. 5. Play autoharp accompaniments using major and minor chords.
5	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock) 4. Identify instrumentation from other diverse cultures 5. Play autoharp accompaniments using three or more major and minor chords
6 7 8	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock, jug band) 4. Identify percussion instruments from diverse cultures around the world: West Africa, Mid-Eastern, Caribbean 5. Listen to folk instruments such as the acoustic guitar and identify types of strings (nylon, steel) 6. Create pitches and non-pitched percussion instruments

SCOPE BY CONTENT
MUSIC TECHNOLOGY

The Music Technology scope is to be used as an "*add-on"* to the rest of the curriculum. Listed below are the basic elements of music technology that can be used to enhance your lesson plans and interject new technologies and concepts. In the Appendix, you will find diagrams and glossary terms for the related material. In the Matrices, you will find suggested objective/activities to interject music technology into your lesson plans.

Scope

1. Sound Properties
    a. Pitch-frequency
        i. Pitch, a periodic phenomenon in which a particular vibration pattern repeats regularly.
        ii. Frequency, the number of times a given pattern repeats in a unit of time – usually a second.
        iii. Measurement of frequency in Hertz (Hz)
    b. Spectrum/wave-shape
        i. Elements
            1. Amplitude and Time
            2. Oscilloscope (instrument used to view a steady tone)
            3. Sound pressure level (SPL) (graph used to view a sound frequency
        ii. Wave Forms
            1. Sine
            2. Sawtooth
            3. Square
            4. Triangle
    c. Loudness – Intensity/Amplitude
        i. Decibels (dB)
        ii. Signal Amplitude (volts)
2. Computer and Music
    a. Hardware/software
3. Filters and Spectrum Processors
    a. Frequency response curve
        i. Cutoff filters
        ii. High-pass filters
        iii. Low-pass filters
        iv. Band-pass filters
    b. Equalizers
        i. Graphic EQ
        ii. Parametric EQ
    c. Spectrum Processing
        i. Reverb
        ii. Delay
        iii. Flanger
        iv. Tremolo
        v. Compression
        vi. Chorus
        vii. Distortion
        viii. Overdrive
        ix. Phaser
4. Transducers (Microphones)
    a. Microphone basics

i. How to hold/operate a microphone
ii. Basic elements of the microphone
1. Magnet
2. Diaphragm/capsule

b. Types of Microphones and their functions
i. Dynamics
ii. Ribbon
iii. Condenser
iv. PZM (pressure zone microphone)

c. Microphone Polar Patterns
i. Cardioid
ii. Bi-directional
iii. Omni-directional
iv. Hyper-cardiod
v. Super-cardiod

5. MIDI
a. What is Musical Instrument Digital Interface?
i. A Protocol (industry standard)
ii. A digital signal (serial communication)
b. MIDI channels
c. MIDI with computer/keyboards
i. MIDI Ports/Connections
1. In
2. Out
3. Thru
4. Daisy chain
5. Hub
d. General MIDI

6. Elements of Recording
a. Analog/Digital
b. Hardware/Software
c. Tape Formats
i. Mono/Multi-track
d. Recording Consoles
e. MIDI Sequencer

7. Synthesizers
a. Modules
b. Keyboards
c. Software

8. Types of Media
a. Compact disc (CD)
b. Vinyl
c. Tape cassette
d. Digital
i. MP3, Wav, Aiff etc.
e. Digital video disc (DVD)
f. Mini Disk
g. Digital audio tape (DAT)
h. Alesis digital audio tape (ADAT)
i. Reel-to-reel tape
j. RCA tape cartridge
k. Stereo 8
l. Micro-cassette

SCOPE BY GRADE LEVEL

SCOPE BY GRADE LEVEL

PRE-K to KINDERGARTEN

Rhythm

1. Differentiate beat and rhythm
2. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
3. Duration
    a. Long and short
    b. Quarter note
    c. Eighth note
    d. Quarter rest
4. Meter
    a. Strong and weak beat
5. Pattern
    a. Same and different
6. Instruments
    a. Applying all previously covered concepts on instruments
7. Listening
    a. Examples of all previously covered concepts
8. Vocabulary

Pitch

1. Movement to pitch
    a. High/low/same
2. Pitch and direction
    a. High/low
    b. Higher then/lower than
    c. High to low
    d. Low to high
3. Melodic patterns
    a. Different/same
4. Vocabulary
5. Instruments
    a. Apply previously covered concepts on appropriate instruments
6. Listening
    a. Examples of all previously covered concepts

Form & Analysis

1. Phrase form
    a. Same/different phrases
    b. Echo
    c. Call and response
2. Section form
    a. Same/different sections
3. Texture
    a. Monophonic/polyphonic (one sound/more then one sound)
    b. Accompaniment/no accompaniment

Expression	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo 3. Moving to Music a. Tempo b. Dynamics 4. Articulation a. Smooth and connected b. Short and bouncy 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
Vocal	1. Differentiate between sing, speak, shout and whisper 2. Have the ability and freedom to vary the tone qualities of the voice alone or in a group 3. Learn to quietly sing while listening to and matching (a single or series of) pitches (match pitches) 4. Learning to sing by memory simple elementary songs with or without accompanying hand/body motions 5. Sing songs from diverse cultures
Instrumental	1. Identifying classroom percussion instruments: wood, metals, rattles, drum 2. Playing classroom percussion (non-tuned) instruments while maintaining a steady beat 3. Aurally and visually identifying individual instruments 4. Listening and differentiating between large and small ensembles 5. Begin to identify tuned percussion instruments

GRADE 1

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
2. Duration
    a. Quarter note
    b. Eight note
    c. Quarter rest
3. Meter
    a. Measure
        i. Four beats to a measure
4. Pattern
    a. Ostinato
    b. Rhythmic patterns consisting of the quarter note, eighth note and quarter rest.
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary

Pitch

1. Movement to pitch
    a. Expand upon high/low/same
    b. High to low
    c. Low to high
2. Pitch and direction
    a. High/low
    b. Higher then/lower than
    c. High to low
    d. Low to high
    e. Step/skip/repeat
3. Melodic patterns
    a. Different/same
    b. Combinations of:
        i. do, mi, so and la
4. Tonality
    a. Home tone (do)
5. Vocabulary
6. Instruments
    a. Apply previously covered concepts on appropriate instruments
7. Listening
    a. Examples of all previously covered concepts

Form & Analysis

1. Phrase form
    a. Same/different phrases
    b. Echo
    c. Call and response
    d. Question/answer phrases
    e. Long/short phrases
    f. Repeating/contrasting phrases
2. Section form
    a. Same/different sections

Form & Analysis	1. Phrase form a. Same/different phrases b. Echo c. Call and response d. Question/answer phrases e. Long/short phrases f. Repeating/contrasting phrases 2. Section form a. Same/different sections b. Introduction/Coda c. Verse/refrain d. AB (verse/chorus) e. ABA 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato
Expression	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Smooth and connected b. Short and bouncy 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
Vocal	1. Expanding upon and using the singing, speaking, shouting and whisper voice 2. Expand on the use of tone qualities of the voice alone or in a group 3. Continue to match pitches within a limited range (C-G) 4. Continuously learning to sing by memory simple elementary songs with or without accompanying hand/body motions 5. Sing songs from diverse cultures 6. Sing with expression 7. Sing in tune 8. Experience solo singing

Grade 2

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
2. Duration
    a. Quarter note
    b. Eight note
    c. Quarter rest
    d. Four sixteenth notes
    e. Half note
    f. Tie
        i. Quarter notes
3. Meter
    a. Time signatures
        i. 4/4
4. Pattern
    a. Ostinato
    b. Rhythmic patterns consisting of the quarter note, eighth note, quarter rest, half note, four sixteenth notes and appropriate tied notes.
    c. Improvise patterns consisting of the quarter note, eighth note, quarter rest, half note, four sixteenth notes and appropriate tied notes.
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary

Pitch

1. Movement to pitch
    a. High/low/same
    b. High to low
    c. Low to high
2. Pitch and direction
    a. High/low
    b. Higher then/lower than
    c. High to low
    d. Low to high
    e. Step/skip/repeat
    f. Leaps
    g. Melodic direction
    h. Pitch letter names
3. Melodic patterns
    a. Different/same
    b. Combinations of:
        i. do, mi, so, la, re
    c. Motive
4. Tonality
    a. Home tone (do)
5. Vocabulary
6. Instruments
    a. Apply previously covered concepts on appropriate instruments

	7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff (whole note) b. Treble clef
Form & Analysis	1. Phrase form a. Same/different phrases b. Echo c. Call and response d. Question/answer phrases e. Long/short phrases f. Repeating/contrasting phrases g. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato
Expression	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo d. Tempo markings i. Fermata 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents 5. Listening a. Examples of all previously covered concepts 6. Vocabulary

Expression	1. Dynamics a. Loud and soft b. Getting louder/getting softer c. Changes in dynamics d. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo 2. Tempo a. Fast and slow b. Getting faster/getting slower c. Changes in tempo d. Tempo markings i. Fermata 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents 5. Listening a. Examples of all previously covered concepts 6. Vocabulary

GRADE 3

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
    d. Rhythm
2. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Four sixteenth notes
    f. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
3. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
    b. Conducting
        i. Basic patterns
4. Pattern
    a. Ostinato
    b. Rhythmic patterns consisting of the whole note, half note, quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    c. Improvise patterns consisting of the whole note, half note, quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest, eight rest and appropriate tied notes.
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary
8. Notation
    a. Whole note/rest, half note/rest, quarter note/rest, two eight note
        i. Dictation (writing oral prompts)
        ii. Knowledge (completing/correcting measures)
        iii. Dictation (writing oral prompts)
        iv. Knowledge (completing/correcting measures)

Pitch

1. Movement to pitch
    a. High/low/same
    b. High to low
    c. Low to high
2. Pitch and direction
    a. High/low

	b. Higher then/lower than c. High to low d. Low to high e. Step/skip/repeat f. Leaps g. Melodic contour h. Pitch letter names i. Melodic sequence j. Intervals i. Unison ii. Octave 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato 4. Tonality a. Home tone (do) b. Major/minor 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff (whole note) b. Treble clef
Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. $1^{st}/2^{nd}$ endings g. D.S. al fine h. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato d. Partner song 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal

Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain d. AB (verse/chorus) e. D.C. al fine (ABA) f. 1st/2nd endings g. D.S. al fine h. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic (one sound/more then one sound) b. Accompaniment/no accompaniment c. Ostinato d. Partner song 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys
Expression	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Subito c. Expressive choice of dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato

Instrumental	1. Expand knowledge identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Expand knowledge of identifying small and large ensembles 4. Identify instrumentation from diverse cultures: Cambodia, Ireland, Japan 5. Play a least five notes on the recorder (pre-band instrument) using quarter, half, whole notes and rests 6. Play two-chord autoharp accompaniments for songs

GRADE 4

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
    d. Rhythm
2. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Four sixteenth notes
    f. Dotted quarter note
    g. Dotted half note
    h. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
3. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 6/8
    b. Changes in time signature
    c. Conducting
        i. Basic patterns
4. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary
8. Notation
    a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests.
        i. Dictation (writing oral prompts)
        ii. Knowledge (completing/correcting measures)
9. Critique

	a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
Pitch	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. Unison ii. Octave iii. Thirds iv. Seconds as passing tones g. Range and register 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence 4. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments b. Explore piano and apply concepts 7. Listening a. Examples of all previously covered concepts 8. Notation a. Note names on the staff b. Stem direction c. Treble clef
Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Verse/refrain

	d. AB (verse/chorus) e. D.C. al fine (ABA) f. 1st/2nd endings g. D.S. al fine h. Theme/variation i. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds
Expression	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Pianissimo (pp)/fortissimo (ff) vii. Subito c. Expressive choice of dynamics 2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents

Expression	

1. Dynamics
    a. Changes in dynamics
    b. Dynamic markings
        i. Forte
        ii. Piano
        iii. Crescendo
        iv. Decrescendo
        v. Mezzo piano/forte
        vi. Pianissimo (pp)/fortissimo (ff)
        vii. Subito
    c. Expressive choice of dynamics
2. Tempo
    a. Changes in tempo
    b. Tempo markings
        i. Fermata
        ii. Ritardando
        iii. Allegro
        iv. Adagio
        v. Moderato
        vi. Accelerando
        vii. Presto
        viii. Subito
        ix. Andante
    c. Expressive choice of tempo
3. Moving to Music
    a. Tempo
    b. Dynamics
    c. Styles
4. Articulation
    a. Articulation markings
        i. Staccato
        ii. Legato
        iii. Accents
        iv. Pizzicato
        v. Arco
        vi. Slurs
        vii. Marcatto
        viii. Phrasing
            1. Identifying
            2. Creating
    b. Creative use of dynamics

GRADE 5

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
    d. Rhythm
2. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Four sixteenth notes
    f. Triplet quarter notes
    g. Dotted quarter note
    h. Dotted half note
    i. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
3. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 5/4
        v. 6/8
    b. Changes in time signature
    c. Meter in 5
    d. Meter in 7
    e. Conducting
        i. Basic patterns
4. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary
8. Notation

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
    d. Rhythm
2. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Four sixteenth notes
    f. Triplet quarter notes
    g. Dotted quarter note
    h. Dotted half note
    i. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
3. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 5/4
        v. 6/8
    b. Changes in time signature
    c. Meter in 5
    d. Meter in 7
    e. Conducting
        i. Basic patterns
4. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive
5. Instruments
    a. Applying all previously covered concepts on instruments
6. Listening
    a. Examples of all previously covered concepts
7. Vocabulary
8. Notation
    a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests

Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Verse/refrain g. AB (verse/chorus) h. D.C. al fine (ABA) i. $1^{st}/2^{nd}$ endings j. D.S. al fine k. Theme/variation l. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. Chord intervals i. Root ii. Third iii. Fifth h. Harmonic progressions using combinations of: i. I ii. IV iii. V
Expression	1. Dynamics a. Changes in dynamics b. Dynamic markings i. Forte ii. Piano iii. Crescendo iv. Decrescendo v. Mezzo piano/forte vi. Pianissimo (pp)/fortissimo (ff) vii. Subito c. Expressive choice of dynamics

	2. Tempo a. Changes in tempo b. Tempo markings i. Fermata ii. Ritardando iii. Allegro iv. Adagio v. Moderato vi. Accelerando vii. Presto viii. Subito ix. Andante x. Allegretto xi. Lento c. Expressive choice of tempo 3. Moving to Music a. Tempo b. Dynamics c. Styles 4. Articulation a. Articulation markings i. Staccato ii. Legato iii. Accents iv. Pizzicato v. Arco vi. Slurs vii. Marcatto viii. Phrasing 1. Identifying 2. Creating b. Expressive choice of dynamics 5. Listening a. Examples of all previously covered concepts 6. Vocabulary
Vocal	1. Sing in tune 2. Continue to reinforce and apply "good vocal practices", breath, tongue, and yawn 3. Continue exposure to solo singing opportunities with the goal of accuracy, good tone quality and good expression. 4. Sing with sensitivity to blend (choral sound) 5. Understand the concept of "head voice" (falsetto) and how to apply this to music 6. Understand the function of the "belt voice" and when this is appropriate both in choral and solo singing 7. Be aware of the changing voice 8. Sing solos, ostinatos, counter melodies, rounds, canons, partner songs and 2 & 3 part arrangements 9. Sing songs from diverse cultures
Instrumental	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock)

	4. Identify instrumentation from other diverse cultures 5. Play autoharp accompaniments using three or more major and minor chords

GRADE 6

Rhythm

1. Moving to music
    a. Tempo
    b. Dynamics
    c. Style
    d. Rhythm
2. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Four sixteenth notes
    f. Triplet quarter notes
    g. Dotted quarter note
    h. Dotted half note
    i. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
3. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 5/4
        v. 6/8
        vi. 3/8
        vii. 2/2
    b. Changes in time signature
    c. Meter in 5
    d. Meter in 7
    e. Conducting
        i. Basic patterns
4. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive development
5. Rhythm styles
    a. Rock and roll
    b. Shuffle
    c. Blues
    d. Back beat
6. Instruments

	a. Applying all previously covered concepts on instruments 7. Listening a. Examples of all previously covered concepts 8. Vocabulary 9. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 10. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm.
Pitch	1. Movement to pitch a. High/low/same b. High to low c. Low to high 2. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register h. Accidentals 3. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 4. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality 5. Vocabulary 6. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 7. Listening a. Examples of all previously covered concepts

	8. Notation a. Note names on the staff b. Stem direction c. Treble clef d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills
Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. $1^{st}/2^{nd}$ endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth i. Harmonic progressions using combinations of: i. I ii. IV

Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. 1st/2nd endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth i. Harmonic progressions using combinations of: i. I ii. IV iii. V
Expression	1. Changes in dynamic a. Changes in dynamic b. Dynamic markings

Vocal	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Sing 2 and 3 part arrangements, ostinatos, counter melodies, rounds, canons, partner songs, and descants 5. Sing harmony in 3rds and 6ths 6. Understand the changing voice 7. Understand vocal ranges 8. Sing songs from diverse cultures
Instrumental	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock, jug band) 4. Identify percussion instruments from diverse cultures around the world: West Africa, Mid-Eastern, Caribbean 5. Listen to folk instruments such as the acoustic guitar and identify types of strings (nylon, steel) 6. Create pitches and non-pitched percussion instruments

GRADE 7

Rhythm

1. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Sixteenth note/rest
    f. Triplet quarter notes
    g. Dotted quarter note
    h. Dotted half note
    i. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
2. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 5/4
        v. 6/8
        vi. 3/8
        vii. 2/2
    b. Changes in time signature
    c. Meter in 5
    d. Meter in 7
    e. Conducting
        i. Basic patterns
    f. Anacrusis
3. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive/variation
4. Rhythm styles
    a. Rock and roll
    b. Shuffle
    c. Blues
    d. Back beat
    e. Jazz
    f. Rhythm and blues
5. Instruments
    a. Applying all previously covered concepts on instruments

	6. Listening a. Examples of all previously covered concepts 7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 9. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm. 10. Rhythmic improvisation
Pitch	1. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register h. Accidentals 2. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 3. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality i. Blues scale 4. Vocabulary 5. Instruments a. Apply previously covered concepts on appropriate instruments b. Introduce concepts on piano 6. Listening a. Examples of all previously covered concepts 7. Notation a. Note names on the staff b. Stem direction c. Treble clef

	d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills
Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. $1^{st}/2^{nd}$ endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth iv. Seventh i. Harmonic progressions using combinations of: i. I ii. IV iii. V iv. vi v. ii

Form & Analysis

1. Phrase form
    a. Call and response
    b. Question/answer phrases
    c. Long/short phrases
    d. Repeating/contrasting phrases
    e. Solo/chorus
2. Section form
    a. Same/different sections
    b. Introduction/Coda/Interlude
    c. Overture
    d. Finale
    e. Movement
    f. Bridge
    g. Verse/refrain
    h. AB (verse/chorus)
    i. D.C. al fine (ABA)
    j. $1^{st}/2^{nd}$ endings
    k. D.S. al fine
    l. Theme/variation
    m. Song form
        i. AB
        ii. ABA
        iii. AABA
        iv. ABACA (rondo)
        v. ABCA
        vi. AABAA
3. Texture
    a. Monophonic/polyphonic/homophonic
    b. Accompaniment/no accompaniment one
    c. Ostinato
    d. Partner song
    e. Counter-melodies
    f. Descants
    g. Rounds/cannons
4. Theory and harmonic analysis
    a. Harmony/ no harmony
    b. Unison/ chordal
    c. Major/ minor keys
    d. Chord roots
    e. Harmony in major/minor thirds
    f. Triads
    g. SATB
    h. Chord intervals
        i. Root
        ii. Third
        iii. Fifth
        iv. Seventh
    i. Harmonic progressions using combinations of:
        i. I
        ii. IV
        iii. V
        iv. vi
        v. ii
        vi. VII

Vocal	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Understand the healthy use and care of the voice 5. Sing 2 and 3 part arrangements, ostinatos, counter melodies, rounds, canons, partner songs, and descants 6. Sing harmony in 3rds and 6ths 7. Understand the changing voice 8. Develop vocal ranges and intonation 9. Develop acappella singing 10. Sing songs from diverse cultures
Instrumental	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock, jug band) 4. Identify percussion instruments from diverse cultures around the world: West Africa, Mid-Eastern, Caribbean 5. Listen to folk instruments such as the acoustic guitar and identify types of strings (nylon, steel) 6. Create pitches and non-pitched percussion instruments

GRADE 8

Rhythm

1. Duration
    a. Whole note/rest
    b. Half note/rest
    c. Quarter note/rest
    d. Eight note/rest
    e. Sixteenth note/rest
    f. Triplet quarter notes
    g. Triplet eighth notes
    h. Dotted quarter note
    i. Dotted half note
    j. Tie
        i. Quarter notes
        ii. Tied half notes
        iii. Tied quarter note to half note
        iv. Tied quarter note to eighth note
2. Meter
    a. Time signature
        i. 4/4
        ii. 3/4
        iii. 2/4
        iv. 5/4
        v. 6/8
        vi. 3/8
        vii. 2/2
        viii. 9/8
        ix. 12/8
    b. Changes in time signature
    c. Conducting
        i. Basic patterns
    d. Anacrusis
3. Pattern
    a. Ostinato
    b. 2 part Canon/rounds
    c. Rhythmic patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    d. Improvise patterns consisting of the whole note, half note, dotted half note, quarter note, dotted quarter note, eight note, sixteenth note, whole rest, half rest, quarter rest eight rest and appropriate tied notes.
    e. Swing eighth notes
    f. Motive/variation
4. Rhythm styles
    a. Rock and roll
    b. Shuffle
    c. Blues
    d. Back beat
    e. Jazz
    f. Rhythm and blues
    g. Gospel
    h. Soul

	i. Disco j. Funk k. Country l. World 5. Instruments a. Applying all previously covered concepts on instruments 6. Listening a. Examples of all previously covered concepts 7. Vocabulary 8. Notation a. Whole note/rest, half note/rest, quarter note/rest, two eight notes/rests, four sixteenth notes/rests. i. Dictation (writing oral prompts) ii. Knowledge (completing/correcting measures) 9. Critique a. Use of previously learned vocabulary to critique listening examples and student compositions in the classroom as related to rhythm. b. Use of previously learned vocabulary to critique musical examples of various historical periods and world cultures as related to rhythm. 10. Rhythmic improvisation
Pitch	1. Pitch and direction a. Step/skip/repeat b. Leaps c. Melodic direction d. Pitch letter names e. Melodic sequence f. Intervals i. All intervals g. Range and register h. Accidentals 2. Melodic patterns a. Different/same b. Combinations of: i. do, re, mi, fa, so, la, ti c. Motive d. Ostinato e. Melodic sequence f. Melodic repetition g. Motive development 3. Tonality a. Home tone (do) b. Major/minor c. Whole/half steps d. Modulation e. Major scale f. Natural minor scale g. Cadence h. Atonality i. Blues scale 4. Vocabulary 5. Instruments a. Apply previously covered concepts on appropriate instruments

	b. Introduce concepts on piano 6. Listening a. Examples of all previously covered concepts 7. Notation a. Note names on the staff b. Stem direction c. Treble clef d. Bass clef e. Grand staff f. Expand on rhythmic/melodic/compositional notation skills
Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. $1^{st}/2^{nd}$ endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth

Form & Analysis	1. Phrase form a. Call and response b. Question/answer phrases c. Long/short phrases d. Repeating/contrasting phrases e. Solo/chorus 2. Section form a. Same/different sections b. Introduction/Coda/Interlude c. Overture d. Finale e. Movement f. Bridge g. Verse/refrain h. AB (verse/chorus) i. D.C. al fine (ABA) j. 1st/2nd endings k. D.S. al fine l. Theme/variation m. Song form i. AB ii. ABA iii. AABA iv. ABACA (rondo) v. ABCA vi. AABAA 3. Texture a. Monophonic/polyphonic/homophonic b. Accompaniment/no accompaniment one c. Ostinato d. Partner song e. Counter-melodies f. Descants g. Rounds/cannons 4. Theory and harmonic analysis a. Harmony/ no harmony b. Unison/ chordal c. Major/ minor keys d. Chord roots e. Harmony in major/minor thirds f. Triads g. SATB h. Chord intervals i. Root ii. Third iii. Fifth iv. Seventh i. Harmonic progressions using combinations of: i. I ii. IV iii. V iv. vi v. ii vi. VII
Expression	1. Dynamics a. Changes in dynamics b. Dynamic markings

Vocal	1. Sing independently with appropriate tone quality and pitch accuracy 2. Continue to apply "good vocal practices", breath support, posture, tongue placement, yawn (soft palate lift), and relaxed jaw 3. Understand and apply the following concepts in solo singing and in a vocal ensemble: phrasing, good diction, breath support, intonation, expression, tone color, staggered breathing, ending consonants, entrances and cut-offs 4. Understand and practice the healthy use and care of the voice 5. Sing 2 and 3 part arrangements, ostinatos, riffs, counter melodies, rounds, canons, partner songs, and descants 6. Layer repeated melodic fragments 7. Understand the changing voice 8. Develop vocal ranges and intonation 9. Develop acappella singing 10. Make the style of singing appropriate to style of music 11. Sing songs from diverse cultures
Instrumental	1. Expand knowledge of identifying individual instruments and instrument families 2. Expand knowledge of various tone qualities of individual instruments 3. Listen to and expand knowledge of identifying small and large ensembles: symphony orchestra, jarocho, gamelan, bands (marching, symphonic, dance, military, rock, jug band) 4. Identify percussion instruments from diverse cultures around the world: West Africa, Mid-Eastern, Caribbean 5. Listen to folk instruments such as the acoustic guitar and identify types of strings (nylon, steel) 6. Create pitches and non-pitched percussion instruments

MATRICES

Pre-Kindergarten to 2nd Grade

Chapter: Rhythm **Level:** Pre-K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Patterns

Skills Area(s): Same and Different

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Use hand movements to show rhythmic patterns are the same and different	**Students will be assessed by:** -On-going performance of movements at the appropriate time	Silver Burdett Series *Nanny Goat* *Yang wa wa* (Nursery Song) *Smiling Doll*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to pieces of music - Identify how many times they hear a repeated pattern in these songs - Sing the songs		Page(s) 151, 186
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can improvise conversations with a favorite toy to the class and write it on the board.	1.1.2B1 1.2.2B1 1.2.2B3 1.3.2B1 1.3.2B2 1.4.2A2 1.4.2B1	

Chapter: Rhythm **Level:** Pre-K & Kindergarten / Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Moving to Music

Skills Area(s): Duration

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify long and short sounds using hand movements when listening to or singing a song	**Students will be assessed by:** -On-going performance of long and short movements during the song	Silver Burdett Series *Polly Wee* *Mama Buy Me A China Doll* *Old Blue* *Vocalise* *All My Little Ducklings* *Will You? (Vil du?)* *Cha Yang Wu* (Rice planting song) *Mother, Mother I Am Sick*, poem Making Music Resource Book
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to pieces of music or poems that include long and short notes - Identify long and short sounds using movements (tapping legs/clapping) according to the duration of the note - Sing the songs		Page(s) 84, 117
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Math: Students can identify shapes: short notes with small pictures, long notes with large pictures **Language Arts:** Students can identify the first letter in words of a long sound **Reading:** Students can create a one-beat flashcard. Choose eight students to arrange themselves in any order. Other students will read and play the rhythmic pattern **Science/Language:** Students can be read *Sound Not Silence* by Nicola Baxter (Children's Press, 1995). The class can discuss sounds in the environment.	1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2	

Chapter: Rhythm **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Meter

Skills Area(s): Measure

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Identify and perform rhythm patterns that include one and two sounds per beat to create a measure	**Students will be assessed by:** -On-going performance of movements to the rhythm and beat of a song	Silver Burdett Series *Bee Bee Bumblebee* Making Music Resource Book
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Learn a chant using quarter and eighth notes - Clap the rhythm to match syllable patterns of the words - Tell how many claps they used on the first, second, third and fourth beats and write the notation on the board. - Identify a measure in 4/4 time **MUSIC TECHNOLOGY:** Have the students play rhythms on a keyboard or drum pad and change the patches (sounds). Have the students listen and discus the different way rhythms sound on a variety of instruments.		Page(s) 82, 116, 129
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can be read poems by Lee Bennett Hopkins (Doubleday 1992) and create drama, choral readings or illustrations about insects. **Science:** Students can create new exercises using topics such as animals, plants and things.	1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2	

Chapter: Rhythm **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Patterns

Skills Area(s): Ostinato

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Maintain a steady beat while playing a rhythmic pattern	**Students will be assessed by:** -On-going performance of student maintaining the steady beat while performing the rhythm	Silver Burdett Series *Noah's Shanty* *The Honeybee* *Los Maizales*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Learn a song - Establish a rhythmic ostinato pattern using body movement - Transfer the ostinato to Orff instruments. Divide the class. Some students will play the beat, rhythmic pattern or the harmony.		Page(s) 121, 127, 161
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Teacher can read additional stories on topics relevant to the song. Students can identify rhyming words. **Visual Arts:** Students can illustrate a favorite passage from a song or poem. Students can hold up their picture as their chosen passage occurs.	1.2.2B1 1.2.2B3 1.3.2B1 1.3.2B2 1.4.2A2	

Chapter: Rhythm **Level:** Pre K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Meter

Skills Area(s): Strong and Weak Beat

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Use alternate movements to identify strong and weak beats	**Students will be assessed by:** -On-going performance of movements to identify strong and weak beats	Silver Burdett Series *Little Red Wagon* *Jump That Jody* *Jolly Old St. Nicholas* *Song of the Train* (poem)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to pieces of music - Dramatize strong and weak beats using locomotor movements		Page(s) 116, 129, 113
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Ask students to create a movement word. Teacher can write it on the board. **Social Studies:** Discuss methods of transportation of trains. Discuss how commuters use trains. Play a recording as students pretend to ride the train.	1.2.2B1 1.3.2B1 1.4.2A2 1.4.2B1	

Chapter: Rhythm **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Meter

Skills Area(s): Measure

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Identify and perform rhythm patterns that include one and two sounds per beat to create a measure	**Students will be assessed by:** -On-going performance of movements to the rhythm and beat of a song	Silver Burdett Series *Bee Bee Bumblebee* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Learn a chant using quarter and eighth notes - Clap the rhythm to match syllable patterns of the words - Tell how many claps they used on the first, second, third and fourth beats and write the notation on the board. - Identify a measure in 4/4 time		Page(s) 116, 118, 129
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can be read poems by Lee Bennett Hopkins (Doubleday 1992) and create drama, choral readings or illustrations about insects. **Science:** Students can create new exercises using topics such as animals, plants and things.	1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2	

Chapter: Rhythm **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Rhythm

Skills Area(s): Ostinato

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Play a bordun and rhythmic ostinato to accompany a song	**Students will be assessed by:** -their ability to move appropriately with the rhythm of the music	Silver Burdett Series *Lets Go to Adana* (Turkish song) *Oh Watch the Stars* *The Farmers Dairy* *Kou ri inegay* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Sing the song. - Practice the rhythm of the ostinato by patting their legs. - Perform an ostinato on the xylophone.		Page(s) 161, 163
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Do a unit of study on Turkey. Discuss mosque domes over buildings and towers. Turkish instruments can call people to pray. Small villages, farms, mountains exist out of the city. Discuss the food and other geographic in the area.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Rhythm **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Duration

Skills Area(s): Quarter Note, 2 Eighth Notes, Quarter Rest, 4 Sixteenth Notes, Half Notes

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify and perform rhythmic patterns that equal one beat	**Students will be assessed by:** -On-going ability to perform correct patterns	Silver Burdett Series *One, Two, Three Read* *Oh Tideo* *Old Brass Wagon* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Identify rhythms that equal one beat: 1 quarter note, 2 eighth notes, quarter rest and 4 sixteenth notes. - Identify rhythms not used in a song - Say and clap the rhythm of the song - Play patterns on classroom instruments - Sing the song		Page(s) 117, 118, 119
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Read other counting books such as *Emily's First 100 Days of School* by Rosemary Wells. **Math:** Identify what day of school it is and create a montage of ideas for that number. **Foreign Language:** Sing a counting song using other languages.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Rhythm **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Duration

Skills Area(s): Tie

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify and sing a song that includes a tie	**Students will be assessed by:** -On-going ability of students clapping the rhythm accurately holding the tied notes for their full duration.	Silver Burdett Series *Mariposita* *Frere Jacques* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a song that includes long and short sounds. - Identify the words (syllables) that have the tie (long sound) - Create a movement to represent the tied notes - Clap the rhythm of the song wile others keep the beat		Page 119
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts/Science: Share the poem "The Caterpillar" by Christina Rossetti. Discuss the life cycle of the butterfly. **Writing:** Ask students to rewrite the song asking for a different request. Create a rough draft and revise as necessary.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Melody **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Pitch

Skills Area(s): Same and different melodic patterns

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify same and different melodic patterns	**Students will be assessed by:** - On going performance of students moving their hands at the appropriate time to show when repeated patterns occur	Silver Burdett Series *The Fly and The Bumblee Bee* *Bumble Bee* (poem)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen and discuss characters in a song - Move their hands to show the contour of the melody - Identify same and different patterns - Clap or pat rhythms - Dramatize the song using movements and classroom instruments		Page(s) 91, 135, 138

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Language Arts: Teachers can read a poem with similarities to the song. Students can discuss their similarities. **Science:** Students can describe various animal characters that are "not real" in life	1.1.2A3 1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2

Chapter: Melody **Level:** Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Movement to Pitch

Skills Area(s): High/Low/Same

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Perform hand movements to show the high or low pitches in the song	**Students will be assessed by:** - On going performance of students hand movements that clearly indicate high and low pitch	Silver Burdett Series *The Kangaroo Song* *Andy Pandy* *Here I Go* *Three Little Pigs* *I'm Tall, I'm Small* *The Wind Blew East* *Charlie Over the Water* *Phoebe* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen music with high and low sounds - Move hands upward to identify high sounds - Move hands downward to identify low sounds		Page(s) 91, 134, 137

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Math/Science: Display the D and F bars of an Orff instrument. Ask students which is smaller. Play the D bar then F. Ask which bar is higher/lower. The larger bar is lower because it is bigger. **Language Arts:** Encourage students to create their own high or low movement story. (e.g.: I stretched high towards the sky . . .) **Visual Arts:** Imagine someone or something making a high or low sound. Draw a picture of that sound.	1.1.2A3 1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2 1.4.2B1

Chapter: Melody **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Pitch

Skills Area(s): Direction

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Use gestures to show the pitch contour of step, skip or repeat	**Students will be assessed by:** - On going performance of students hand movements that clearly indicate pitch direction	Silver Burdett Series *Birds in Granny's Garden* *The Fly and the Bumblebee* *Si me dan psteles* *Bumble Bee* (poem) *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen then sing a song one phrase at a time - Learn that sometimes melodies move by step, skip or stay the same - Use their hands to identify movement in a song		Page(s) 91, 134, 136

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Math: Students can identify upwards, downwards or the same using a set of blocks. Guide students to identify the direction of the song to the block set. **Language Arts:** Students can dramatize the lyrics of a song and a poem **Visual Arts:** Students can create puppets and dramatize the words to a song. Students can write descriptions of how their puppet moved and why.	1.1.2A3 1.2.2B1 1.3.2B1 1.3.2B2 1.4.2A2 1.4.2B1 1.5.2A1

Chapter: Melody **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Melody

Skills Area(s): Tonality – Home tone

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify *do* as the home tone	**Students will be assessed by:** -On-going assessment of students notation on their *do* pentatonic melody on the staff	Silver Burdett Series *Great Big House* *See Saw Sacradown* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Look at the notation of a song - Discuss how many different pitches are in the song - Discuss the pitch of the last note - Sing the song using pitch syllables and hand signals		Page(s) 140, 143
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language: Have children brainstorm rhyming words for the last word of the first and third lines. Ask children to create new sentences endings with rhyming words for the second and fourth lines. Perform the song. **Social Studies:** After children sing the song "Great Big House", ask them to work in small groups and decide types of rooms and how many rooms they would put in their house and why. Students will share their answers	1.1.2A3 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2A2	

Chapter: Melody **Level:** Gr. 1 & 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Melody

Skills Area(s): Melodic Patterns

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify mi, re, do patterns in a song	**Students will be assessed by:** -On-going assessment of identifying me, re, do in a song	Silver Burdett Series *How Many Miles to Babylon* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a song - Identify places in the song where mi, re, do occurs - Sing the pitch syllables - Sing the song **MUSIC TECHNOLOGY:** Have the students play simple melodies on a synthesizer. Teach a mini lesson on how a synthesizer works and how it contains a variety of sounds. Let the students explore and discover the different sounds a synthesizer can create.		Page(s) 135, 141, 144
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Science: Show the children pictures of a variety of animal homes such as a birds-nest, rabbit-burrow, ant-hill, beaver-den. Invite them to discuss how each type of home is suited to the animal.	1.1.2A3 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2B1	

Chapter: Melody **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Moving to pitch

Skills Area(s): Melodic Direction

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Move to show melodic direction in a song	**Students will be assessed by:** -On-going assessment of body gestures matching the direction of the melody	Silver Burdett Series *Chuhuht* *Come Running You Shepherds* *A Kwanzaa Carol*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a song - Identify repeated pitches - Identify upward and downward direction of the melody - Move their bodies with the direction of the melody		Page(s) 136, 137, 138
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Read a story and make a picture map illustrating nouns as simple pictures and using conjunctions to connect the story sections (eg: ball – earth)	1.2.2B1 1.3.2B1 1.4.2A2 1.5.2A1	

Chapter: Form **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Form

Skills Area(s): Phrase and Section Form

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify the form in a song	**Students will be assessed by:** - On-going participation identifying the form of a song	Silver Burdett Series *El floron* *Deux Cocodires* *Trouble Is A Mountain* *A Kid Like Me* *Che Che Koolay* *El Tren* *Zudio* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Sing the song. - Identify the different parts in a song - Label section forms AB, ABA, AABA, ABACA (rondo), call and response, verse and refrain and introduction and coda, DC al Fine in various songs		Page(s) 148, 150, 151
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Writing: Invite students to spend time to create words to a song. Encourage a first draft then revise as necessary.	1.1.2A1 1.1.2A3 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2A2 1.4.2B1 1.5.2A1	

Chapter: Texture **Level:** Gr.2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Texture

Skills Area(s): Thick/Thin

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Play layered ostinatos to create a thin to thick texture	**Students will be assessed by:** - On-going ability of students playing accurate rhythm and independent parts on instruments. - Description the texture of songs.	Silver Burdett Series *Tanabata-sama* *Sous les etoiles* *Gavotte* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen and learn a song - Play an ostinato using Orff instruments beginning with one instrument and adding more—one at a time (eg: xylophone, bass metallophone, finger cymbals) to create a thicker texture - Remove one layer at a time to perform a thin texture		Page 152
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can make a list of words which contain the long **i** sound in the song. Children can add more rhyming words under each group. Students can write a sentence using one word from each list.	1.1.2A1 1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2 1.4.2B1 1.5.2A1	

Chapter: Expression **Level:** Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Moving to Music

Skills Area(s): Dynamics

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -Perform large and small movements to show loud and soft dynamics	**Students will be assessed by:** - On-going performance of movement appropriate to the dynamic level	Silver Burdett Series *Clouds* *The More It Snows* *We're Making Popcorn* *The Parade Came Marching* *Snowflakes* *Stars and Stripes Forever* *Surprise Symphony* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to various pieces of music and identify the soft and loud dynamics - Students will Use small movements for soft (*p*) and large movements for loud (*f*) - Explore other body percussion movements (clapping, stamping, snapping) from soft to loud		Page(s) 98, 99, 188
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language: Students can write sentences for an illustration **Science:** Students can pop a bag of popcorn and identify dynamics from the beginning to the expansion of the bag.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2B1	

Chapter: Expression **Level:** Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Moving to Music

Skills Area(s): Tempo and Dynamics

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Move to a steady beat of music that changes tempos and dynamics	**Students will be assessed by:** - On-going assessment of students performing accurate movements according to dynamics and tempi	Silver Burdett Series *Get On Board* *Hungarian Dance* *Shepherds Hey* *Lullaby* *Hoe Down* from *Rodeo* *Time to Move* *Snowflakes* *Reverie* (Schumann and Debussy) *Slovonic Dance No. 1* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Listen to different pieces of music and identify changes in tempo and dynamics using movement: Moderate tempo: light and bouncy movements Slower and softer: creep slowly from side to side Faster and louder: creep using large, fast movements Very fast and loud: heavy vigorous and energetic movements		Page(s) 96, 165, 166

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Math: Students can identify patterns (shapes, colors) Ask one student to take quick small steps for ten seconds. Another student will take slow steps. Conclude which student will travel the farthest. **Language Arts:** Identify vocabulary words: fast, slow, speed up, speed down. Students can be read the poem "Loud and Quiet". Students can expressively use various dynamics and tempi **Social Studies:** Explore different types of trains and how they move. Pretend to push a train up the mountain, then down.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2 1.4.2B1 1.5.2B1

Chapter: Expression **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Expression

Skills Area(s): Tempo Changes

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Move to a song that gets faster and slower	**Students will be assessed by:** - On-going observation of students moving faster and slower when appropriate	Silver Burdett Series *Miss Mary Mack* *Bob-a-Needle* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Students will read aloud the definition of tempo Ask students to walk to the beat of a drum. Invite them to walk faster with short steps and slower with long steps.		Page(s) 165, 166
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Writing: Encourage students to think of words that describe action. Students can write three or four sentences describing this action.	1.1.2A2 1.1.2A3 1.2.2B1 1.3.2B1 1.4.2B1	

Chapter: Expression **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Expression

Skills Area(s): Fermata

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Move to show a fermata in a song	**Students will be assessed by:** - On-going assessment of students performing accurate movements of moving faster and slower when appropriate	Silver Burdett Series *But the Cat Came Back*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Discuss the definition of a fermata - Locate the fermata in the song notation - Read the song and instruct the students to hold the word with the fermata - Students can create a movement sequence showing the fermata		Page 191
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Reading: Students can illustrate different parts of the song. Students can put these pictures in sequence and sing the song. **Language Arts:** Choose a poem "Cat's Tongue" by Eve Merriam. Dramatize the poem using expressive qualities.	1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Expression **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Dynamics

Skills Area(s): Dynamic Marking

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Sing a song using appropriate dynamics	**Students will be assessed by:** - On-going ability of students using dynamics and phrasing effectively appropriate to the style of the song	Silver Burdett Series *Tall Cedar Tree* *But the Cat Came Back* *I Got Shoes* *America, I Hear You Singing*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a recording of a song - Sing the song - Use proper dynamics to express the feeling of the song.		Page(s) 165, 166, 188
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Make a chart on the board using words from a song. Students can identify nouns in one column and verbs in another.	1.1.2A1 1.1.2A2 1.1.2A3 1.1.2B1 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2A2	

Chapter: Expression **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Dynamics

Skills Area(s): Crescendo and Decrescendo

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Distinguish changes in dynamics and respond through movement	**Students will be assessed by:** - On-going ability of students using dynamics and phrasing effectively appropriate to the style of the song	Silver Burdett Series *The Tropical Storm Got Shoes"* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Read aloud the definition of a crescendo and decrescendo - Invite students to sing a song and encourage them to use movement to identify dynamics such as crescendo and decrescendo to express the feeling of the song.		Page(s) 165, 188
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Share the poem related to the topic of the song used in the lesson **Reading:** Ask questions to help students analyze characters in the song. How do the characters feel? Students can act out the story showing appropriate emotions.	1.1.2A2 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Expression **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Expression

Skills Area(s): Articulation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Move and perform to show legato, staccato and accents in a song	**Students will be assessed by:** - On-going observation of students using movements that accurately reflect the articulation	Silver Burdett Series *Two Little Sausages* *Lots of Worms* *Falling Rain* *Rainy Day Blues* *Boogie Chant and Dance*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Discuss the definition of legato, staccato and accents - Listen to various songs which include legato, staccato and accents - Create a movement to the appropriate articulation		Page(s) 167, 188, 191
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Reading: Students can read through "Boogie Chant" and dance to discover sequence of loco motor movements with the song. Choose students to demonstrate the motions while other children diagram a sequential movement chart to help the class learn the music. **Related Arts:** Discuss the accents in the painting "Modern Painting Clef" by R. Lichienstein. Discuss similarities and differences between music and art.	1.2.2B1 1.3.2B1 1.4.2A1	

Chapter: Timbre **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.3, 1.4 **Concept:** Timbre

Skills Area(s): Electronics

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify "same" and "different" using CD ROM software	**Students will be assessed by:** - On-going participation	Silver Burdett Series *Making Music Software*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Start program "same or different" - Discuss in small groups whether the phrase are the same or different. - Children must be able to explain the differences to each other		Page(s) 86, 91, 135
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can identify homonyms such as dear vs. deer.	1.1.2A3 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2A2 1.5.2A1	

Chapter: Moving to Music **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Moving to Music

Skills Area(s): Style

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Move with the feeling of swing style	**Students will be assessed by:** - Ability to move appropriately with the rhythm of the music	Silver Burdett Series *Ragtime Cowboy Joe* *Kansas City Stomp* *Dancing In the Street*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Students will Read song notation. - Listen to the straight notation then the swing notation. - Move to the style of the song.		Page(s) 173, 175
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students will identify rhyming words in a song	1.1.2A1 1.1.2A3 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Timbre **Level:** Pre-K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3 **Concept:** Vocal

Skills Area(s): Match Pitch

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Sing expressively with an open, relaxed sound	**Students will be assessed by:** - Ability to match pitch using an open, relaxed sound and with good intonation	Silver Burdett Series *Martin Luther King* *Ev'rybody Ought to Know* *(African American Folk Song)* *Silver Burdett Big Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen and identify the meaning of a song - Learn a song taking turns singing the first statement and echo in groups - Discuss vocal timbre in a lesson		Page 145
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Discuss key words and meanings of a song **Social Studies:** Students can discuss how a famous person has shaped their lives (eg: Martin L. King, Jr.)	1.1.2A1 1.1.2A2 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Timbre **Level:** Pre K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Vocal

Skills Area(s): Singing, speaking, whispering, shouting

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Perform a song using singing, speaking, whispering and shouting voice	**Students will be assessed by:** - Ability to maintain an appropriate vocal quality during a song using an appropriate voice	Silver Burdett Series Silver Burdett Big Book *Washing Machine* (poem)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Discuss different ways to use the voice: singing, speaking, shout and whispering - Listen and identify the different voice use - Students will demonstrate which types of movements would be appropriate for each voice		Page 106
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Explore with children about choosing the appropriate voice timbre. Students can choose one of the vocal timbres and write/dictate a sentence appropriate for the voice (eg: whisper-I'm going to tell you a secret) Read a poem *Our Washing Machine* and explore various timbres	1.1.2A1 1.1.2A2 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Timbre **Level:** Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Vocal

Skills Area(s): Songs from Diverse Cultures

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Incorporate elements of music in songs from diverse cultures	**Students will be assessed by:** - Ability to maintain appropriate beat, rhythm, tempo and dynamics while singing a song from diverse cultures.	Silver Burdett Series *Uga uga uga* *Juanito* *Rinsho, rinsho* *Perna, perna, Melissa* *Les petites marionettes* *Los pellitos* *A la rurru nino* *Koriko* *Luna lunera*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a song - Discuss the action appropriate to the words of the song - Keep the beat, play rhythms, including dynamics and maintaining a steady tempo		Page 161
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Explore occasions when cultures will sing the song. Identify the country on the map. **Theatre:** Dramatize the actions while singing a song from different cultures.	1.1.2A1 1.1.2A2 1.2.2B1 1.3.2B1 1.4.2A2 1.5.2A1	

Chapter: Timbre **Level:** Pre-K, Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Vocal

Skills Area(s): Singing, speaking, whispering, shouting

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Perform a song using singing, speaking, whispering and shouting voices	**Students will be assessed by:** - Ability to maintain an appropriate vocal quality during a song using an appropriate voice	Silver Burdett Series Silver Burdett Big Book *Washing Machine* (poem)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Discuss different ways to use the voice: singing, speaking, shout and whispering - Listen and identify the different voice use - Students will sing songs to demonstrate singing, speaking, shouting and whispering - Students will demonstrate which types of movements would be appropriate for each voice		Page 104
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Explore with children about choosing the appropriate voice timbre. Students can choose one of the vocal timbres and write/dictate a sentence appropriate for the voice (eg: whisper-I'm going to tell you a secret) Choose a poem *Voice Choice"*. Students will identify the rhyming words. Students can use the appropriate timbre for each use. Read a poem *Our Washing Machine* and explore various timbres	1.1.2A1 1.1.2A2 1.2.2B1 1.3.2B1 1.4.2A2	

Chapter: Timbre **Level:** Pre-K, Kindergarten & Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Vocal

Skills Area(s): Match Pitch

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Match pitch in a limited range	**Students will be assessed by:** - Ability to match pitch	Silver Burdett Series *Hello There*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Sing songs using the interval of sol-mi - Sing a solo - Discriminate between high and low sounds		Page(s) 136, 181
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Physical Education/Language Arts: Students can add movement (dramatize) to a song or poem	1.2.2B1 1.2.2B2 1.3.2B1	

Chapter: Timbre **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Timbre

Skills Area(s): Vocal

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Continue to explore various uses of the voice	**Students will be assessed by:** - On-going performance	Silver Burdett Series *Ragtime Joe* *La tormenta tropical* *Free At Last* *All Around The Buttercup* *Vamos a la fiesta* *Christmas Don't Be Late* *The Owl and the Pumpkin* *Tall Cedar Tree* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Match pitch within a limited range - Learn to sing a song and carry the phrase to the end of each line - Learn to sing legato or staccato as the style allows - Sing songs from diverse cultures - Understand solo and duet - Breathe for healthy singing using appropriate tone quality, posture, diction and support		Page(s) 104, 106
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Reading: After students become familiar with a song, ask questions to help analyze the characters. Students can act out the story showing emotion for each character. **Language:** Students can identify rhyming words in a song.	1.1.2A3 1.2.2B1 1.2.2B2 1.3.2B1 1.4.2A2 1.5.2A1	

Chapter: Timbre **Level:** Pre-K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3 **Concept:** Instrumental

Skills Area(s): Tone Quality

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: To move appropriately to the timbre of instrumental pieces	**Students will be assessed by:** - Movements that fits the mood.	Silver Burdett Series *Andante* *Cat Alana* *Au Claire de Lune* *Dusty Rag* *The Erlking* *Turkish Rondo* *Spinning Song* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Students will listen to songs using various styles - Students will move to the appropriate mood of the instrumental piece		Page 186
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language: Students can describe words to the song (eg: gentle, soft, lively, swirly) Identify the parts of a guitar and list the words on the board. Students will echo the vocabulary words.	1.1.2A2 1.1.2A3 1.2.2B2 1.3.2B1	

Chapter: Timbre **Level:** Pre-K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Movement to instrumental

Skills Area(s): Classroom percussion

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Play classroom percussion instruments keeping a steady beat in time with a song	**Students will be assessed by:** - Ability to maintain a steady beat on percussion instruments	Silver Burdett Series *There's Music in Me* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Identify classroom percussion instruments: woods, metals, rattles, drums - Play the instruments keeping a steady beat		Page 153
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Math: Discuss shapes of percussion instruments: Drum – circle Sand block – rectangle Triangle – triangle Maracas – ball shape **Science:** Students can make classroom percussion instruments (eg: soup can-drums; plastic bottle – rattle; waterglass-chimes; jar lid-castanets) *Music Crafts for Kids: The How-to Book of Music Discovery* by Noel and Phyllis Fiarotta (Sterling, 1993)	1.2.2B1 1.3.2B1 1.4.2A1	

Chapter: Timbre **Level:** Pre-K & Kindergarten **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Movement to instrumental

Skills Area(s): Body percussion

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Create body percussion sounds using a steady beat	**Students will be assessed by:** - Ability to keep a steady beat using various types of body percussion	Silver Burdett Series *Pon, Pon, Pon* *Spring Has Sprung* *Downpour Hinges* (poem)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Explore different ways to keep the beat using body percussion (clapping, patting legs, snapping) - Use this movement while singing a song		Page 161
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Teacher will write a list of words on the board of an activity (eg: dancing, singing, drumming) Students will begin to identify the *–ing* syllable	1.2.2B1 1.3.2B1 1.4.2B1	

Chapter: Timbre **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.1, 1.3, 1.4 **Concept:** Instrumental

Skills Area(s): Tone Quality

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify the timbre of the trumpet, flute, clarinet, violin, trombone and percussion	**Students will be assessed by:** - Ability to identify instruments while listening to a song	Silver Burdett Series *The Little Red Hen* *Concerto for Trumpet and Orchestra in Eb Major* *Rondo: Allegro molto* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a piece of music - Point to identify the sound to the instrument		Page(s) 156, 157, 186
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language: Students can listen to different versions of a folktale. Students can be read various books with illustrations of the orchestra. **Theatre:** Students can dramatize the story to portray different roles in a song	1.1.2A2 1.3.2B1 1.4.2A2 1.4.2B1	

Chapter: Timbre **Level:** Gr. 1 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Movement to instrumental

Skills Area(s): Classroom percussion/body percussion

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Play a simple alternating bordun and rhythm pattern	**Students will be assessed by:** - Students maintaining the ostinato using body percussion and classroom instruments	Silver Burdett Series *Brush Your Teeth* *Families* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Learn words and movement (actions) to a song - Learn an ostinato using body percussion then transfer the pattern to classroom instruments - Perform expressively in time		Page(s) 161, 162
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students can create verses to the song. Students can create an ostinato to a poem	1.2.2B1 1.3.2B1 1.3.2B1 1.4.2B1	

Chapter: Timbre **Level:** Gr. 2 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Timbre

Skills Area(s): Instrumental

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: Identify and describe instrument sounds	**Students will be assessed by:** -Listing some facts about instruments such as "What is the instrument and how is it played?"	Silver Burdett Series *Cold and Frosty* *Moving"Riverdance Suite* *When the Saints Go Marching In* *Cheki, morena* *Happy Feet* *Ise Oluwa* *Making Music Resource Book*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to a recording of a song and identify the instrument playing the melody - Pantomime playing the instrument		Page 114
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Writing: After discussing and listening to various instrumental selections, invite children to write a letter to a friend about their favorite instrument. Students will include how to play the instrument and why they choose that particular instrument. **Science:** Students can explore how the sound is produced on an instrument (eg: string instrument—box and rubber bands)	1.3.2B1 1.4.2A2	

MATRICES

Grade 3 to 5

Chapter: Rhythm **Level:** Gr. 3 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Meter

Skills Area(s): 4/4, 3/4, 2/4

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - show their understanding of the implementation of the time signatures 2/4, 3/4, and 4/4 by composing simple measures of rhythm using notes in their correct duration.	**Students will be assessed by:** - being able to sing a song in 2/4, 3/4, and 4/4 tapping the steady beat. - their ability to work with the note values in order to compose rhythm sentences.	Silver Burdett: *The Juniper Tree*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Listen to a variety of songs in 2/4, 3/4. and 4/4 - Have the class do body percussion for the steady beat in each signature. - Take any one of those songs and create a worksheet for it, but remove the bars. Have students write in the bars. - Students should be able to fill in the correct notes in blank measures labeled with a time signature. - Have students learn and conduct the patterns for 2/4, ¾, and 4/4 while class is singing, or during a played piece of music.		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Steady Beat, pps: 80, 95, 110, 111, 116, 117, 118, 129. Meter, pps: 79, 81, 82, 116, 129, 131, 133, 179, 186. Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Science: Choose a book to read: My Favorite Tree: Terrific Trees of North America , Dian Iverson (Dawn, 1999) ; The Giving Tree, Shel Silverstein **Math** Use this opportunity to integrate the math side of rhythm by having students count the total amount of beats in a given measure. Given a number, students should be able to create a rhythm sentence equaling that number. Problems with the math and note values may be set up by leaving out notes and having the students fill in the blanks.	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.4.2 A.2	

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.4 **Concept:** Duration

Skills Area(s): Quarter Notes, eighth notes

OBJECTIVES

Students will be able to:
-Show their understanding of the concept of the quarter note and the eighth note's duration
-Show their understanding of corresponding rests
-Prove through use of body percussion and movement that in the context of simple time signatures (2/3, 3/4, 4/4) that the quarter note is the beat.

ASSESSMENT

Students will be assessed by:
- their ability to identify the symbol of the quarter and eighth notes and their corresponding rests
- their ability to signify the two note's symbols and duration with paper and pencil or manipulatives
- their ability to read a short rhythm sentence
- their ability to write their own name in rhythmic symbols, in a measure of 4/4?

RESOURCES

Silver Burdett *Name, Name,What's Your Name?*
"Music Mind Games" (*revised edition*) Michiko Yurko, 1992, part 2 p. 73

SUGGESTED ACTIVITIES

Remind students of the concept of the steady beat learned previously.
-Choose a simple song/chant and first teach it to the class.
-Have the students patch the steady beat on their thighs as they sing/say it.
-If appropriate to the song/chant, have the students walk to the steady beat.
-Next have students clap the rhythm of the words, highlight that the rhythm and words are often connected. Class can be split, ½ clap rhythm, ½ patch quarter notes.
-Show the song on an overhead (board, chart paper) and identify what they have been just been isolating. Present rests for these values.
-A suggestion for the primary grades, that the teacher give a word to associate to the simple rhythms, quarter notes: blue; eighth notes, jello; sixteenth notes: huckleberry.

VERTICAL ARTICULATION

Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Steady Beat, pps: 80, 95, 110, 111, 116, 117, 118, 129. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185.

INTERDISCIPLINARY CONNECTIONS

Language Arts:
Read portions of 'The World is Round' by Gertrude Stein (North Point Press, 1988)

Math:
Ask the class to list their own names on board. Have students organize the names into categories according to the number of syllables in each name. Create a graph to illustrate the data.

Create simple rhythm sentences with quarter notes and eighth notes. Have students total up the number of beats in each sentence. (Sentences could be formed with bar lines, or without and have the students add them at a predetermined number of beats.

NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04

1.2.2 B.1
1.2.2 B.3
1.2.4 B.1
1.3.2 B.1
1.3.2 B.2
1.3.4 B.1

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett- Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Duration

Skills Area(s): Sixteenth notes

OBJECTIVES

Students will be able to:
- Comprehend that sixteenth notes are ¼ of a beat when they stand alone
- Comprehend that 4 sixteenth notes together equal one whole beat
- Demonstrate their comprehension of duration by manipulating measures of music and entering correct values for 16th notes and other note values

ASSESSMENT

Students will be assessed by:
- their ability to create, with pencil and paper , rhythm cards, or manipulatives (popsicle sticks) measures of rhythm correctly in predetermined time signatures
- their ability to read simple measures of rhythm
- their ability to hear the 16th note patteren when it happens

RESOURCES

Silver Burdett, Making Music
Ding, Dong, Diggidiggidong
Chicken on the Fence Post

SUGGESTED ACTIVITIES

Students will learn a song with a recurrent sixteenth note pattern.
- Have students sing the learned song patching a steady beat
- Using classroom texts or projected song, identify where the new pattern of 16ths is
- Students need to be reminded that the words (in a song) will dictate the rhythm
- Have students split into 2 groups. One will sing and patch the beat while the other group will just sit and clap the rhythm.
- Using rhythm cards, students can create their own rhythm sentences, now adding the 16th pattern.
- Have the class create sentences for each other to say (blue, jello, huckleberry, shhh) and correct each other's mistakes.
- Present the symbol of the sixteenth rest

VERTICAL ARTICULATION

Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Steady Beat, pps: 80, 95, 110, 111, 116, 117, 118, 129. Sixteenth Notes, p. 84. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185.

INTERDISCIPLINARY CONNECTIONS

Language Arts:
Learn some interesting facts about cats.
Have students create a simple poem about an imaginary cat which ran away. If they are pleased with their ideas (teacher helping them with rhyme…or perhaps the classroom teacher, if working on poems at the time can participate in this project), the class then can vote on a poem they like best, and would like to work with. Taking the poem, the class can write out the rhythm, and collaboratively work on a simple accompaniment on the classroom instruments. Orff instruments work especially well for this. They may read the poem chorally, or break up the poem (as creativity dictates) into a variety of solo and choral lines, and work to perform the poem. Movement can be integrated as well to make a lovely performance.

NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04

1.2.2 B.1
1.2.2 B.3
1.3.2 B1
1.3.2 B3

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Duration

Skills Area(s): The Tie

OBJECTIVES

Students will be able to:
- Identify the symbol of the tie in written music
- Correctly sing and clap rhythms that include ties
- Discuss the function of the tie in music using classroom vocabulary

ASSESSMENT

Students will be assessed by:
- their ability to read a simple rhythmic example including a tie
- their ability to recognize the symbol for the tie
- their ability to tell you what value the two notes tied to each other are equivalent to
- their ability to tell you when the rhythm in a given measure is correct when ties are introduced by hearing it

RESOURCES

Silver Burdett *Sneaky Snake Rhythm,* "120 Singing Games", Choksy, p.17, *Fly, Daniel*; p. 39, *Looby Loo*

SUGGESTED ACTIVITIES

After you display in the classroom the definition and symbol for a tie the teacher might
- Display simple measures, melodies, and songs which contain ties.
- Have students visually identify the symbol of the tie within a piece of music.
- Sing and clap rhythms which include ties.
- Count the beats and see how the tie affects the number of beats and words.
- Discuss the fact that ties often create syncopation
- Have students create simple measures in 2/4 containing a tie.

VERTICAL ARTICULATION

Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. The tie, pps: 85

INTERDISCIPLINARY CONNECTIONS

Science:
After introducing the Sneaky Snake Rhythm students could research the kinds of snakes native to their region of the country.

Language Arts:
Students could brainstorm alliterative describing words for snakes, their pets, or other animals. The teacher might introduce the book Amazing Snakes, Alexandra Parsons (Knopf, 1990), and have the students read it.

NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04

1.1.2 B.2
1.2.2 B.1
1.2.2 B.3
1.3.2 B.1
1.3.2 B.2
1.3.2 B.3

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Duration

Skills Area(s): Whole and Half Notes

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: -comprehend and apply the values of the whole note and half note and their corresponding rests to an instrument or in movement -manipulate values of any given measure or rhythm entering the correct values of whole and half notes -demonstrate the value of whole and half notes through sustained body movement	**Students will be assessed by**: - Understand that a whole note is equal to 4 beats and a half note is equal to 2. - On paper, draw the notes correctly on the staff. - Manipulate the values of any given measure using the whole and half note so that the rhythm is correct. - Intrinsically identify the note values in movement.	"Essentials of Music Theory"-p.10 Silver Burdett- *I'm On My Way; Old Texas* "Music for Children"-p. 52-53, No. 68 CD, "Initiation", Gabrielle Roth
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Since the best way to comprehend the whole note is to perform it somehow, the class will: - First cover the definition of both the whole and half note - Do some preliminary paper/manipulative work comparing the whole note to quarters, eighths and sixteenths - Using written music, have the students experience the space in the whole and half notes and the corresponding rests by using instruments which sustain (metallophones, glochenspiels, pianos, triangles, recorders, etc.) - Movement for these sustained notes is one of the best ways for them to internalize the concept of 4 sustained beats. Move to music with sustained rhythms and have students hold their body position for the duration.		Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Half notes, pps: 84, 120, 133, 141. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Language Arts: Students can perform poems which are in 4/4 are adaptable to adding a drone. Have students perform the poem in 2 parts so that all the rhythmic essentials can be heard. Discuss the note values within the context of the poem. **Character Education:** The song "Old Texas" provides an opportunity to discuss the character of the cowboys, and the courage it took to move into uncharted regions and meet all the challenges that would entail. Students can relate that to their own life, their challenges, fears of change, the future.	1.2.2 B.1 1.2.2 B.3 1.2.4 B.1 1.3.2 B.1 1.3.2 B.2 1.4.2 A.2 1.4.2 B.1 1.4.4 A.1 1.5.2 A.1

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Pattern

Skills Area(s): Ostinato

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their understanding of ostinato by their ability to perform them in class with body percussion or instruments to a spoken, sung or instrumental piece.	**Students will be assessed by:** - their ability to explain what an ostinato is. - their ability to perform a simple ostinato with body percussion or instruments to a spoke, sung or instrumental piece of music.	Silver Burdett: *Joe Turner Blues, Hey, m'tswala, Laredo* "The Body Rondo Book", Jim Solomon
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While a piece of music is being spoken, sung or played on instruments, the teacher will: - model the ostinato to the class - invite students to mirror and join you - imvote students to create their own ostinatos - invite students to create ostinatos and have the other students in class perform them - invite students to critique the classroom performances		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163.
INTERDISCIPLINARY CONNECTIONS		**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**
Cultural Connection: Investigate cultures which practice story telling. Listen to examples of these stories Have class create their own story using simple ostinatos as punctuation and accompaniment to their performance.		1.2.2 B.1 1.2.2 B.3 1.2.4 B.1 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.3 1.3.6 B.2 1.4.2 A.1 1.4.2 B.1 1.4.4 A.2 1.5.2 A.1 1.5.4 B.1

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Pattern

Skills Area(s): Improvise patterns

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to improvise patterns consisting of the whole note, half note, quarter note, eighth note, sixteenth note, whole rest, half rest, quarter rest, eighth rest and appropriate tied notes on Orff instruments, body percussion or non pitched instruments.	**Students will be assessed by:** - their ability to know the difference between all note values stated in objectives - their comprehension of the concept of 'improvisation' - their ability to explain what a musical pattern is. - their attempt at improvising rhythmic patterns with or in front of the class.	*Come Butter Come, 1-2 Buckle My Shoe, Solomon Grundy*, any book of children's poems or rhyme. "Music for Children I" Schott, English Margaret Murray edition.)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Using a simple poem or riddle, students can improvise using body percussion, non-pitched percussion or Orff instruments improvised patterns. - pre-set Orff instruments to a pentatonic mode - be sure students know the technique on the instrument they'll be playing - teacher can dictate a pattern or students can create one - have students use positive critiquing skills to give feedback to each other		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Language Arts: Students can create their own poems or even short stories, and class can improvise an accompaniment to the piece, or represent certain characters with their affects. **History:** Students can study the beginnings of scat singing and vocal improvisation with the study of Ela Fitzgerald and the Duke Ellington Band, and the connection of jazz to the African American community during this time in history.	1.2.2 A.1 1.2.2 A.2 1.2.2 B.1 1.2.2 B.3 1.2.4 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.4.2 A.1 1.4.4 B.2 1.5.4 A.1 1.5.4 B.1

Chapter: Rhythm **Level:** Gr.3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.5 **Concept:** Pattern

Skills Area(s): Rhythmic Patterns

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: demonstrate their ability to identify rhythmic patterns by their analyzation of music and their ability to create ostinatos which will accompany a classroom song.	**The student will be assessed by their ability to:** - recognize within the musical score where rhythmic patterns occur. - recite the definition of 'rhythmic pattern' - work well in a group setting	Silver Burdett**:** *Shady Grove, Joshua Fought the Battle of Jericho*, Many spirituals lend themselves to this
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Under the teacher's direction - the class can analyze the music of choice with all its repeats and markings - the teacher can identify rhythmic patterns playing them using body percussion, and have the class echo the patterns - once learned, the students can stand or perform a specific movement during a repeated rhythmic phrase while singing - students might create rhythm ostinatos with teacher's help to accompany the song		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181. Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Math: Students may be able to re-write patterns once they've established how many beats have been used in the original. **Theater:** Students might be able to dramatize their songs using body movement to accentuate the rhythmic patterns. **Cultural:** Spirituals are a rich part of our American musical tradition. Students can list spirituals that they already know, and continue that list as you go through the year.	1.1.4 A.1 1.2.2 B.1 1.2.2 B.3 1.2.4 B.1 1.2.4 B.4 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.2 A.1 1.5.4 A.1 1.5.4 B.1	

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett- Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Moving to Music

Skills Area(s): Style

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to show familiarity to a variety of simple dances, and the manner in which these are performed by learning the steps to, and performing the dances in class as a group.	Students will be assessed by: - their knowledge of the countries identified - their knowledge of the specific dances covered in class, the steps and the name - their willingness to dance with a partner displaying good behavior - informal assessment by the teacher in class.	Silver Burdett: "*Pust 'vsegda budet sonse*" "Mad Hot Ballroom", DVD
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Use a variety of recordings to expose students to 'dance music' and help them learn the steps to the dances. - Students can share the music of their family heritage. They can bring in music from home which represents their culture. - Allow students to share what they know about the dance. - Learn the steps to a variety of styles of dances - Watch a video which explains about different dance forms and shows individuals/troupes demonstrating their skills		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Style: 102, 109, 124, 125, 130, 160, 172, 173, 175, 179, 182, 185, 187, 190, 192.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
History: Students can look at the composer of one of the dance pieces (Dvorak, for example) and learn a little about the composer and the country he was from. They can find the country on the map and do perhaps a unit study on cultural music from different parts of the world. **Language Arts:** Students can read about the country highlighted in class.	1.1.2 A.3 1.1.2 B.3 1.1.1 A.2 1.2.2 A.4 1.2.2 B.3 1.3.2 A.4 1.3.2 B.1 1.4.2 A.1 1.4.2 B.1

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett, Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, **Concept:** Moving to Music

Skills Area(s): Dynamics, Rhythm

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to express dynamics and rhythm through the following types of movement: - Stationary (in place) Axial movement - Locomotor (from place to place), direction, levels	**Students will be assessed by their ability to:** - keep the beat steady while they move. - explain the differences between ***p, mp, mf, f .*** - work well with a partner or in a small group setting.	Any Gabrielle Roth Recording- "Ritual", Raven Recordings, 1990 "Initiation", Raven Recordings, 1988. Any music which exemplifies a large range of dynamics.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Rhythm will always be the backbone to the following suggested activities, keeping above all, and intrinsic awareness of the time signature. Always remember to warm up before initiating movement. - In a circle, students take turns saying their names with a simple gesture, have the group repeat with their gesture, caller dictates dynamic-***p, mp. mf, f*** - Use a variety of name and circle games with call and response for dynamics. - Respond to a variety of interesting music in a variety of styles correlating gestures with a given dynamic, i.e.: quiet music/small gestures, loud/large. - Have students respond to the class performances in a polite and positive way.		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Style: 102, 109, 124, 125, 130, 160, 172, 173, 175, 179, 182, 185, 187, 190, 192. Dynamics, pps: 94, 95, 98, 99, 105, 125, 165, 188, 189, 192.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Awareness: Research the dance traditions of a chosen culture. Have students share dances they may know from home **Language Arts:** Students may use a folk tale from a specific culture and do a readers theater incorporating movement from the dance traditions of that culture.	1.1.2 A.3 1.3.2 A.4 1.1.2 B.3 1.3.2 B.1 1.1.1 A.2 1.4.2 A.1 1.2.2 A.4 1.4.2 B.1 1.2.2 B.3	

Chapter: Rhythm **Level:** Gr. 3 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.4 **Concept:** Notation

Skills Area(s): Whole note/rest, half note/rest, quarter note/rest, two eighth notes

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their knowledge of note values by their ability to organize notes on a staff indicating correct duration and pitch.	**Students will be assessed by:** - how well they display music calligraphy - how well they neatly set the notes on the staff, on or between the lines - knowing the name of each of the notes mentioned in skill area and their corresponding duration - answering correctly worksheets which are combined with dictation, and completing and correcting answers	Silver Burdett: Resource Books, Alfred's "Essentials of Music Theory"
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- create or borrow worksheets where the student can practice calligraphy - create or borrow worksheets where the student can complete measures, fill in bar lines and time signatures, and correct measures - give student the experience or writing out teacher or student lead dictation - use music dice to create measures of correct rhythm - allow students to correct their peer's papers - allow for small group work and have relays for the best time		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Notation, pps: 79, 82, 89, 102, 126, 128, 131, 139, 171, 173, 174, 176, 178. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Math: Create math problems (addition, subtraction) to be answered by note values in a staff. Create word problems where the answer can be rendered in notation (note values)	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.4.2 A.1 1.4.2 A.2 1.4.4 B.2

Chapter: Rhythm **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Pattern

Skills Area(s): 2 Part Canon/Rounds

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to hold their melody line as they sing a song in canon or round in class. Students will demonstrate the difference between harmony and canon or round.	**The student will be assessed by:** - whether or not they can hold a sung ostinato, line of music, or melody in a canon or round. - knowing the difference between singing in 2 part harmony and singing a round or canon.	Silver Burdett*: Oh How Lovely Is the Evening, Ah Poor Bird, Da Pacem, Domine*; "Look Before You Leap", Elizabeth Gilpatrick, Alfred Publishing
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Choose a song which is a round or canon: -Look at the song and determine the key, and what rhythms students already know. -Break the class into 2 parts, have the first group sing, then the second -Go through the song with the round or canon allowing the class to become familiar with the harmony phrase by phrase, go over it many times -Make a part of the song an ostinato, teacher singing, while the class sings the song -Add students to the teacher part -Goal: Put the whole song together		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Canon, pps: 127, 139, 161, 162. Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Connection: Rounds were a feature of 17th and 18th century English Music. Invite the class to research rounds, canons, and catches (caccia), where when more than one line is sung a new meaning emerges.	1.2.2 B.1 1.2.2 B.2 1.2.4 b.1 1.2.4 B.3 1.3.2 B.1 1.3.4 B.1 1.3.4 B.3 1.5.4 A.1	

Chapter: Rhythm **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.4 **Concept:** Notation

Skills Area(s): Whole note, half note, quarter note, two eighth notes, 16th notes and corresponding rests

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to organize notes on a staff indicating correct duration and pitch. Students will develop the ability to take rhythmic dictation with notes of varying duration.	**Students will be assessed by:** - how well they display music calligraphy - how well they neatly set the notes on the staff, on or between the lines - knowing the name of each of the notes mentioned in skill area and their corresponding duration - answering correctly worksheets which are combined with dictation, and completing and correcting answers - being able to accurately notate rhythmic dictation	Silver Burdett: Resource Books, Alfred's "Essentials of Music Theory"
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Create or borrow worksheets where the student can practice calligraphy - Create or borrow worksheets where the student can complete measures, fill in bar lines and time signatures, and correct measures - give student the experience or writing out teacher or student lead dictation - use music dice to create measures of correct rhythm - allow students to correct their peer's papers - allow for small group work and have relays for the best time **MUSIC TECHNOLOGY-** Have the students play a rhythm into a sequencer or digital recording program. Open up to a screen that allows you to see the notes in either notation form or on a piano roll (which shows how close the notes are to being in rhythm). Have the students analyze their performance to see how well they play in rhythm.		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Notation, pps: 79, 82, 89, 102, 126, 128, 131, 139, 171, 173, 174, 176, 178. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Math: Create math problems (addition, subtraction) to be answered by note values in a staff. Create word problems where the answer can be rendered in notation (note values)	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.4.2 A.1 1.4.2 A.2 1.4.4 B.2	

Chapter: Rhythm **Level:** Gr. 4, 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Meter

Skills Area(s): 2/4, 3/4, 4/4, 6/8

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to explain the concept of time signature and understand note durations by composing simple measures of rhythm.	**Students will be assessed by their ability to:** - sing a song in 2/4, 3/4, and 4/4 and 6/8 tapping the steady beat. - work with the note values in order to compose rhythm sentences. - understand the duple component in 6/8	Silver Burdett: 6/8*: Away to America, When Johnny Comes Marching Home* 4/4: *There's A Place* (Beatles*), La ciudad de Juaja*, 3/4: *De colores*, 2/4: *Old Abram Brown*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Students will listen to a variety of songs in 2/4, 3/4. and 4/4 and 6/8 - Have the class do body percussion for the steady beat and rhythm in the songs in each signature. Students need to feel the duple feel in 6/8. - Have students march to a 6/8 song while clapping the rhythm - Take any one of those songs and create a worksheet for it, but remove the bars. Have students write in the bars. - Students should be able to fill in the correct notes in blank measures labeled with a time signature. - Have students learn and conduct the patterns for 2/4, ¾, and 4/4 while class is singing, or during a played piece of music.		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Steady Beat, pps: 80, 95, 110, 111, 116, 117, 118, 129. . Meter, pps: 79, 81, 82, 116, 129, 131, 133, 179, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
History: Some of the marches of our Country are so familiar. The students can study our Country's history and the period in which those marches were used. **Math:** Use this opportunity to integrate the math side of rhythm by having students count the total amount of beats in a given measure. Given a number, students should be able to create a rhythm sentence equaling that number. Problems with the math and note values may be set up by leaving out notes and having the students fill in the blanks.	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.4.2 A.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Rhythm **Level:** Gr.4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Pattern

Skills Area(s): Swing eighth notes

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to define a 'swing' sound and the creative process behind it, while listening and discussing recordings in the swing style.	**Students will be assessed by:** - their ability to describe in their own words what 'swinging a rhythm' means - how well they will be able to write accurate rhythms and apply a swing to the eighths	Silver Burdett: *Basin Street Blues*, Spencer Williams
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Play a recording of a Swing tune and listen to the style - Highlight the rhythm in the music where the swing takes place and ask the students if they can describe what it happening. - Have the class sing or play portions of the song with the swing left out - Have students write several measures of music and let them play them for the class 2 ways, with a swing and without.		Style: 102, 109, 124, 125, 130, 160, 172, 173, 175, 179, 182, 185, 187, 190, 192. Swing, pps: 102, 130, 173.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Basin Street Blues is about a special street in New Orleans, Louisiana, where blues could be heard almost 24 hours a day. **Social Studies:** Discuss the music scene in the New Orleans district pre-Katrina Discuss issues of the restoration of New Orleans post-Katrina Find Louisiana on the map, and identify places named in the lyrics of the song, 'Mississippi River', etc. Identify other places on the map which are famous for the 'blues'	1.2.2 B.1 1.2.4 B.1 1.2.4 B.4 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.1.2 B.1 1.1.4 A.1 1.1.4 B.2	

Chapter: Rhythm **Level:** Gr. 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Meter

Skills Area(s): Meter in 5 and 7

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their understanding of the concept of time signature by using correct notation in composing correct, simple measures of rhythm in 5 and 7.	**Students will be assessed by:** - their ability to give the definition of meter. - their description of the construction of meter in 5 & 7. - their ability to work with the note values in order to compose or correct rhythm sentences in 5 or 7. - their ability to verbalize how this music makes them feel in comparison to music in simple meter (2/4. ¾, 4/4)	Silver Burdett *Ali Pasha*, song from Turkey (5/8), Abe Kaplan**,** chorals from *Glorious* album, *So the Sun Stood Still,* (7/8)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Listen to a variety of songs in 5 and 7 - have the class do body percussion for the rhythm in the songs in each signature. - take any one of those songs and create a worksheet for it, but remove the bars. Have students write in the bars. - fill in the correct notes in blank measures labeled with a time signature. - have students learn and conduct the patterns for songs in 5 and 7 while class is singing, or during a played piece of music.		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Meter, pps: 79, 81, 82, 116, 129, 131, 133, 179, 186. Notation, pps: 79, 82, 89, 102, 126, 128, 131, 139, 171, 173, 174, 176, 178.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Students will understand that countries, especially in eastern and southeastern Europe often use meters in 5 & 7. Students can find these countries on the map, (Abe Kaplan is Jewish, so they can find the map of Israel for example) and learn a little bit about their culture. Find articles in the newspapers and magazines about the country you are focused on. **Language Arts:** Find books by Jewish (or country of choice) authors and share them in class.	1.1.2 A.2 1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.4.2 A.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Rhythm **Level:** Gr. 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.5 **Concept:** Pattern

Skills Area(s): Motive

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify and/or sing the melodic pattern in an instrumental piece of a song.	**Students will be assessed by:** - how well they discuss in class the elements of motive - how well a student can identify a motive in class while listening to a piece of music	Silver Burdett: *Over There*, George M. Cohan, *I'm a Yankee Doodle* Dandy, G.M. Cohan
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- play a piece of music paying attention to tempo, diction, and dynamics - identify the first few notes of the outstanding melody and determine what is the motive - have students find that motive as it may repeat throughout the piece in various forms - if possible, sing or play the piece, highlight the motive by playing it ***p, f, staccato, legato, while standing,*** etc.		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181. Motive, pps: 132, 135, 137, 142, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Using the song "Over There" as a framework, invite students to rewrite the text to each phrase as a complete sentence. Choose students to read their sentences in song order. **Social Studies:** Do a study of the Great War, World War I (1914-1918), and the social issues at that time investigate the music which was composed during that time and the feelings it evoked	1.1.4 B.2 1.1.6 B.4 1.2.2 B.1 1.2.4 B.1 1.2.4 B.3 1.2.4 B.4 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.4 1.1 1.5.4 B.2	

hapter: Rhythm **Level:** Gr. 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.4 **Concept:** Duration

Skills Area(s): Triplet quarter notes, dotted quarter note, dotted half note

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to organize notes on a staff indicating correct duration and pitch.	**Students will be assessed by:** - how well they display music calligraphy - how well they neatly set the notes on the staff, on or between the lines - being able to name each of the notes mentioned in skill area and their corresponding duration - answering correctly worksheets which are combined with dictation, and completing and correcting answers	Silver Burdett Resource Books, Alfred's Essentials of Music Theory, Music Mind Games, Michiko Yurko
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- create or borrow worksheets where the student can complete measures, fill in bar lines and time signatures, and correct measures - explain how the notes are altered by the dot (quarter and half notes) - give student the experience or writing out teacher or student lead dictation - allow students to correct their peer's papers - create movements where students can feel the differences when you dot notes, have students use movements like a skip as opposed to walk to internalize. - show the class comparisons of music with triplets to those in 6/8 and 9/8. - teach ways for the students to count these durations (ex. 1-trip-let; pine-ap-ple)		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186. Duration, pps: 78, 84, 117, 118, 119, 120, 126, 128, 129, 133, 171. Half notes, pps: 84, 120, 133, 141.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Math: Have students use math functions to count the total number of beats in a series of measures. Have students add bar lines to a line of rhythm with simply the time signature dictated. Create addition and subtraction problems using notes instead of numbers.	1.2.2 A.2 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.4.2 A.1 1.4.2 A.2 1.4.4 B.2

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.5 **Concept:** Pitch and Direction

Skills Area(s): Hi/low, higher than/lower than, high to low, low to high

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to hear the difference between high and low pitches, and to be able to tell what pitch is lower or higher when 2 pitches are compared, by listening to examples in class and discussion pitch choices.	**Students will be assessed by:** - how well they can discern whether a pitch is high or low - their ability to match pitches, and showing improvement in that area.	Silver Burdett**:** *Ah ya Zane*, Arabic Folk Song; *The Magnificent Seven*, by Elmer Bernstien
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Play a piece of music in class where there is a distinct jump from one pitch to another. Try to find one where this interval is a recurring motive - Have students move to the intervals, hands up for the higher pitch, touch shoes for the lower pitch - When there are large pitch leaps it is easier for students to discern high and low. Practice this many times and gradually decrease the size of the interval. This is where the pitch perception must be refined as it's harder for young students to hear. Begin asking at the large leap, which is higher, this or this. - Ask students to vocally match the pitches, connecting ear to voice. **Acquiring a good musical ear takes time, repetition and determination. Some students have a natural affinity to pitch matching, others do not, for many reasons (where their speaking voice lies, for instance). No grade should rest upon this skill given the age of the child and especially if the class meets simply once a week.*		Duration, pps: 78, 84, 85, 116, 117, 118, 119, 120, 126, 128, 129, 134, 172. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Share some of the following books with the class to represent what the America was like during the westward expansion • *Westward Ho with Ollie Ox*! Melanie Richardson Dundy (Patners-West, 1999) • *Children of the Dust Days,* Karen Mueller Coombs (Carolrhoda Books, 2000)	1.3.2 B.1 1.3.4 B.1 1.3.4 B.2	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3 **Concept:** Melodic Patterns

Skills Area(s): Different/same, combinations of do, re,mi,fa,so,la,ti,do, motive

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to tell if melodic patterns are different or alike within the context of a song by making oral and written choices during a listening exercise and justifying their answer using vocabulary from class.	**Students will be assessed by:** - how well they can identify similar and different musical ideas - how well they can identify the motive of a piece of music - how well they can label pitch names	Silver Burdett: *El sapito*, W.A. Quesada
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the student learn a simple song in class where the melody pattern is alike, and different. - Have students identify the main idea or musical motive of the piece - Isolate the pattern, and label the note names. Circle do - Write the note names in solfege - Create a little accompaniment for the piece using classroom instruments - Create a counter melody for the song		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Motive, pps: 132, 135, 137, 142, 181. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
El sapito is a song about a little toad. **Spanish** Learn vocabulary for other animals. **Science/ Language Arts:** Research a little about toads, where they live, and what their habitats are. Read any of the books from the Frog and Toad series .	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.2 1.3.4 B.3	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.5 **Concept:** Pitch and direction

Skills Area(s): Pitch letter names, intervals

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to know the letter names of the pitches on the staff and be able to name an interval while using memory devices and worksheets and games in class.	**Students will be assessed by:** - how well they know the letter names of pitches in the staff - their ability to tell you what an interval is, and why we need them	Silver Burdett**:** *Chanukah Games*, Judith M. Berman
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Use the plethora of classroom aids to help students learn the note names on first the treble staff, and then on the bass (together creating the Grand Staff) - Create a large staff on material or canvas, and have students throw bean bags on it for note naming relays. This is a good place to introduce the concept of intervals. - Play note name bingo - Use note name flashcards and work in small groups or as a whole class to drill the names - Give memory helps to learn the note names		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
<u>Social Studiess-Holidays during December:</u> Chanukah is one of the many celebrations during the month of December. Do a study of the many celebrations, and the cultures who celebrate them. Learn how to play the Channukah game of dreydl. Have the class make their own dreydl game.	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.4 A.1 1.5.4 B.1 1.5.4 B.2	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Pitch and direction

Skills Area(s): High/low, higher than/lower than, high to low, low to high, leaps, leaps

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify pitch direction and compare the difference between high and low pitches. Within that context they will be able to know which is high and low while singing an octave.	**Students will be assessed by their ability to:** - individually discern pitch direction and all it's variations - see pitch direction within the context of a written piece - give the definition of an octave - identify a pitch leap in a piece of music	Silver Burdett: *Gonna Ride Up in the Chariot*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
When looking at the song 'Gonna Ride Up in the Chariot', students might: - Identify on paper where there is high to low direction and the reverse - allow students to sing the opening melodic motive in octaves - Take time with the piano and isolate pitch exercises and allow the students to identify the variations of pitch, which is higher, lower, the same, etc., individually.		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Motive, pps: 132, 135, 137, 142, 181. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Connection: Identify examples of slang and dialect within the lyrics of 'Gonna Ride Up in the Chariot. Have students sing the song again using 'formal grammar'. Discuss how this changes the character of the song	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.5 **Concept:** Movement to Pitch

Skills Area(s): High/low/same, High to Low, Low to High

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to move to the beat of a song and reflect the location and direction of the pitch by their body motions.	**Students will be assessed by:** - their ability to sing or play on an instrument pitch movement high to low, low to high, or repeated pitches - their willingness to match pitch vocally	Silver Burdett*: Go With the Music and Sing*, R. Machen
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- discuss the class song which is being used for example - while learning the song, ask the students if the melody in the first few measures goes in an upward motion or downward. - look at the pitches of the melody, ask the same about the pitches - compare the song by phrase and ask: did this phrase start on the same of different pitch. Is that pitch higher or lower? - students can show with their body movements in levels, high, med, low, where they hear the pitch as being		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies Students can research other festive/party songs used in different celebrations and cultures. Add non pitched instruments to the song and play them to represent the pitches of the songs (ex: hand drums high for high pitches, claves low for low pitches)	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.1 1.5.2 A.1	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1, 1.2, 1.3 **Concept:** Notation

Skills Area(s): Note names on staff, stem direction, treble/bass clef, Grand Staff

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to read the names of the notes on the Grand Staff and write and recognize the treble and bass clef while using their neatest calligraphy on worksheets and compositions.	**Students will be assessed by:** - how well they know the symbols for the bass and treble clef, note stems, and the grand staff - how well they write their music calligraphy	Silver Burdett: *Autumn Canon*, Bardos
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
The teacher can - teach the class a beautifully simple song - have students look at the notation and find 'do'…what name is that pitch? - have students label the notes in solfege, and in note names - have students use blank staff paper to write a short melody, labeling pitches making sure that stems are going in the right direction - Add symbols for treble, bass clef, grand staff and add to the word wall - create interesting puzzle worksheets where sections are colored according to the note name - using a large floor staff, use bean bags to play note name relays		Notation, pps: 79, 82, 89, 102, 126, 128, 131, 139, 171, 173, 174, 176, 178. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Canon, pps: 127, 139, 161, 162.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Using a leaf pattern, have students describe the things they would see, feel, taste, and hear as autumn arrives. Students could recite, dramatize, and move creatively to their original work as an introduction to a performance of 'Autumn Canon'	1.1.4 A.1 1.2.2 B.1 1.3.2 B.1 1.3.4 B.1	

Chapter: Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Tonality

Skills Area(s): Home tone, major/minor

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to describe the concept of home tone and how it relates to songs in major and minor keys while learning and performing a simple round.	**Students will be assessed by:** - their ability to describe 'home tone' and it's function - their ability to express the difference between a major and minor key, or chord.	Silver Burdett: *Make New Friends*, traditional round
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Sing a traditional round (Make New Friends) and notice the do-so-do in the beginning - Discuss the home tone as the 'do' - Learn the song and sing it straight, then as a round - Change the key of the song to a minor key and sing it again. - Take the simple chords for I and V and write them out on staff paper, circle the root to each chord - Discuss what a root is and what the home tone is		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: This simple round is one of many. Students can do research on playground games and games of other cultures which involve singing and movement	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2	

Chapter: Pitch **Level:** Gr.3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3 **Concept:** Pitch and direction

Skills Area(s): Step/skip/repeat; leaps, melodic contour, melodic sequence

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify by sight and hearing, pitches which repeat, skip, go stepwise, leap and demonstrate all of these actions as part of melodic contour.	**Students will be assessed by:** - their ability to describe notes which move stepwise, in skips, repeat, leap motion. - describing melodic contour and melodic sequence. - hearing a sequence when its played	Silver Burdett: *Hop Up, My Ladies, Over the River and Through the Wood*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Students need to be given skill reinforcement in this area - have interval cards the class can practice with note names and solfege - students need to work out intervals on paper so they can understand whole and half notes, so offer a variety of creative worksheets which will reinforce these concepts - split class and have a relay of pitch challenges		Half notes, pps: 84, 120, 133, 141. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies During November we prepare for Thanksgiving. *Use the Song Over The River and Through the Wood* to do a study on different ways different communities in America give thanks **Language Arts:** Write a poem about your thankfulness during this season **Visual Arts** Students can illustrate how they celebrate this wonderful time. Select one verse to illustrate, then display as a bulletin board	1.3.2 B.1 1.3.2 B.1 1.3.4 B.1 1.3.4 B.3	

Chapter: Pitch **Level:** Gr. 3, 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, **Concept:** Melodic Patterns

Skills Area(s): Melodic Sequence, motive, melodic direction, step/skip/repeat

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify melodic patterns while listening to a piece of music and then later perform that pattern correctly themselves.	**Students will be assessed by:** - hearing a repeated sequential pattern in a listening exercise - see and hear repeated, skip and stepwise motion of a melody - determine on paper and by ear if a melody is moving up or down (direction)	**Silver Burdett:** Let it Snow, Let it Snow, Let it Snow, *Jule Styne.*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Class will - listen to the suggested music - cite the main motive in the piece - identify and label the melodic sequence in the song - when melody goes up or down in direction, class will show with body movement - label on the music itself in designated colors, when the melody repeats, skips or travels stepwise. - Allow students to practice leaps while singing a variety of vocalizes which contain leaps. Sing the opening leap in Let it Snow (refrain) in different keys which have them raising a half step each time.		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181. Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Motive, pps: 132, 135, 137, 142, 181. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
<u>Physical Education:</u> - have students pick a partner and do mirror work. Each student take turns creating gestures a person would do while playing in the snow. When ready, the other person will take up the work, and the two will trade off leading as they go	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2 1.3.4 B.3	

Chapter: Pitch **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Tonality

Skills Area(s): Home tone (do), major/minor, major scale, cadence

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify the home tone (do) of a piece of music, will be able to hear the difference between a major and minor key.	**Students will be assessed by:** - their ability to define home tone, major key, minor key and cadence - their ability to hear the difference between major and minor - will be able to write a major scale on paper.	Silver Burdett: *Deep in the Heart of Texa*s, Don Swander *Give Me America*, Ruth Elaine Schram, 2 pt. edition, Heritage Choral Series
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While listening and singing to 'Deep in the Heart of Texas', students will: - be led to see the major I, V triads at the beginning of every phrase - be encouraged to sing those triads in root position - to write the major I V triads on staff paper - to write a major scale using the key of F, and the song - listen to the end of the Schaum piece to experience a nice, rich cadence		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Identify Texas on a map. Identify where the type of terrain mentioned in the song is (prairie). Research with the class the characteristics and ecological importance of prairie land.	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Pitch **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Melodic Patterns

Skills Area(s): Combinations of do, re, mi, fa, etc., melodic sequence, thirds

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their knowledge of solfege and melodic sequence by completing worksheets with examples of these specific musical concepts contained within them exercises which call for matching, labeling and filling in. Students will be able to write any simple musical sequence in thirds.	**Students will be assessed by:** - reciting a scale in solfege - identifying on paper a sequence (melodic) - writing a melodic sequence - adding the harmony of a third to any melodic sequence.	**Silver Burdett Resource Books,** Various created worksheets
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Before any worksheets are handed out: - the teacher will introduce and regularly implement to use of solfege when learning and performing pieces of music - regularly vocalize using solfege - will identify melodic sequence within pieces of music - utilize a great collection of listening maps which isolate sequences		Patterns, pps: 77, 79, 80, 82, 84, 86, 90, 95, 116, 122, 123, 135, 142, 144, 171, 173, 176, 181. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Math: Have students be sure of the numbers within the intervals (steps) have students solve simple math problems using the number of intervals within and exercise sheet	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2

Chapter: Pitch **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Pitch and direction

Skills Area(s): Range and Register

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to sing a classroom song and be able to tell by sight and by how it feels to sing, which register of the voice is being used. Students will also demonstrate the ability to sing in unison and in octaves when a piece moves out of a comfortable register for them to sing.	**Students will be assessed by:** - their ability to discuss with understanding the concept of range and register. - their ability to tell what register of their voice a song lies.	Silver Burdett: *Let it Snow, Let it Snow, Let it Snow*, Jule Styne
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While students are singing Let it Snow: - the teacher will modulate the key of the piece in ½ step increments at the refrain, so that the students will be increasingly stretched to sing the high note. When it gets too high, the teacher will encourage the student to sing a repeated 'c' pitch at the beginning, an octave below the opening interval at the refrain, but still sung in unison - students can be led in vocalizes which take them from a 'low' vocal register to their 'head voice', and then engage in this vocal structure. A yodel will also accommodate both registers of the voice. - Students can practice singing various songs in octaves (perhaps the boys taking the lower octave)		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction, pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Connection: - Share with the students recordings of Tibetan Monks who chant at the lowest register possible as a form of worship - Share Polish mountain singing which the woman of that region do. They sing in their chest voice in a very gruff style similar to the resonance of the Native Americans when they sit in a drum circle and chant.	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2	

Chapter: Pitch **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Tonality

Skills Area(s): modulation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify when the home tone (do) of a piece of music either goes up or down in modulation, will be able to hear the change in key.	**Students will be assessed by:** - defining home tone, major key, minor key and cadence - hearing a modulation when it happens - maintaining the new key after the modulation while singing	Silver Burdett: *Deep in the Heart of Texas*, Don Swander *Give Me America*, Ruth Elaine Schram, 2 pt. edition, Heritage Choral Series
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While listening and singing to 'Deep in the Heart of Texas', students will: - be led to see the major I, V triads at the beginning of every phrase - be encouraged to sing those triads in root position - sing the song twice through, the second time up a half step **While singing Give Me America:** - Students will mark their copies as to where the modulation happens - Students will be able to maintain the new key		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Post a map of the United States of America. Identify Texas on a map. Identify where the type of terrain mentioned in the song is (prairie). Research with the class the characteristics and ecological importance of prairie land. Students may be able to list songs of a patriotic nature, perhaps make a unit of these songs and the story behind them	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Pitch **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Pitch and direction

Skills Area(s): Intervals, 3rds, 4ths, 5ths, 6ths, 7ths, and pitch letter names

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify the intervals within a piece of music, as well as on worksheets where students are requested to label, fill in and circle.	**Students will be assessed by:** - their ability to define what an interval is - their ability to write on paper correct intervals with instructions - their ability to show they know the note names (pitch letter names) by labeling them on a worksheet.	Silver Burdett**:** *Deep in the Heart of Texas*, Don Swander
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Teachers will establish a lesson plan where: - students will be led to hear isolated intervals - on paper there are notes needing labeling, or note names where with proper calligraphy the students will write the corresponding note - students have familiarity with calligraphy on staff paper, direction of stems, etc. - students within a melodic context can hear the direction of the intervals, whether high or low(ex. High to low, low to high)		Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182. Pitch direction,pps: 88, 91, 134, 136, 137, 138, 141, 142, 145, 147, 181.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Identify Texas on a map. Identify where the type of terrain mentioned in the song is (prairie). Research with the class the characteristics and ecological importance of prairie land. **Math** Count the intervals in a piece, group particular intervals in a piece.	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.2 B.2 1.5.2 A.1 1.5.4 A.1	

Chapter: Form **Level:** Gr.3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Section Form

Skills Area(s): D.C. al fine (ABA), 1st/2nd endings, D.S. al fine

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to describe the symbols for the Coda and Segno, and demonstrate how they help musicians navigate through a song when used with D.C., D.S., al Coda and al Fine while performing a classroom piece while following the symbol roadmap.	**Students will be assessed by:** - matching the definition with the correct symbol - following a song form by using the roadmap offered by symbols - identifying first and second endings.	Silver Burdett*: I Believe I Can Fly*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
The teacher should choose a piece of music which contains the symbols for coda and sign, D.C., D.S. and al Fine. Be sure each student has their own copy of the music. - class together can identify the symbols, circling them in the music and writing definitions (good additions to a music word wall) - listening to the music the class can follow the direction of the music - give students specific movements for sections in the song and have them move when the song arrives at that section. - have a contest for the first person to find (ex.) the first ending.		Section Form, pps: 92, 148, 151, 156, 157, 183, 184, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Consult with a classroom teacher to find a short poem appropriate for the reading level of the class. Determine how they can make their reading more expressive by - varying the dynamics of the reading, pitch level, or timbres of their voices - use solo as well as group reading - add symbol markings to repeat sections or to jump to the end - repeat lines of the poem	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3	

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1,1.2, 1.3, 1.4, 1.5 **Concept:** Song Form

Skills Area(s): AB, ABA, AABA, ABACA (rondo)

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to recognize the form of a classroom song by their ability to sing it with expression, discussing it and determining similar characterizations in each of the sections.	**Students will be assessed by:** - identifying the form of a song - their willingness to sing as part of a group - working well in a small group setting - their willingness to apply good singing skills to their classwork	Silver Burdett: *Hine mah tov* Move It, Peggy Lyman & John M. Feierabend
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Choose a selection of music. - be sure each student in the class has their own piece of music - identify the forms of the song, labeling them - discuss all other pertinent information of the song, the composer, who arranged it, the time signature, which note is do, are there any key changes - perform the song in class, split into groups and sing the song for each other in class - critique each small group performance using vocabulary learned in previous classes, and using supportive language - Use a set of movements for every section of a piece, let them flow together like a dance		Time Signature, pps: 117, 125, 126, 128, 129, 131, 133, 149, 179, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Israel is an interesting country always in the news. Have students cut out information from the paper concerning it **Cultural Connection:** Jewish people and their music have their roots in the Middle East, yet there are many different influences in it. Invite someone of Jewish heritage, a rabbi or cantor, to talk to students about the culture, traditions, songs, food and other features of Jewish and Israeli culture. **Physical Education:** Have students perform a pattern dance to a song if appropriate **Language Arts:** Hine ma tov is a song about peace. Have students write poems or essays on peace, and how music can promote peace	1.1.2 A.3 1.1.4 B.2 1.1.4 B.4 1.2.2 B.1 1.2.4 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.4.3 B.2 1.3.4 B.3 1.4.2 B.1 1.4.2 B.1 1.4.4 B.3 1.5.4 A.1	

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Phrase form

Skills Area(s): Solo/Chorus

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their understanding of the difference between a solo and singing in a group, or the 'chorus' part of a vocal piece by discussing the definitions of these terms, and participating in a classroom performance.	**Students will be assessed by:** - explaining how a piece of music with a verse and chorus are to be performed - the student's willingness to attempt singing a solo - singing the correct part at the right time	Silver Burdett: *Oh, Won't You Sit Down*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Find a piece of music which has a solo and chorus part. - Discuss the form with the class and choose participant for the solo, or several to switch off the solos - Teach the parts, and sing the song in class - Separate the class into groups having each group decide if they will sing, or accompany. If accompany, they will create an eight-beat call and response on classroom pitched and non pitched instruments		Phrase form, pps: 150, 160, 164, 183.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Language Arts: Using the text of the song "Oh Won't You Sit Down", ask the class to identify the contractions in the song. Write the words which make up the contractions. **Cultural Connections:** Do a study on Spirituals, how they came here and how they developed. Spirituals often have a verse and refrain.	1.2.2 B.1 1.2.4 B.1 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.2 A.1 1.5.4 B.1 1.5.4 B.2

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, **Concept:** Section Form

Skills Area(s): Same/different; intro/coda/interlude; verse/refrain; AB/verse chorus

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to discern and be able to discuss the differences between sections mentioned in skill area by discussing listening examples, analyzing sheet music, and through classroom discussion.	**Students will be assessed by:** - the manner in which they use the vocabulary previously taught in music class to discuss all components of the 'skill area' - locating and labeling intro/coda/interlude, verse/refrain, A/B, verse/refrain, same and different on a piece of music.	Silver Burdett: *Old Dan Tucker*, *Children Go Where I send Thee*, *Kum bachur atzel, Tzlil Zugim,*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
Using both instrumental and vocal musical arrangements: - have students make a large gesture to show the refrain - Give students the music to an AB song, have them mark the sections, have them clap when words repeat over and over again - Divide the class into groups and have each group create and perform either an introduction or coda for a song. - Have students create an introduction to a classroom song - Use skills to create ostinato patterns to accompany the song.		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Section Form, pps: 92, 148, 151, 156, 157, 183, 184, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Science/Language: Ask the class what animal sounds they hear in the morning hours. Have students create new nonsense words to a pre-existing song and have the students sing their new version of the song. **Gifted and Talented:** Allow students to create keyboard ostinatos to the created song above.	1.2.2 A.2 1.2.2 B.1 1.2.4 B.1 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.3	

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2,1.3, 1.5 **Concept:** Texture

Skills Area(s): Monophonic/polyphonic/homophonic; accompaniment/no accompaniment

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to discuss the differences between solo voice, group and unison singing by listening to a favorite carol and discussing it's makeup and then performing these with or without accompaniment (a capella).	**Students will be assessed by:** - how well they can determine the differences between one voice, many voices, solo voice and instrument identification - their willingness to sing a chosen song in class	Silver Burdett: *Rise Up Shepherd and Follow,* "What a Morning: The Christmas Story in Black Spirituals" edited by John Langstaff (Simon and Schuster, 1996)
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Students will find the markings for the vocal choice during a choral piece. - Students will tell what instruments are accompanying the song - Students will discuss what type of voices are performing on the recording (men voices, women's, boy choir, youth choir?) - Students should take turns singing the solo parts (call) and have the class sing the response.		Texture, pps: 93, 152, 153, 154, 155, 161, 163.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
Language Arts: Share a book that tells the Christmas story through African American spirituals and accompanying full-page illustrations. "**What a Morning: The Christmas Story in Black Spirituals**" edited by John Langstaff (Simon and Schuster, 1996)	1.2.2 B.1 1.2.4 B.2 1.3.2 B.1 1.3.4 B.3 1.5.2 A.1

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Theory and Harmonic Analysis

Skills Area(s): Harmony/no harmony, unison/chordal, major/minor keys

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to determine, while using a piece of instrumental (Orff) or vocal music, where in the music there is harmony, where instruments are playing in unison or chordally.	**Students will be assessed by:** - their ability to hear when there is harmony being performed - their ability to construct a simple triad (major and minor) - students will be able to offer the correct definition for harmony, unison, major and minor keys, and chord	Silver Burdett*: (* minor): *Go Down Moses; Johhny Has Gone for a Soldier; Give Me Americ*a, 2pt. arr., Ruth Elaine Schram, Heritage Choral Series, Recording: Hildegard von Bingen, Deutsche Harmonia Mundi 1994
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- In a 2 part choral arrangement, have students highlight when they are singing on the same notes, or where they see that in an arrangement. (unison) - Show students the piano accompaniment, and looking there identify several notes playing at the same time, do the same in the vocal part. Sing the identified parts. - On classroom instruments or pianos instruct the students how to construct a minor and major triad. (the 3rd of the triad is lowered ½ step for minor) have students sing a simple round and create texture from solo voice, first time, unison, then harmony (as the entrances stagger for the round) Always have students critique, being conscious of pitch accuracy in round Have students write out the scale for a major, minor and harmonic minor octave Have students identify whole and half note intervals		Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180. Texture, pps: 93, 152, 153, 154, 155, 161, 163. Analysis, pps: 153, 154, 158, 159, 168, 183, 184, 187.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
History: Students might look at music from the Middle Ages, Gregorian chant and the like. Students might enjoy researching this interesting period of world history, and comparing customs of today with that historical period.	1.2.2 B.1 1.2.2 B.2 1.2.4 B.1 1.2.4 B.2 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.3.6 B.2 1.4.4 B.2	

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Theory and Harmonic Analysis

Skills Area(s): Harmony/no harmony, unison/chordal, major/minor keys

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify where in a piece of music there is harmony in the accompaniment. They will be able to tell where instruments are playing in unison or chordally.	**Students will be assessed by:** - their ability to hear when there is harmony being performed - students will be able to offer the correct definition for harmony, unison, major and minor keys, and chord	Silver Burdett*: minor:*Go Down Moses; *Johhny Has Gone for a Soldier; Give Me America*, 2pt. arr., Righ Elaine Schram, Heritage Choral Series, Recording- Hildegard von Bingen, Deutsche Harmonia Mundi 1994
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- in a 2 part choral arrangement, have students highlight when they are singing on the same notes, or where they see that in an arrangement. (unison) - show students the piano accompaniment, and looking there identify several notes playing at the same time, do the same in the vocal part. Sing the identified parts. - have students sing a simple round and create texture from solo voice, first time, unison, then harmony (as the entrances stagger for the round) - always have students critique, being conscious of pitch accuracy in round		Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180. Texture, pps: 93, 152, 153, 154, 155, 161, 163. Analysis, pps: 153, 154, 158, 159, 168, 183, 184, 187.

INTERDISCIPLINARY CONNECTIONS	NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04
History: Students might look at music from the Middle Ages, Gregorian chant and the like. Students might enjoy researching this interesting period of world history, and comparing customs of today with that historical period.	1.2.2 B.1 1.2.2 B.2 1.2.4 B.1 1.2.4 B.2 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.3.6 B.2 1.4.4 B.2

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Texture

Skills Area(s): Ostinato, Partner Songs

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to exhibit their knowledge of the concepts of texture, ostinato and partner songs by analyzing classroom pieces and performing them in class.	**Students will be assessed by:** - their ability to skillfully address in class the concepts of texture, ostinato and partner songs - keeping the tonality when singing a partner song	Silver Burdett: *America, The Beautiful and Let Freedom Ring* Come Join In, Elizabeth Gilpatrick…*the Mighty Elm*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Offer to the class the definition of ostinato, harmony and partner songs - Give copies of the 2 pieces of music which will be partner songs, and allow the class to analyze the simplicity of one song along - Teach both songs to the class (possibly break class into groups to do this) - Have the groups sing the songs together creating harmony. - When singing in class, always address pitch problems within an exercise, gently correcting and giving help when needed to raise or lower their perception of the pitch		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Texture, pps: 93, 152, 153, 154, 155, 161, 163.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Read America The Beautiful by Katharine Lee Bates (Atheneum, 1993), Purple Mountain Majesties: The Story of Katharine Lee Bates and America the Beautiful by Barbara Younger (Dutton, 1998) Allow students to write poems or paragraphs on their feelings about America Offer other writing prompts of a patriotic nature to the class	1.2.2 B.1 1.2.2 B.2 1.3.2 B.1 1.3.4 B.1 1.4.2 A.1 1.4.2 B.1 1.5.4 A.1	

Chapter: Form **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2. 1.3, **Concept:** Section form

Skills Area(s): Theme and Variation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify theme and variations by hearing different instrumental timbres in a listening piece, and composing melodic phrases of their own.	**Students will be assessed by:** - their accuracy when discussing and describing theme and variation - creating vocal and instrumental variations - their participation in conversation in class	Silver Burdett: *Simple Gifts*, Shaker Song*, Appalachian Spring*, A. Copland, *Variations on Simple gifts*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- have students look at a piece of music which contains the skill area, and point out where the theme ends and variations begin - discuss how music can be varied and yet maintain common elements - sing, and then play the first phrase of Twinkle Twinkle Little Star - help students create melodic phrases for four different variations on this phrase. (suggestions: high/low, slow/fast, straight rhythm/jazzy, major/modal) - ask what other variations they may come up with		Section Form, pps: 92, 148, 151, 156, 157, 183, 184, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Art: Have students draw a picture which would contain in it a theme and variations on that theme (using a design, pattern, color, etc.).	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3	

Chapter: Form **Level:** 3, 4, 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2. 1.3, **Concept:** Section form

Skills Area(s): Theme and Variation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to identify theme and variations using different instrumental timbres while listening to a familiar piece with sections of variations.	**Students will be assessed by:** - their ability to discuss and describe theme and variation - their ability to attempt creating variations - their participation in conversation in class	Silver Burdett: *Simple Gifts*, Shaker Song, Appalachian Spring, A. Copland, *Variations on Simple gifts*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have students look at a piece of music which contains the skill area, and point out where the theme ends and variations begin - Discuss how music can be varied and yet maintain common elements - Sing, and then play the first phrase of Twinkle Twinkle Little Star - Help students create melodic phrases for four different variations on this phrase. (suggestions: high/low, slow/fast, straight rhythm/jazzy, major/modal) - Ask what other variations they may come up with		Section Form, pps: 92, 148, 151, 156, 157, 183, 184, 186.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Art: Have students draw a picture which would contain in it a theme and variations on that theme (using a design, pattern, color, etc.).	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3	

Chapter: Form **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.5 **Concept:** Theory and Harmonic Analysis

Skills Area(s): Chord roots, harmony in major/minor thirds, triads

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to construct simple triads and octave scales containing major and minor thirds, the beginnings of harmony after analyzing a piece of music in C or F.	**Students will be assessed by:** - whether they know what a chord is - how well they can write an octave scale in major and one in minor. - how well they create a triad for a major and minor chord.	Silver Burdett*: Mango Walk* Calypso song from Jamaica
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Look at any piece of music with the class in a simple key like C or F, and have them learn the song. - Find 'do' for the key of the song - Explain that the triad is the basis for harmony, and have the students create triads starting on F and on C (I and V in the key of F) - Have the students lower the 3rd in their triads, this is the minor chord. (In the key of F, I is minor, V remains major) - Have students set up Orff instruments to be able to play those chords, and accompany the class song on them. - Have the class circle the bottom of the triad so that they know it is the root of the chord. F is the root of the chord F-A-C (bottom to the top) on the staff **MUSIC TECHNOLOGY-** Use a computer notation program to notate triads. Have the students experiment inputting triads and listening back using virtual instruments.		Analysis, pps: 153, 154, 158, 159, 168, 183, 184, 187.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Have the class research things about Jamaica (people, land, customs, traditions) **Language Arts:** Read Under the Breadfruit Tree: Island Poems, by Monica Gunning (Boyds Mills, 1998)	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.2 A.1	

Chapter: Form **Level:** Gr. 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.3, 1.5 **Concept:** Theory and Harmonic Analysis

Skills Area(s): Chord intervals and harmonic progressions I-IV-V

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to hear the chord changes I-IV-V, and should be able to write basic chords on staff paper and label the intervals within the chords – root, third and fifth. Students should be able to write the I-IV andV chords on staff paper and tell you what the root is of each chord, and what the key would be which uses this progression.	**Students will be assessed by:** - teacher's observation of performance in class - the students ability to explain what I-IV-V means - hearing chord changes - writeing triads	Silver Burdett: *Imbabura*, song from Ecuador
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- have students to listen to a piece of music in C or F which contains I, IV and V - while listening, have students determine how many chords they hear - using pianos, orff instruments or paper and pencil, have students write down or play the chords that they hear - split class into chord groups and have them play the chord changes while singing the piece. - Use a floor staff with huge circles for notes for a better visual when learning how to write triads		Analysis, pps: 153, 154, 158, 159, 168, 183, 184, 187.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Connection: Imbabura is a piece from Otavalo, Ecuador. Discuss how the composer of the song feels about his country. Ask students if anyone is from Ecuador that they might share some of their culture with the class. Find the country on the map. Research the people and their celebrations of Ecuador.	1.3.2 B.1 1.3.2 B.2 1.3.4 B.1 1.3.4 B.3 1.5.2 A.1	

Chapter: Form **Level:** Gr. 3, 4, 5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.5 **Concept:** Phrase form

Skills Area(s): Call and Response, Question and Answer

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their ability to understand the nature of a call and response song and how this differs from a question and answer song by discussion in class and demonstrating this in a classroom vocal performance	**Students will be assessed by:** - identifying by hearing that a song is call and response - their willingness to learn and sing a call and response song in class - being able to tell the origins of the call and response style - describing what a question and answer song is and how it differs from a call and response song	Silver Burdett: *Great Day, John Kanaka, Day-O!,* "Pleasure of Their Company", CD, Kathleen Battle and Christopher Parkening
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
-choose an appropriate song to demonstrate call and response, learn the song. -alternate having the class stand when they hear the call, and then the response. -have students create a movement which would identify the response, and sing the song performing the movement in the appropriate spot. -look at the song on paper, board or projection and identify the form labeling both the call and answer section.		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Style: 102, 109, 124, 125, 130, 160, 172, 173, 175, 179, 182, 185, 187, 190, 192. Phrase form, pps: 150, 160, 164, 183.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language arts: Invite students to create a written version of call and response by creating dialogue journals where students can just write back and forth, or one of the student's dialogue would always be the same. **Cultural Connection:** Have students learn about the origin of spirituals early in American History.	1.1.2A.2 1.1.4 B.1 1.2.2 B.1 1.3.2 B.1 1.3.4 B.3 1.5.2 A.1	

Chapter: Rhythm **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Texture

Skills Area(s): Ostinato, partner songs, countermelodies, descants, rounds/cannons

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to exhibit knowledge of the following concepts in texture: ostinato, partner songs, counter melodies, descants and rounds/canons. Students will be able to perform a simple rhythmic or melodic line in class with body percussion, instruments, or the voice, and gradually layer additional lines of rhythm of melody to thicken the texture of the piece being created.	**Students will be assessed by:** - reciting the definition of ostinato. - performing a simple ostinato and adding layers of rhythm to thicken the texture - taking part in observational and meaningful discussion about what they hear in class.	Silver Burdett: *Zum gali gali* The Body Rondo Book: Jim Solomon
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While a piece of music is being spoken, sung or played on instruments: - the teacher will model each of the skill areas to the class - have students create their own ostinatos, have them or other students perform them in class - have students critique the classroom performances		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Canon, pps: 127, 139, 161, 162. Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180. Texture, pps: 93, 152, 153, 154, 155, 161, 163.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Cultural Connection: - Zum gali gali is an Israeli folk song. Share with the class about kibbutz, people living together. Israel has a wide variety of musical styles, Ashkenazi, Sephardi, Mizrahi, Ladino. Allow the class to investigate this variety and their unique sounds.	1.2.2 B.1 1.2.2 B.3 1.2.4 B.1 1.2.4 B.3 1.3.2 B.1 1.3.2 B.2 1.3.4 B.3 1.3.6 B.2 1.4.2 A.1 1.4.2 B.1 1.4.4 A.2 1.5.2 A.1 1.5.4 B.1	

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Chapter: Form **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, **Concept:** Texture

Skills Area(s): countermelodies, descants, rounds/cannons

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to exhibit knowledge of the following concepts in texture: counter melodies, descants and rounds/canons while performing a simple rhythmic or melodic line in class on instruments or the voice, and gradually layer an additional line of melody in the form of a countermelody or descant which will thicken the texture of the piece being performed.	**Students will be assessed by:** - their having a knowledgeable discussion in class about texture - defining descants, canons, countermelodies, rounds and - keeping the tonality during vocal exercises in countermelodies, descants, and rounds/canons - taking part in observational and meaningful discussion about what they hear in class.	**Silver Burdett**: The Ash Grove, *a song from Wales*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While a piece of music is being spoken, sung or played on instruments: - the teacher will model each of the skill areas to the class - Looking at a piece of music the teacher will discuss the form and roadmap - Discuss where the piece is in unison, where it moves into harmony - Notice how the lyrics to a song fall with the rhythmic structure - Have students sing the song first without the descant or countermelody, then with it - Allow a solo voice or a small group sing the countermelody of descant - have students critique the classroom performances		Canon, pps: 127, 139, 161, 162. Rounds, pps: 108, 127, 140, 153, 154, 161, 162, 180. Texture, pps: 93, 152, 153, 154, 155, 161, 163.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Cultural Connection: Discuss Arbor Day with the students and the history of this US celebration. Introduce class to a poem "Trees" by Joyce Kilmer. Read 'The Giving Tree' by Shel Silverstein. Have students write their own poems about trees. Invite students to create in groups of two, poetry on the same topic. Have students organize their poems so that they might be performed chorally either with one person to a part, or more. Have a discussion of this poetic texture	1.2.2 B.1 1.2.2 B.2 1.2.4 B.1 1.2.4 B.2 1.2.4B.3 1.3.2 B.1 1.3.4 B.1	

Chapter: Form **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, 1.4, **Concept:** Texture

Skills Area(s): Ostinato, Partner songs

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to exhibit knowledge of the concepts in ostinatos and partner songs while performing a simple song in class , and gradually layer additional line of melody or rhythm which will thicken the texture of the piece being performed.	**Students will be assessed by:** - having a knowledgeable discussion in class about texture - being able to recite the definitions of ostinato and partner songs - keeping the tonality during vocal exercises in partner songs - taking part in observational and meaningful discussion about what they hear in class.	Silver Burdett: *Play a Simple Melody*, Irving Berlin; *Row, Row, Row Your Boat; Frere Jacques; Three Blind Mice.*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
While a partner song is being performed in class: - the teacher will model each of the arts independently to the class - the teacher will discuss the form and roadmap or the piece - point out that harmony begins where 2 parts play at the same time - notice how the lyrics to a song fall with the rhythmic structure - have students create a rhythmic ostinato to be performed with the song - allow one group sing the song, one group the partner song, and the third group perform an ostinato to accompany them both - have students critique the classroom performances		Ostinato, pps: 80, 83, 93, 113, 121, 123, 127, 151, 155, 161, 163. Texture, pps: 93, 152, 153, 154, 155, 161, 163.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
<u>Language Arts:</u> Create a bulletin board of famous popular composers of the American Musical Theater	1.2.2 B.1 1.2.2 B.2 1.3.2 B.2 1.3.4 B.1 1.4.2 A.1 1.4.2.B.1	

Chapter: Form **Level:** Gr. 3.4.5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Phrase Form

Skills Area(s): Long/short phrases, Repeating contrasting phrases

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to demonstrate their knowledge that a phrase is a musical sentence, distinguishing between a long and short phrase, and repeating or contrasting phrases by their descriptions in class and visually distinguishing the phrases in a piece of music.	**Students will be assessed by:** - knowing the definition of 'phrase' - identifying like and different phrases in music	Silver Burdett: *Au Clair de la lune, Ambos a dos*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to the song and following the notation of the song, have students identify the phrases which are the same, and those which are different - Without music in front of them let students listen to a piece of music and Describe what they hear, same or contrasting, long or short. - Follow a listening map to visually distinguish repeated and contrasting phrases - Discuss the words of the song. Do they differ like the phrases do, do they Repeat?		Phrase form, pps: 150, 160, 164, 183.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Physical Education: Learn a traditional pantomime circle game to Ambos a dos (see resource pages) **Social Studies:** Explore Latin American culture with the class. **Language Arts:** Read with the class The World's Children Series (Carolrhoda Books). Read Children of Guatemala (Carolrhoda Books, 1997) by Jules Hermes	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.1	

Chapter: Expression **Level:** Gr. 3 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3, **Concept:** Dynamics

Skills Area(s): Changes in dynamics, dynamic markings

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to explain the concept of dynamics by being able to hear and notate the difference between ***forte*** and ***piano, mezzo forte, mezzo forte; pp, ff, and subito,*** and by being able to tell when the gradation of the ***crescendo*** **(<)** and ***decrescendo*** **(>)** are occurring.	**Students will be assessed by:** - how well they can identify the correct symbol by it's name - how well they know the duty of the musical symbols - how well they can identify a dynamic by listening	Silver Burdett: *Supercalifragilisticexpialidocious*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Play a game of dynamics bingo, or symbol bingo. - Have students listen to a piece of music and let them create a listening map. - Have students have body movements or posture for every dynamic and while listening to a piece of music use the appropriate movement with the dynamics of the piece.		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Dynamics, pps: 94, 95, 98, 99, 105, 125, 165, 188, 189, 192.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Since the resource song is a nonsense word, you can expand on the idea of having fun with words. Read "Word Wizard' by Cathryn Falwell. Take one word, i.e.: cat, and change one letter to make a new word. (cut, can, fan) Have the class create their own 14 syllable word as a substitute for supercalifragilisticexpialidocious.	1.2.2 B.1 1.3.2 B.1 1.3.2 B.2 1.3.2 B.3	

Chapter: Expression **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, **Concept:** Tempo, changes in and markings

Skills Area(s): Fermata, ritardando, allegro, adagio, moderato, accelerando, presto, subito, andante, allegretto, lento, expressive choice of tempo

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: prove their understanding of the definition and difference between all tempo markings by identifying them in classroom music.	**Students will be assessed by:** - their accuracy in discussing tempo markings and changes - reciting and discussing the definition of the skills area's tempos - their willingness to be creative with movement or drawing during the listening of the symphonic piece	*Lark Ascending*, R. Vaughn Williams
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Be sure that all definitions for all tempo words are posted in the room - Play a game of concentration with a pocket chart and tempo cards - If tape players are available for listening, break into small groups and have challenge with a listening sample, see which team has the most accurate answers, reward them - Play a game of expression charades in class, have students mime activities at the speed of their tempo word, class needs to guess which speed is being mimed. - Follow a symphonic piece with tempo changes and have students try to guess what the markings are. - Create expressive movement to a symphonic piece with many tempo changes, students critique each other's work		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Art: R. Vaughn Williams' Lark Ascending is a beautiful symphonic piece with many tempo and mood changes. Have the students draw a picture while listening to the symphony. **Language Arts:** Have students be led by the emotion of the music and create a short story to Lark Ascending	1.1.2 B.3 1.1.3 A.1 1.1.4 B.4 1.2.2 B.1 1.2.4 B.4 1.3.2 B.1 1.3.4 B.1 1.3.4 B.3 1.4.2 B.1 1.4.4 B.2	

Chapter: Expression **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Articulation

Skills Area(s): Articulation markings

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: prove their familiarity with the articulation markings for the following musical expressions: staccato, legato, accents, pizzicato and arco by knowing their definitions and being able to discern them during a listening piece in class.	**Students will be assessed by:** - how well they can verbally describe the meaning of the articulation markings - the correct answer to the question "which family of instruments will be able to demonstrate pizzicato and arco?"	Silver Burdett: *Shika no tone*, *Prelude to the Afternoon of a Faun, Kokopelli Wandering Song*
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Using a stringed instrument (ex: violin) teacher can demonstrate the articulation markings with the bow - Add all expression words to an existing music word wall - During a played piece of music display special body movements to coordinate with the musical expressions staccato, legato, accent		Articulation markings, pps: 167, 168.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
History: Lead the class in an investigative journey through the string family. The class can learn about a current string player, or one from history. Take a class trip to see a violinist or a string quartet play perhaps at a college or school **Cultural Connection:** Native flutes often have interesting tonguing and articulation since it's played a ccapella Do a study on Native American flute music and tribes which use this and other non - traditional music	1.2.2 B.1 1.2.4 B.1 1.3.2 B.1 1.3.4 B.3	

Chapter: Expression **Level:** Gr. 4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.2, 1.3 **Concept:** Articulation

Skills Area(s): Articulation markings, slurs, marcato, phrasing

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to correctly describe the difference between phrasing and articulation of the slur and marcato after classroom analysis of pieces with similar markings.	**Students will be assessed by:** - how well they can discuss a piece of music which contains articulation markings - their knowing the meaning or slur, marcato and phrasing - being able to identify the articulation markings for a slur, marcato and phrasing in a piece of music	Silver Burdett: Slurs*: I Believe I Can Fly*; marcato: *When Johnny Comes Marching Home; Infernal Dance (The Firebird*), Igor Stravinsky
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have students look at a song containing the long arch of the phrase marking. - Compare and discuss the difference between that and the slur marking - Compare slurs to marcato by listening to another piece which has a march like quality to it - Look at all of the other markings in the piece and have a rigorous discussion about the arrangement using previously learned music vocabulary - Play a symbol search game with symbol cards in the class		Articulation markings, pps: 167, 168. Analysis, pps: 153, 154, 158, 159, 168, 183, 184, 187.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Have students write a story, poem or short essay about hopes, dreams or goals. Have students write about something they have already accomplished and are proud of.	1.2.2 B.1 1.2.4 B.1 1.3.2 B.1 1.3.2 B.2 1.3.4 B.3	

Chapter: Rhythm, Form, Expression, Pitch **Level:** Gr. 3,4,5 **Series:** **Silver Burdett – Making Music**

Core Curriculum: 1.4 **Concept:** Critique

Skills Area(s): Using previously learned vocabulary

OBJECTIVES	ASSESSMENT	RESOURCES
Students will learn to use previously learned vocabulary to critique listening examples, singing, movement and student compositions in the classroom as related to every area of content.	**Students will be assessed by:** - whether or not they use critique in a positive manner - how they handle situations where their opinions differ than others in the class - how well they handle the classroom vocabulary while they are addressing the teacher and the class.	Work listened to or performed in class, on TV or on a stage
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
After the class has been thoroughly instructed on the proper manner of commenting on each other's classwork, , the students might - orally repeat the classroom rules at the beginning of each class in the beginning of the year and when a reminder is necessary - be given regular opportunities, both oral and written to comment on what they hear or see in class - If there is something they feel could have been done better by a classmate, they could pose their questions as this "I wish….." (rhythm was quicker, pitch was higher, used different instruments, etc.)		Movement or Moving, pps: 78, 81, 85, 86, 87, 88, 91, 94, 95, 96, 97, 99, 100, 102, 110, 111, 113, 117, 118, 120, 123, 124, 125, 138, 142, 160, 165, 166, 169, 185. Pitch, pps: 86, 87, 88, 89, 90, 91, 103, 107, 108, 126, 128, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 169, 178, 179, 180, 181, 182.
INTERDISCIPLINARY CONNECTIONS	**NJ PERFORMING ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Students would listen to a piece of music and be given an opportunity to write how it made them feel, and why they think it made them feel that way. Students could keep a response journal to experiences in music class, or performances with chorus or band. **Art:** Students could draw a picture which best describes an emotion they feel about a performance or piece of music. Students could draw a picture showing what a symphonic or instrumental piece leads them to imagine.	1.4.2 A.1 1.4.2 A.2 1.4.2 B.1 1.4.2 B.2 1.4.4 A.1 1.4.4 A.2 1.4.4 B.1 1.4.4 B.2	

MATRICES

Grade 6 to 8

Chapter: Rhythm **Level:** Gr. 6-8 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Notation

Skills Area(s): Rhythmic pattern dictation, reading, writing

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Notate rhythmic patterns after hearing oral prompts. - Fix mistakes in notated music (incorrect beats in a measure, accidentals, stem direction, beaming, endings, repeat signs etc.) - Read and write complex rhythms.	**Students will be assessed by their ability to:** -Notate oral prompts correctly -Correct mistakes in written notation -Work well with other students in small group settings -Choose the correct rhythm played from a selection of rhythms	Silver Burdett Series Library of Congress Copy-write website McGrain, Mark (1990) *Music Notation: Theory and Technique for Music Notation*. Berklee Press
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Play a multi-measure rhythm pattern and have the students notate the pattern. Have the students volunteer to write the rhythm on the board. Correct the notation as a class. - Have the students split into to two teams and have the member of one team play a rhythmic pattern. The other team must notate the rhythmic pattern and display their work. If they have correctly notated the pattern, they are awarded a point. - Write several rhythm examples on the board or on a hand out. Make mistakes in the notation such as too many beats and incorrect stem direction. Have the students correct the notation. - Have the students write ten rhythm patterns on the board. Have one student pick a pattern and play it on a classroom instrument. Have another student guess which pattern was played.		Page(s) 126, 128, 139

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Math: Have the students chart out the different durations of each measure. Compare each measure and calculate the average duration in a selection of music. **Social Studies:** Discus how creating new music relates to copy write law and ownership. Discus how works of music and other media are protected under the law. Explore the different ways to license music such as mechanical license, broadcast license, performance license, synchronization license, and commercial license. **Technology:** Have the students research copy write law on the internet. Have them program rhythm patterns into notation software and see how it would be correctly spaced, beamed etc.	1.2.6B1,3,4 1.2.8B1,3 1.3.6B1,2 1.3.8B2 1.4.8B1 1.5.8A1

Chapter: Rhythm **Level:** 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Rhythm Styles

Skills Area(s): The Blues

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify the Blues style of music through audio clips - Recognize the basic elements that make up the genre - Identify the different styles of Blues from varying regions	**Students will be assessed by:** - Classroom participation - Ability to identify the different styles of Blues - Ability to analyze the elements of the different styles of Blues. - Ability to write a Blues composition. - How well they research their Blues artist/style.	Silver Burdett Series Blues in the styles of: Urban Blues, Country Blues, Classic Blues, Delta Blues, Chicago Blues, Kansas City Blues, Memphis Blues, St. Louis Blues. -Schuller, Gunther (1968). "*Early Jazz: Its Roots and Musical Development"* Oxford University Press -Brandsford, Steve (2004) "*Blues in the Lower Chattahoochee Valley*" Southern Spaces
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students listen to different styles of Blues. Have the students write down aspects of each style that stand out to them. IE: tempo, rhythmic patters, lyrical aspects and melodic considerations. Have the students chose a region/style of music and analyze the form, melody construction and lyric as well as research the composer/artist. Have the student compose their own blues with melody and lyrics. - Discuss the instrumentation of the different Blues styles. **MUSIC TECHNOLOGY:** Record the student's compositions using computer/hardware recording devices. Interject basics of recordings as a mini lesson within the unit.		Page(s) 122, 130, 180
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Discuss the different styles of Blues and the regions in which they were created. Explore the lyrics of the early twentieth century Blues and how they reflect the living conditions/hard ships of the African Americans in the South. **Art:** Emotion is a major concept conveyed in the Blues. Explore how artists use different concepts and techniques to express emotion. **Technology:** Research the Blues on the internet and listen to audio examples of the various styles.	1.1.6A2,4 1.1.6B2,3,4 1.2.6B1,3 1.2.8B1,2,3 1.3.8B1,2 1.4.6A3 1.4.6B1,2,3 1.4.8A2 1.4.8B1,2 1.5.6A1 1.5.8B1,2	

Chapter: Rhythm **Level:** 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.4 **Concept:** Rhythm Styles

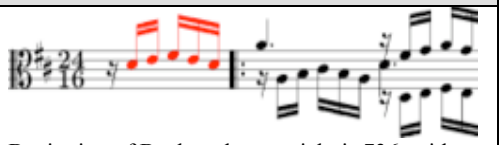
Skills Area(s): Rock & Roll, Shuffle, Blues, Backbeat

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify the different styles of music through audio clips. - Recognize the basic notation of a rhythmic pattern taken from the genre. - Read and play a basic rhythmic pattern for each style of music. - Write a variation of a rhythmic pattern taken from the studied style of music.	**Students will be assessed by:** - Classroom participation - How well they can identify the different styles of music - How well they can read the rhythmic notation for each style - How well they can write/manipulate the rhythmic notation for each style - How well they can play the different rhythmic styles on classroom instruments	Silver Burdett Series Music by the Beatles, Ray Charles, Elvis
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Listen to different selections of music in the styles of Rock & Roll, Shuffle and Blues. Have the students identify the elements that make up each style. - Analyze the difference between a straight rhythmic feel and a shuffle or swing feel. As a class, write the rhythmic notation for the drums in each style. They will then use their knowledge of reading rhythmic patterns to play the different patterns and styles on classroom instruments. - Have the students write their own rhythmic pattern for each style. Next, have the students exchange papers and play each other's compositions. (Teach the concept of the *backbeat* and demonstrate how it is used in each style of music)		Page(s) 102, 124
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: Do a unit of study on the popular culture of the 1960's. Discuss how Elvis, The Beatles and others had a major influence on the unrest and protests of the antiwar sentiment. Have the students do a report on an artist or group of that time. **Math:** Have the students create a graph showing the shift between a straight rhythm pattern and a shuffle or swing rhythm pattern.	1.1.6A2,4 1.2.6B1,3 1.4.6A3 1.4.6B1	

Chapter: Rhythm **Level:** Gr. 7 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3 **Concept:** Conducting- Rhythm

Skills Area(s): Anacrusis (pick-up)

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify and define the term: Anacrusis - Conduct a selection of music that incorporates an anacrusis - Identify songs that start with an anacrusis	**Students will be assessed by:** - Classroom participation - Ability to recognize an anacrusis in notation and audio clips - Ability to conduct an anacrusis	 Beginning of Bachwerkeverzeichnis 736, with an anacrusis shown in red. Examples: Happy Birthday, Star Spangled Banner, O'Susanna
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- The students will learn about the Anacrusis (or pick-up). - Have the students identify songs that have an anacrusis. Next, the students will discover how to conduct an anacrusis and practice at different tempos. - Write 1 beat, 2 beat and 3 beat anacrusis on the board and have the students conduct the patterns.		Page(s) 79, 131
INTERDISCIPLINARY CONNECTIONS		**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**
Language Arts: Have the students research the function of the Anacrusis in poetry. Have them read poetry with the anacrusis and discuss how it alters the flow of the poem. **Social Studies:** Have the students research the Greek orgin of the word. (*ana:* "up towards" and *krousis:* "to strike"; Fr. *Anacrouse*)		1.1.6A2,4 1.2.6B1, 5 1.3.6B1

Chapter: Rhythm **Level:** 7-8 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Rhythm Styles

Skills Area(s): Jazz, Rhythm and Blues, Gospel, Soul, Disco, Funk Country, World

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify different styles of music. - Identify the different instrumentation in each style of music. - Identify artists from each style of music.	**Students will be assessed by their ability to:** - Work in small groups - Identify different styles of music - Identify instrumentation and compositional elements of different styles of music - Report on findings and submit/demonstrate material pertinent to their given style of music	Silver Burdett Series Merker, Brown, Steven, eds. (2000). *The Origins of Music*. The MIT Press Zolten, Jerry, (2003) *Great God A' Mighty!:The Dixie Hummingbirds - Celebrating The Rise Of Soul Gospel Music.* Oxford University Press
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students split into small groups and pick a style of music out of a hat.The students will the research the different styles of music through guided study. Have the students research the region, instrumentation, artist, tempo, melodic consideration, lyrics and notation. Have the students report on their findings to the class and play selections of music either on classroom instruments or recordings.		Page(s) 122, 130, 180

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Social Studies: Have the students research the different time periods of their given style of music. Chose a genre and do a unit on the cultural and societal considerations during that time period which helped sculpt the creation/progression of that genre. **Technology:** Have the students research the different styles of music on the internet.	1.2.8B1,2,3 1.3.8B1,2 1.4.8A2 1.4.8B1,2 1.5.8B1,2

Chapter: Rhythm **Level:** 6-8 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4, 1.5 **Concept:** Rhythm patterns

Skills Area(s): Rhythmic Improvisation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Improvise different rhythmic patterns using eight and sixteenth note patterns. - Notate improvised patterns. - Read and play rhythmic notation on classroom instruments.	**Students will be assessed by:** - Classroom behavior - Ability to apply previously learned rhythmic concepts in their attempts at improvisation. - Ability to accurately notate improvised eight bar rhythmic patterns - Ability to play notated rhythmic patterns - Ability to input and manipulate the eight bar rhythm pattern into a notation program - Ability to apply previously learned melodic compositional aspects to the notated rhythm pattern on the computer.	Silver Burdett Series Sibelius Notation Software with Kontact Player installed for patch selection Berliner, Paul. (1994). *Thinking in Jazz: the Infinite Art of Improvisation.* University of Chicago Press
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- After reviewing different eighth and sixteenth note patterns, have the students write combinations of patterns on the board. Have the students practice piecing together different examples to create new rhythmic patterns. - Have a student improvise an eight note rhythmic pattern on a classroom instrument. Challenge the rest of the class to notate what was just played. After several students have had a chance to improvise, have the students exchange their notated music and play them on classroom instruments. Have the students critique the improvisations. **MUSIC TECHNOLOGY:** Have the students notate the music using notation programs. Next, have them apply different pitches to the rhythm using previously learned aspects of melody construction to create a melodic line. Finally, apply different patches (sounds) to the composition and play it back to the class. You could interject basics of music synthesis as a mini lesson to this unit. (See appendix for information on music synthesis)		Page(s) 82, 135, 142
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies: The synthesizer sound has evolved over many years and continues to be improved and expanded. Have the students research and report on other inventions that have sustained developer's interest and spanned many years. **Technology:** Have the students use the internet to research improvisation in Jazz music. **Math:** Have the students break down their eight bar rhythmic patterns into fractions.	1.2.8B1,3 1.3.8B2 1.4.8A1 1.4.8B1,2 1.5.8A1	

Chapter: Careers in Music **Level:** Grades 6-8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: **Concept:** Careers in Music

Skills Area(s): Critique and careers in music

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify different types of careers in music.	**Students will be assessed by their ability to:** - Explain the different qualifications for their chosen music career. - Articulate their reasons for choosing a specific career in music.	Silver Burdett Series Billboard Magazine
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students brainstorm a list of all the careers in music. Discus results. Guide the students to expand the knowledge of musical careers. Have the students chose specific careers and research qualifications and expectations. Have the students research colleges and programs where necessary skills are taught. - Have the students chose a significant person in music and research their career. Have the students present their findings to the class.		
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Technology: Have the students research careers in music.	1.1.6A1, 2, 4 1.1.6B2 1.1.8A2 1.1.8B3	

Chapter: Pitch **Level:** Gr. 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Notation

Skills Area(s): Accidentals

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Label and identify accidentals (sharp, flat, natural, double flat, double sharp). - Play notated music that incorporates accidentals on classroom instruments. - Write simple melodies using accidentals. - Identify and label key signatures.	**Students will be assessed by their ability to:** - Identify and label accidentals - Play/improvise simple melodies using accidentals - Notate music using accidentals - Identify and label key signatures - Critique compositions - Work well in a small group setting	Silver Burdett Series Microphone appendix McGrain, Mark (1990) *Music Notation: Theory and Technique for Music Notation*. Berklee Press
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- After teaching the concept of accidentals, write several examples on the board and have the students identify the names of the notes. - Have the students split into two teams. Next, have them write a note with an accidental on the board while a member of the other team labels the note name. - Have the students write a simple two bar melody using simple key signatures (F, G etc.) and incorporate accidentals. Mix up the compositions and have each student read and play the music on classroom instruments. Have the students critique the performance and composition. - Sing songs that use accidentals. **MUSIC TECHNOLOGY:** Record the compositions into an audio recording device or program. Teach a mini lesson on microphones and the variety of choices (see appendix). Have the students research careers in music as a producer, engineer, audio technician, etc.		Page(s) 126, 128, 139
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Technology: Have the students research the history of microphones using the internet. Have them research the history of recording. **Social Studies:** Music from a variety of cultures employ key signatures and accidentals to create their unique sound that we recognize today. Listen to the sound of Arabic music and Irish jigs. Explore the connections between the sound of music and culture. IE: The rhythmic components of Native American Music. The melodic minor scale used in Egyptian music, etc.	1.1.6A2, 3, 4 1.1.6B1, 2, 3, 4 1.2.6B1, 2, 3, 4, 5, 6 1.3.6B1, 2 1.4.6A2 1.4.6B1, 2, 3	

Chapter: Pitch **Level:** Gr.6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Melodic improvisation in Jazz

Skills Area(s): Improvisation, listening, analyzing

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Distinguish different styles of jazz. - Improvise simple variations on a song. - Describe the essential characteristics of jazz music.	**Students will be assessed by ability to:** - Use descriptive words to describe the Jazz style. - Improvise on various songs and song forms. - Define key terms and improvisational concepts. - Identify different versions of a Jazz standard.	Silver Burdett Series Listening example of Jazz standards.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Define the style of jazz and label elements of a jazz standard such as the "head" bridge, and improvisation. Play recordings of jazz standards and have the students listen for the "head" as it recurs. Write down what musical instrument is featured on each improvisation. - Examine different jazz ensembles from a small group to a large ensemble. Listen to examples in various group sizes. - Have the students listen to jazz songs in odd time signatures such as Dave Brubeck's "Take Five". Have the students count the meter and comment on how it alters the feel of the song. - Have the students improvise on class instruments.		Page(s) 122
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Listening: One of the best ways to become a discriminating jazz listener is to listen to multiple recordings of the same jazz standard. Listen to various versions of standards such as: Summertime, I've Got Rhythm, and Autumn Leaves etc.	1.1.6A2,4 1.2.6B3,5,6 1.3.6B1 1.4.6B1,2	

Chapter: Pitch **Level:** Gr. 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Tonality

Skills Area(s): Blues Scales

OBJECTIVES

Students will be able to:

- Identify and label various Blues scales.
- Read, write, play and sing songs using the Blues scale.
- Identify and label different blues forms such as the 12-bar blues.
- Experiment with different "turn arounds" in the Blues form.
- Ability to label and sing intervals within a Blues scale.

SUGGESTED ACTIVITIES

- After analyzing the Blues scale, have the students notate the blues scale in a variety of keys. Have them analyze and sing the intervals between each note of the scale.
- After teaching the basics of improvisation, have the students experiment on classroom instruments using the Blues scale.
- As a class project, have the students compose their own 12-bar Blues. You could expand upon this project and add lyrics. Have the students play the compositions in a blues band (teach the instrumentation of a typical Blues band) and critique.
- Expand upon the different Blues forms and introduce the concept of the "turn around". Have the students listen to various Blues songs that incorporate different "turn arounds".

ASSESSMENT

Students will be assessed by their ability to:

- Identify and label the Blues scale
- Read, write, play and sing songs that incorporate the Blues scale.
- Label and write a 12-bar blues.
- Work well in a small group setting.
- Identify and label a Blues "turn around".
- Experiment with improvisation using the Blues scale.

RESOURCES

Silver Burdett Series

Weissman, Dick (2004), *Blues: The Basics.* Routledge

Stewrart, Dave (1999), *Inside the Music, The Musician's Guide to Composition, Improvisation, and the Mechanics of Music.* Miller Freeman Books

VERTICAL ARTICULATION

Page(s) 143, 144

INTERDISCIPLINARY CONNECTIONS

Social Studies: Explore the history of the United States in the early 20th century when the Blues was created. Research the struggles of the African American and how the Blues was a vehicle for expression and protest.

Technology: Have the students research Blues music. Have them research artists from the early 20th century and compare to modern artists.

Art: The Blues scale evoke a different emotion then other scales (such as a major scale.) Have the students create an art project that reflects emotion through use of particular colors.

NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04

1.1.8A1, 2, 3
1.1.8B1, 2, 3, 4
1.2.8B1, 2, 3
1.3.8B1, 2, 3
1.4.8A1, 2
1.4.8B1
1.5.8A2
1.5.8B1, 2

Chapter: Pitch **Level:** Gr.6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4 **Concept:** Melodies

Skills Area(s): Pitch and Direction/Melodic Patterns

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Read ascending and descending melodic contours. - Write ascending and descending melodies. - Identify, read, write melodies using: motives, motive development, repetition, and melodic sequence.	**Students will be assessed by their ability to:** - Recognize and label the direction of a melody - Label the correct pitch letter name - Label and sing a melody in solfege - Write ascending and descending melodies - Recognize and compose motive - Develop a motive using repetition and previously learned compositional techniques - Constructively critique a students composition	Silver Burdett Series MIDI appendix Notation software: Sibelius Sequencing software: Band-in-a-Box, Digital Performer, Logic, Protools
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Using an overhead, projector, hand out, or music book, have the students study and analyze a song with an ascending and descending melodic contour. Using their previously learned knowledge of notation and pitch, have them label each note by its name and Solfege. - Have the students study the concept of motives, motive development, repetition, and melodic sequence in melody construction. Next, have the students analyze these techniques in a melodic example that you supply. Finally, have the students compose their own melody using these compositional strategies. Have the students play their melodies on classroom instruments and have the class critique them. - Explore careers in music specifically in the field of composition/songwriting. **Music Technology**: Record the compositions using a MIDI keyboard and either notation software, audio recording software, or sequencing software. Teach a mini lesson on how MIDI functions (see appendix) and how it is used in everyday applications.		Page(s) 86, 87, 134
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Math: Have the students plot out a graph of their melodies using the highest and lowest point as their guide. Calculate the average range for the melody. **Science:** Have the students compare a melody with an ascending and descending contour to mountains. Explore how mountains are formed. **Art:** Have the students study and compare the different shapes of a melody to different shapes of pottery. Have them create a pottery or other type of craft based on the contour of their melody.	1.1.6A2,4 1.2.6B3,5,6 1.3.6B1 1.4.6B1,2	

Chapter: Pitch **Level:** Gr. 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Atonal Music

Skills Area(s): Atonality, Notation, Intervals

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify the sound and style of an atonal composition. - Define the term Atonal. - Correctly notate a selection of music using previously learned concepts such as: names of notes, stem direction, beaming, spacing, repeat signs, expression and articulation. - Identify, label and sing intervals within an atonal composition.	**Students will be assessed by their ability to:** - Identify and define atonal music - Notate music correctly. - Fix mistakes in notated music - Label and sing intervals - Work well with others in a small group setting - Research atonal composers	Silver Burdett Series Simms, Bryan (2000), *the Atonal Music of Arnold Schoenberg, 1908-1923,* Oxford University Press
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students study the concept of atonality. Explain how an atonal composition has no obvious key. Demonstrate how it uses the notes of the chromatic scale and, depending on the system employed, uses all twelve pitch classes in hierarchies other than triadic harmony (meaning that there is no pull towards any particular tonic note.) - Have the students study composers such as Arnold Schoenberg, who one of the first composers to explore atonality. - Split the class into small groups, play a simple four bar atonal melody and have the students (using classroom instruments such as a keyboard) notate the melody. - Have the students analyze, label and sing intervals within an atonal selection of music. - Have the students critique different selections of atonal music. - Have the students explore careers in music notation such as transcribers and publishers.		Page(s) 136, 147, 153

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Social Studies: Atonal music is a popular technique used in film scoring to create a particular mood for mystery and horror movies. Explore the history of movie making how technology has helped improve the process in making movies. Examine all aspects such as: special effects, sound design, costumes, make-up etc.	1.1.6A1, 2, 3, 4 1.2.6B1, 3, 5, 6 1.3.6B1, 2 1.4.6A1, 2, 3 1.4.6B1, 2, 3 1.5.6B1, 2

Chapter: Form **Level:** Gr 6-8 **Series:** **Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Phrase Form, Section Form

Skills Area(s): Theory and Harmonic Analysis-SATB

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify and label songs using SATB. - Identify and label each part of an SATB song when played individually (IE: this is a Tenor, that was an Alto). - Identify and label the range of each part of the SATB. - Sing songs using the SATB arrangement.	**Students will be assessed by their ability to:** - Identify and label SATB songs/parts. - Identify and label each unique part of an SATB composition. - Identify and label the range of each SATB part. - Sing songs in SATB. - Critique other students performance.	Silver Burdett Series Listening exercises: ABBA, Barbershop Quartet, Boyz II Men, The New York Voices, Handel's Messiah
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students listen to songs using the SATB arrangement. Have the students sing songs in SATB with varying levels of difficulty (two part – three part harmony). - Have the students study the voice and how the male and female voice changes over time. Have the students research the range of each part and find out their individual range. - Have the students study and analyze scores with SATB and accompaniment. Have them discover which part has the melody and apply appropriate dynamics to the selection. - Select four students to sing a selection of an SATB song. Have the group demonstrate appropriate small-ensemble techniques such as listening to each other, staying together in tempo, and matching cutoffs. Have the other students critique the performance. Have the students write comments on the balance of the melody to harmony, diction, and phrasing. - Have the students discover the range and vocal type of popular vocalists.		Page(s) 152

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Technology: Record the students performance to video. Watch and analyze the video paying attention to posture, breathing and performance aspects. **Language Arts:** Many songs use metaphors to send a message in lyrics. Have the students study popular lyric writing techniques such as metaphors, similes, alliteration and personification.	1.2.6B1, 2, 3, 5 1.2.8B1, 2 1.3.6B1, 2 1.3.8B1, 2 1.4.6A2 1.4.6B1, 2 1.4.8A1 1.4.8B1, 2

Chapter: Form **Level:** Grades 6-8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.2, 1.4 **Concept:** Section Form

Skills Area(s): Bridge

OBJECTIVES

Students will be able to:

- Identify, label and sing/play songs that have a Bridge section.
- Identify, label and sing/play songs that have the ABCA and AABAA form.
- Use previously learned knowledge of song form, melody construction and lyrical analysis to compose their own song using their knowledge of section form.

ASSESSMENT

Students will be assessed by their ability to:

- Identify, label and sing/play songs that have a Bridge section.
- Identify, label and sing/play songs that use the ABCA and AABAA song form.
- Work well in a small group setting.
- Compose and perform a song using previously learned knowledge of melodic structure, song form, lyric content and performance attributes.

RESOURCES

Silver Burdett Series

Davis, Sheila (1985). *The Craft of Lyric Writing.* Writer's Digest Books

Kachulis, Jimmy (2003). *The Songwriter's Workshop.* Berklee Press

SUGGESTED ACTIVITIES

- Have the students listen to a variety of songs that have a Bridge and analyze the structure of the song and function of the Bridge. Have the students critique the song and the Bridge. Ask them what the song would sound like without the Bridge.
- Have the students bring in songs that have a Bridge.
- Study songs in the ABCA and AABAA form. Have the students sing or play on classroom instruments a variety of songs utilizing those forms.
- Have them form small groups no larger the two or three students per group. Using previously learned knowledge of song form, melody construction and lyrical analysis, have the students compose their own song. Have all the students write the song to a uniform song form such as: ABABCB (verse, chorus, verse, chorus, bridge, chorus).

MUSIC TECHNOLOGY: Have the students compose their song to a prerecorded beat from either a CD or a sequencing program. You could even have the students write the beat using previously learned knowledge of rhythm and a sequencer. Finally, record their songs using an audio recording program or a recording device. Have the students critique the songs. Teach the concept of effects as a mini lesson (see appendix).

VERTICAL ARTICULATION

Page(s) 92, 148, 156

INTERDISCIPLINARY CONNECTIONS

Technology: Have the students research recording studios in the area.

Language Arts: There is a distinct difference between lyrics and poems. Poems are meant to be read over and over as lyrics are meant to be sung once through. However, many songwriters/lyricist have taken poems and turned them into lyrics. Study a variety of poems and adapt one to fit a song.

NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04

1.1.6A1, 2, 4
1.1.6B2
1.1.8A2
1.1.8B3
1.2.6B3, 5
1.2.8B1, 2, 3
1.4.6A1, 2
1.4.6B1, 2
1.4.8A1
1.4.8B1

Chapter: Form **Level:** 6-8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.4, 1.5 **Concept:** Listening, Writing

Skills Area(s): Programmatic music, absolute music, symphonic poems

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Follow the program from a symphonic poem. - Play or sing the theme from a symphonic poem. - Explore programmatic music and nationalism.	**Students will be assessed by their ability to:** - Understand and follow the program for a symphonic poem. - Play or sing the theme to a symphonic poem (such as *The Moldau)* - Create a symphonic poem as a group. - Work well in a group setting.	Silver Burdett Series Programmatic Music such as "*Intermezzo* from Hary Janos Suite, and "*Jeux de vagues*" from La Mer.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Explore how some composers wrote *program music* representing their countries, in a style called *nationalism.* Define the terms and their meanings. Have the students listen (or play) the theme from *The Moldau* on a smooth sounding instruments (such as violin or clarinet.) Have the students explain how the sound of the song could describe a river. Tell the students how *The Moldau* is one movement that had five sections with no stops. Have the students research and listen to the other sections. Have the students study and research program music, nationalism and symphonic poems. Also, describe how program music is different from absolute music (absolute music does not describe anything and stand s on its own. Example: Beethoven's Symphony No. 5. The best examples of absolute music have strong motives or melodies, interesting structures, powerful expressive qualities and excellent craftsmanship.) - Have the students develop a plan for a piece of music that describes their community. Have them write a list of features they would like to depict. Next, have them describe how they would do this using music. Finally, have the students create a symphonic poem made up of individual group compositions.		Page(s) 133, 144

INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
Social Studies: Have the students identify and describe cultural icons of the United States such as the Grand Canyons, Golden Gate Bridge and Mount Rushmore, that would reflect nationalistic traits of the country.	1.1.8A1, 2, 3 1.1.8B3, 4 1.4.8A1, 2 1.4.8B1, 2 1.5.8A2 1.5.8B1, 2

Chapter: Form **Level:** Grade 6-8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.2, 1.3, 1.4 **Concept:** Phrase, Section Form

Skills Area(s): Phrase/section form, timbre and composition

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify and label phrase and sectional forms in music. - Identify and label the timbres of instruments. - Compose original music using structured form. (ABABCB, AABA etc.)	**Students will be assessed by their ability to:** - Identify and label phrases and sectional forms within a song. - Identify and label the different instruments in a recording - Work well in a small group setting. - Compose and perform and original composition using their knowledge of phrase and section form.	Silver Burdett Series Recorded music examples such as The Marines' Hymn, music by John Philip Sousa and modern music that is strong in melodic and sectional form.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students listen to songs that have different phrases and forms. Have the students identify and label the sections of the songs. Next, have the students identify same and different phrases in the melody of the song. Describe the form of the melody. (aaba) During this process, have the students identify the different instruments they hear in the recording. Encourage them to focus on a variety of elements when listening to music such as lyrics, arrangements and instrumentation. - Have the students split into small groups. Next, have the students chart out a song form. Next, have the students compose their own song using their knowledge of form and phrase composition. Have the students play their original compositions on classroom instruments. Have the rest of the class critique the performance and composition. **MUSIC TECHNOLOGY:** Have the students input their compositions into a notation program. Have them explore different time signatures such as 6/8 and 12/8. Invite the students to play their compositions and have the other students guess the meter of the song.		Page(s) 92, 148, 156
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Science: Have the students use available resources to discover how the first pre-electricity phonograph recordings were made. Have them research which instruments recorded best, and why the largest number of recordings were of marching bands.	1.2.8B1 1.3.8B1, 2 1.4.8A1, 2 1.4.8 B1	

Chapter: Form **Level:** Grades 6-8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Blues Form

Skills Area(s): 12-bar Blues, scales, improvisation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify the elements that make up a 12-bar blues pattern. - Play chords and solos in a 12-bar blues pattern. - Analyze the chord structure and alterations of a 12-bar blues pattern. - Compare different "turn-arounds" in a 12-bar blues pattern. - Analyze the blues scale.	**Students will be assessed by their ability to:** - Identify the chordal structure that makes up the 12-bar blues. - Play and solo in the 12-bar blues format. - Analyze the chordal structure of the 12-bar blues and varying "turn-arounds". - Analyze and play a blues scale.	Silver Burdett Series Music selections from: Ray Charles, Keb Mo, Bessie Smith, Muddy Waters, B. B. King.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students listen to a 12-bar blues and count the measures. Next break down the pattern and chords that are used. Using harmonic analysis, have the students label each chord in each section and transpose into different keys. - Have the students learn basic chordal structures for each bar of the 12-bar blues pattern. Have the students analyze and practice the blues scale that would be used on each chord. Next, have the students attempt to improvise while another students or teacher "comps" the chords. Have the class critique the performance. Put emphasis on motif development and repetition.Have the students listen to a variety of "turn-arounds" used at the end of a 12-bar blues pattern. Have the students label the chords through harmonic analysis.		Page(s) 130, 180
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Writing: Have the students write an essay on their favorite type of blues style. Have them write about the style of blues they would use if they were a blues musician.	1.1.6A2,4 1.1.6B2,3,4 1.2.6B1,3 1.2.8B1,2,3 1.3.8B1,2 1.4.6A3 1.4.6B1,2,3 1.4.8A2 1.4.8B1,2 1.5.6A1 1.5.8B1,2	

Chapter: Expression **Level:** Grade 6, 7, 8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.2, 1.5 **Concept:** Articulation, Expression

Skills Area(s): Dynamics

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Sing a composed song with expanded dynamic range. - Analyze lyrics to determine what words should receive emphasis to portray feelings and emotions. - Listen and identify to specific sections of music and analyze the dynamics and their function. - Identify specific dynamic indicators in a musical score.	**Students will be assessed by their ability to:** - Sing a song with expanded dynamics accurately. - Identify dynamics and their functions within a composition. - Articulate their reasoning for choosing a dynamic to enhance a lyric. - Set a poem to music. - Correctly identify and label dynamic markings.	Silver Burdett Series Poems by Shell Silverstein, Shakespeare, T.S. Eliot, etc.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students sing a song that has a variety of dynamics. Analyze the dynamics and discuss how they effect the overall mood of the song. - Have the students listen to a section of a song and determine the correct dynamic marking. Next, have them analyze the lyrics and ask them if they feel the dynamics enhance or take away from the lyrical content. Have them write down what dynamics they would chose to portray the emotion of the song correctly. - Have the students read a lyric and write down what dynamics they would use. Next, play the song and compare what they wrote to the actual dynamics that were used in the recording. Discuss results and opinions.		Page(s) 99, 125, 132
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies/Writing: Have the students research poets and chose a poem for a writing project. Have the students set the poem to music and apply dynamics to enhance and articulate the emotion of the poem.	1.1.8A11, 3 1.1.8B3, 4 1.2.8B1, 2 1.5.8A2 1.5.8B2	

Chapter: Expression **Level:** Gr. 6-8 **Series:** **Making Music**

Core Curriculum: 1.1, 1.2, 1.4 **Concept:** Balancing Dynamics

Skills Area(s): Listening, labeling, composing

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Use appropriate articulations to create balanced dynamics. - Identify and label different dynamics in recordings. - Compose and perform music using a variety of dynamics on classroom instruments.	**Students will be assessed by their ability to:** - Identify and correctly label dynamic markings in a recording or musical score. - Apply dynamics to a selection of music to create balance and motion. - Sing/play dynamics on notated music. - Critique student performance and interpretation.	Silver Burdett Series Listening example: Haydn's "Surprise Symphony". Symphony No. 94
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students listen to a selection of music and write down the dynamic markings for each section. Compare the results. - Have the students apply dynamic markings to previously written melodies. Next, have the students create additional rhythm accompaniments. Have the students play their score on classroom instruments. Have the rest of the class evaluate the performance in regards to dynamic balance accuracy on articulation. - Have the students sing/play songs with two and three parts. Practice balancing the dynamics of each part. **MUSIC TECHNOLOGY:** Have the students program a two or three part song into a sequencer (hardware or software). Next, have the students adjust the mixer and change the volume for each part before finding the perfect balance.		Page(s) 99, 125, 132
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Math: Assign a value for each dynamic marking. Next, create a graph showing the different parts of a two or three part song and their dynamic values. **Art:** Have the students create artwork utilizing changes in expression and dynamics. Compare loud, soft, fast and slow to colors and shapes.	1.1.6A2, 4 1.1.6B1 1.2.6B1, 2, 3, 5 1.4.6A1, 2 1.4.6B1, 2	

Chapter: Expression **Level:** Grade 6, 7, 8 **Series:** **Silver Burdett, Making Music**

Core Curriculum: 1.1, 1.2, 1.4, 1.5 **Concept:** Improvisation

Skills Area(s): Articulations, improvisation

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Listen and identify articulations within solo improvisation. - Understand jazz as an expression of an era, as well as a musical style. - Perform written music as well as improvisation using a variety of articulation to enhance the expression of the song.	**Students will be assessed by their ability to:** - Identify and label articulations within a performance. - Play written music on classroom instruments using articulation. - Use articulations to enhance an improvisation. - Critique other students performance.	Silver Burdett Series "*Black Americans of Achievement*" (1998) Chelsea House.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Discuss with the students the meaning of *improvisation* and lead them into a discussion of musical improvisation-making up a solo on the spot, based on the chords of the piece, rather than reading a written melody. Expand upon their knowledge of the style and era. Listen to a wide variety of jazz soloists to help the students understand jazz as an expression of an age as well as a musical style. - Have the students review all articulations and apply them to written music sung or played on classroom instruments. Have the students improvise on classroom instruments and augment their performance using a variety of articulations. Have the students explain what they were trying to accomplish and what types of articulations they were using to reach their goal. Have the rest of the class critique the performance.		Page(s) 122
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Language Arts: Study the careers of great jazz musicians, including Louis Armstrong, Count Basie, Duke Ellington, Ella Fitzgerald, Billie Holiday, and Charlie Parker. Create a bulletin board with pictures of great jazz artists of both past and present. Ask the students to write short biographies of selected jazz artists to display on the bulletin board.	1.1.6A2, 3 1.1.6B1, 3 1.2.6B1, 4 1.4.6B1 1.5.6A1 1.5.6B1, 2	

Chapter: Expression **Level:** Grade 7 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.2, 1.5 **Concept:** Articulation, Expression

Skills Area(s): Repeats, fermatas, endings

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Identify and label symbols in notated music. - Identify and label fermatas and repeats in notated music. - Identify instruments in a recorded piece of music.	**Students will be assessed by their ability to:** - Label music symbols in notated music. - Identify and label fermatas and repeat signs. - Identify instruments played in a recorded selection of music.	Silver Burdett Series Kroll, Steven (2000) *By the Dawn's Early Light: The Story of the Star-Spangled Banner*. Scholastic Books.
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- Have the students study "The star-Spangled Banner". Share with the students the inspiration for the lyrics for the anthem. Have the students identify articulations in the recording. Next, have the students label symbols in the notation. (Key-signature, dotted quarter followed by an eighth note, dotted eighth followed by a sixteenth note, 1st and 2nd endings, and the natural sign. Discuss the fermata and ask what happens when they reach that part of the song. Invite the students to play percussion parts to the song using all symbols specifically the fermata. Also, have the students identify the instruments they hear in a variety of versions of "The Star-Spangled Banner".		Page(s) 148, 164
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Social Studies/Writing: Have the students research, write, and present brief reports on the history of the flag of the United States. Have the students research the War of 1812 leading up to the battle at Ft. McHenry. Have them research Francis Scott Key's poem and how it became the national anthem. Introduce the song "To Anacreon In Heaven" and teach how the old drinking song was used as the melody for the Star Spangled Banner.	1.1.8A11, 3 1.1.8B3, 4 1.2.8B1, 2 1.5.8A2 1.5.8B2	

Chapter: Expression **Level:** Grade 8 **Series:** **Silver Burdett Series, Making Music**

Core Curriculum: 1.1, 1.2, 1.3, 1.4, 1.5 **Concept:** Listening, Analyzing

Skills Area(s): Tempo, dynamics, timbre

OBJECTIVES	ASSESSMENT	RESOURCES
Students will be able to: - Describe the characteristics of music from different historical eras.	**Students will be assessed by their ability to:** - Describe characteristics of music from different historical eras using music terms. - Work in small groups. - Analyze music and describe musical elements such as timbre, melody, dynamics and tempo.	Silver Burdett Series Music examples from 100-present
SUGGESTED ACTIVITIES		**VERTICAL ARTICULATION**
- In this unit the students will study a wide variety of styles of music from historical time periods. (Medieval 1100-1450, Renaissance 1450-1600, Baroque 1600-1750, Classical 1750-1830, Romantic 1830-1900, Modern 1900-present). Ask the students the following questions: How do you think the music has changed over this period of time? Do you think the functions or purpose of music have stayed the same or changed over time? How or why? - Split the class into groups of two. Have the students brainstorm a list of functions or purposes of music. Have the different groups describe qualities and characteristics of each musical example. Have them classify each example's historical period. (Help the students organize their thinking for listening and describing by having them brainstorm a list of musical descriptors they can use to write or talk about music. For example, write *dynamics* on the board, define the term and then list all adjectives such as forte, mezzo forte, piano etc. Encourage the students to use musical terms as the listen and describe the music in the lesson.		Page(s) 96, 166
INTERDISCIPLINARY CONNECTIONS	**NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04**	
Writing: Have the students work in pairs to produce a list of the function or purpose of music. Have the students select a musical example for each function. Ask the students to compile a list for the entire class. **Career Development:** Explore the different types of careers in music in the historical facet (such as music historian). **Social Studies:** Describe the roles of music throughout history	1.1.8A2, 3 1.1.8B1, 2, 3, 4 1.2.8B4 1.3.8B1, 3 1.4.8A1, 2 1.4.8B1 1.5.8A2 1.5.8B1, 2	

APPENDIX I

MUSIC GLOSSARY

A

Absolute music Instrumental music with no explicit pictorial or literal associations. As opposed to *program music*.

a cappella Music for voices alone, without instrumental accompaniment.

accelerando Getting faster.

accent A conspicuous, sudden emphasis given to a particular sound, usually by an increase in volume.

accidental A notational sign in a score indicating that a specific note is to be played as a flat, sharp, or natural. The most common accidentals (flats and sharps) correspond to the five black notes in each octave of the keyboard.

accompaniment The subordinate material or voices that support a melody.

acoustics (1) the science of sound; (2) the art of optimizing sound in an enclosed space.

adagio Quite slow tempo.

allegro; allegretto Fast tempo; slightly fast tempo

alto (1) The lowest adult female voice; (2) the second-highest voice in a four-part texture.

anacrusis Up beat or pick-up

andante; andantino Moderately slow (walking) tempo; a little faster than andante.

antiphon Originally, a plainchant that framed the singing of a psalm. The term derives from the early practice of singing psalms "antiphonally"- that is, with two or more alternating choirs.

appoggiatura A strong-beat dissonance that resolves to a consonance; used as an expressive device in much tonal music.

arco To bow a stringed instrument

aria In opera or oratorio, a set piece, usually for a single performer, that expresses a character's emotion about a particular situation.

arioso A singing style between aria and recitative.

arpeggio A chord whose individual notes are played successively rather than simultaneously.

arrangement An orchestration of a skeletal score or a reorchestration of a finished composition.

ars nova The "new art" of fourteenth-century France; refers to the stylistic innovations, especially rhythmic, of composers around 1320.

articulation The manner in which adjacent notes of a melody are connected or separated.

artist a person skill in one of the fine arts

art song A song focusing on artistic rather than popular expression.

a tempo At the original tempo.

atonality; atonal The absence of any sense of tonality.

audio technician a person who controls the electronic representation of sound

augmentation The restatement of a theme in longer note values, often twice as long (and therefore twice as slow) as the original.

avant garde In the art, on the leading edge of a change in style.

Axial movement the use of the body in stationary movement, where without traveling from point to point, the artist moves to show the 3 levels (low, middle and high) and various shapes.

B

back beat a popular style of drumming where the second and fourth beats of a measure are emphasized

ballade (1) One of several types of medieval secular songs, usually in A-A-B form; (2) a type of nineteenth-century character piece for piano.

ballad opera A popular eighteenth-century English dramatic form characterized by spoken dialogue on topical themes interspersed with popular folk songs.

ballata A type of fourteenth-century italian secular song, similar to the French virelai.

ballet The theatrical presentation of group or solo dancing of great precision to a musical accompaniment, usually with costumes and scenery and conveying a story or theme.

bar Same as measure.

baritone Adult male voice of moderately low range.

Baroque The historical period of music roughly from 1600 to 1750.

basic set The underlying tone row in a serial composition.

bass (1) The lowest adult male voice; (2) the lowest voice in a polyphonic texture.

bass clef The clef in the upper staff that shows pitches mostly below middle C

basse danse A popular Renaissance court dance for couples.

beam The horizontal line that connects groups of eighth notes, sixteenth notes, thirty-second notes, etc. in place of flags

belt voice the use of the body in stationary movement, where without traveling from point to point, the artist moves to show the 3 levels (low, middle and high) and various shapes

blue note In blues singing or jazz, the deliberate off pitch lowering of certain pitches.

blues A form of African-American folk music, characterized by simple, repetitive structures and a highly flexible vocal delivery; (2) the style of singing heard in the blues.

body percussion The art of creating percussive sounds using body movement and body parts exclusively

bordun A repeated pattern used to accompany music. It has two pitches, one of which is the home tone

bow In string playing, a bundle of bleached horsehairs stretched tautly between the ends of a wooden stick. To produce a sound, the bow is drawn over one or more of the strings.

branle A high-stepping Renaissance group dance.

brass A family of instruments with cup-shaped mouthpieces through which the player blows into a series of metal tubes. Usually constructed of brass or silver.

bridge (1) A passage connecting two sections of a composition; (2) on string instruments, a small piece of wood that holds the strings above the body.

C

cadence cadential The musical punctuation that separates phrases or periods, creating a sense of rest or conclusion that ranges from momentary to final.

cadenza An improvised passage for a soloist, usually placed within the closing ritornello in a concerto movement.

call and response When separate groups of performers alternate or respond to each other.

canon (1) Strict imitation, in which one voice imitates another at a staggered time interval; (2) a piece that uses canon throughout, such as "Row, Row, Row Your Boat."

cantata A Baroque genre for voice(s) and instruments on a sacred or secular poem, including recitatives, arias, and sometimes choruses.

cantus firmus ("fixed melody") A pre-existing plainchant or secular melody incorporated into a polyphonic composition, common from the twelfth through the sixteenth centuries.

castrato A male singer castrated during boyhood to preserve his soprano or alto vocal register. Castratos played a prominent role in seventeenth- and eighteenth-century opera.

CD-ROM Compact disc-read only memory. A compact-disc technology that enables a personal computer to access digitally text, still images, moving pictures, and sound.

celesta A small keyboard instrument invented in 1886 whose hammers strike a series of resonating steel plates to produce a bell-like but veiled sound. Used by composers from Tchaikovsky to Boulez.

cell In certain twentieth-century compositions, a brief, recurring musical figure that does

not undergo traditional motivic development.

chamber music Music played by small ensembles, such as a string quartet, with one performer to a part.

chance music A type of contemporary music in which some or all of the elements, such as rhythm or the interaction among voices, are left to chance.

chanson (French, "song") The most popular form of secular vocal music in northern Europe during the late fifteenth and early sixteenth centuries. character piece A short Romantic piano piece that expresses a single overall mood. choir (1) A vocal ensemble with more than one singer to a part; (2) a section of an instrumental ensemble, such as a brass choir.

chant Unaccompanied monophonic sacred plainsong in free rhythm

chorale (1) A German hymn, especially popular in the Baroque; (2) a polyphonic setting of such a hymn, such as those by J. S. Bach.

chord A group of three or more pitches sounded simultaneously.

chordal style An alternate term for homophony. chorus (1) Same as choir; (2) each varied repetition of a 12-bar blues pattern; (3) the principal section of an American popular song, following the verse(s).

chorus a group of singers not associated with a church.

chromatic A descriptive term for melodies or harmonies that use all or most of the twelve degrees of the octave.

chromatic scale The pattern that results when all twelve adjacent semitones in an octave are played successively.

Classical The musical period from 1750-1820 where form and structure was stressed over expression. Composers of this period include Haydn, Mozart, and Beethoven. 2. “Serious” or “art” music as opposed to popular or folk music.

clef In musical notation, a symbol at the beginning of a staff that determines the pitches of the lines and spaces. The most common clefs are treble (4) for indicating pitches mostly above middle C and bass (9;) for indicating pitches mostly below middle C.

closing area In a movement in sonata form, the final stage in an exposition or recapitulation that confirms the temporary or home key with a series of cadences.

countermelody A different melody that is played or sung at the same time as the main melody

coda The optional final section of a movement or an entire composition.

combinatorial A descriptive term for tone rows in which the second half is a transposed version of the first half.

compound meters Duple or triple meters in which the individual beats are subdivided into triple units.

concertina The solo group in a Baroque concerto grosso.

concerto An instrumental composition for orchestra and soloist (or a small group of soloists).

concerto grosso The principal variety of Baroque concerto, for a small group of soloists (the concertino) and a larger ensemble (the ripieno).

countermelody A secondary melody that is sounded simultaneously with the principal one

D

da capo From the head or from the beginning. Go back to the beginning.

Dalcroze A method of teaching musical concepts through movement

dal segno Go back and play from the sign. Abbreviated D.S.

descant The highest part in polyphonic music

do In the fixed-*do* system, the note C. 2. In the moveable-do system, the first note of the scale.

diction Pronunciation and enunciation of words in singing

dictation The performing of music (rhythm, melody, harmony) to be reproduced by a student

disco A style of popular dance music characterized by slick, ostinato-like rhythms and propulsive, repetitive lyrics.

disjunct motion Melodic motion by a leap rather than by a step.

dissonance Intervals or chords that sound impure, harsh, or unstable.

dominant (1) The fifth degree of the diatonic scale. (2) the triad built on this degree; (3) the key oriented around this degree.

dominant seventh chord A dominant triad with an added seventh degree-for example, G-B-D-F. dotted rhythm The alternation of LONG and short notes, named after the notation used to record them.

dot A dot over or under a note indicates it is to be played staccato. 2. A dot to the right of a note indicates the note's value is increased by half. A second or third dot to the right of a note indicates the note's value is increased by half of the value of the dot.

double flat The symbol that lowers the pitch of a note two half steps or one whole step

double sharp The symbol that raises the pitch of a note two half steps or one whole step

downbeat A strong or accented beat, most frequently the first beat of a measure.

drone A sustained tone (a kind of permanent pedal point) over which a melody unfolds.

duet A composition for two performers.

duple meter The regular grouping of beats into twos (STRONG-weak). The most common duple meters have two or four beats per measure. dynamics The relative softness or loudness of a note or passage.

duration Length.

dynamics The symbols that indicate varying degrees of volume.

E

electronic music Music in which some or all of the sounds are produced by electronic generators. embellishment An ornamental addition to a simpler melody.

Engineer

elements of music the basic components which make up the music curriculum (rhythm, beat, pitch, etc.)

ensemble (1) A group of performers; (2) a musical number in an opera, oratorio, or cantata sung by two or more performers; (3) the extent to which a group of performers

coordinate their performance.

entry In an imitative texture, the beginning of each statement of the theme.

envelope The graphic representation of a sound's attack, duration, and pattern of decay.

episode (1) In a fugue, a freer passage between full statements of the subject; (2) in ritornello form, a freer concertina passage between ripieno statements of the ritornello.

espressivo Expressively.

estampie A type of early instrumental (perhaps dance) music consisting of independent sections strung together.

Etude A musical piece designed to address a particular technical problem on an instrument.

exposition The first section of a movement in sonata form.

expression (I)The general character of a passage or work; (2) the blend of feeling and intellect brought to a performance by the performer.

Expressionism A short-lived Austro-German art movement at the beginning of the twentieth century, marked by a focus on the dark, mysterious side of the human mind.

F

Fa In the fixed-*do* system, the note F. 2. In the moveable-do system, the fourth note of the scale.

Fauvism The French version of Austro-German Expressionism.

fermata In musical notation, a sign (-) indicating the prolongation of a note or rest beyond its notated value.

figure (1) In Baroque and Classical music, the numbers below a staff designating the harmonies to be filled in above; (2) a general term for a brief melodic pattern.

figured bass The Baroque system of adding figures to a bass line, indicating what harmonies are to be improvised on each beat.

final In plainchant, the concluding note in a mode; corresponds roughly to the tonic note in a tonal scale.

finale (1) The last movement of an instrumental work; (2) the large ensemble that concludes an act in an opera.

fine arts The realm of human experience characterized as aesthetic rather than practical or utilitarian, including music, painting, dance, theater, and film.

fingerboard A piece of wood extending from the body of a string instrument; the strings are attached to the end of the fingerboard.

finger cymbals Small cymbals in pairs that are placed on the fingers and struck together.

flat (1) In musical notation, a sign (6) indicating that the note it precedes is to be played a half step lower; (2) the term used to specify a particular note, for example, B6.

FM-synthesis Frequency-modulation synthesis; a superior version of electronic synthesis introduced in the consumer market by Yamaha in 1982.

folk music Music indigenous to a particular ethnic group, usually preserved and transmitted orally.

form A term used to designate standardized musical shapes, such as binary form or sonata form.

forte; fortissimo Loud; very loud.

fortepiano The wooden-framed eighteenth-century piano used by Mozart, Haydn, and their contemporaries.

fragmentation The technique of developing a them,, by dividing it into smaller units, most common in the music of the Viennese Classicists.

frequency In acoustics, the number of times per second that the air carrying a sound vibrates as a wave. fret A raised strip across the fingerboard of a stringed instrument, designed to produce a specific pitch when stopped at that point.

frottola A light, popular Italian song, a precursor of the Italian madrigal.

fugato A fugal passage within a composition.

fugue A polyphonic composition that makes systematic use of imitation, usually based on a single subject, and that opens with a series of exposed entries on that subject.

fundamental The basic pitch of a tone.

G

gamelan A small Javanese orchestra consisting mainly of metal percussion instruments.

genre. The term used to identify a general category of music that shares similar performance forces, formal structures, and/or style-for example, "string quartet" or " 1 2-bar blues."

glissando Rapid sliding from one note to another, usually on continuous-pitch instruments such as the trombone or violin, but also on discrete-pitch instruments such as the piano or harp.

glockenspiels Percussion instruments made up of tuned metal bars that are arranged like a keyboard and played with mallets.

grand staff The combination of the bass and treble staves which is commonly used to notate music for the piano

ground (bass) A repeating pattern, usually in the bass, over which a melody unfolds, as in Dido's lament from Purcell's Dido and Aeneas.

H

half cadence An intermediate cadence, usually on the dominant chord, within a musical period.

half step (semitone) The interval between any two adjacent notes on a keyboard; the smallest interval in common use in Western music.

harmonic (1) In acoustics, a synonym for overtone or partial; (2) in string playing, a high-pitched, whistling tone made by bowing a lightly stopped string. harmonic minor scale The scale that results from flatting the third and sixth degrees of the major scale. harmonic rhythm The rate at which harmony changes and the degree of regularity with which it changes.

harmonize To provide a melody with a chordal accompaniment.

harmony (1) In general, the simultaneous aspects of music; (2) specifically, the simultaneous playing of two or more different sounds.

harpsichord A Baroque keyboard instrument in which the strings are plucked by quills.

head The beginning of a theme.

head voice The higher register of a voice

heavy metal A descriptive term for rock bands since the 1970s whose heavily amplified electric and percussion sounds have been associated with youthful rebellion and defiance.

heterophony (heter-off-ony) A texture in which two or more variations of the same melody are performed simultaneously, common in folk music.

hexachord the six usable degrees of the modal scale, often used to organize Renaissance music.

hocket In late medieval polyphony, the alternation of short melodic phrases (or even single notes) between two voices.

Home tone The tonal center of a composition

homophony; homophonic (ho-mof-ony;homo-fonick) Texture in which all the voices move more or less together (often referred to as the chordal style).

hymn A simple religious song in several stanzas, sung in a church service by the congregation.

I

idee fixe (French, "fixed idea") Term used by Berlioz for the theme representing his beloved in every movement of his Symphonie fantastique.

imitation The successive repetition in different voices of a single musical idea.

i**mprovise** Music that is created spontaneously

Impressionism A French art movement of the late nineteenth century that rejected Romanticism in favor of fleeting, informal scenes from everyday life. improvisation The spontaneous, on-the-spot creation of music, preserved today largely in jazz but common

in Western music well into the nineteenth century. incidental music Music performed before and during a play to intensify the mood.

intermedio In the Renaissance, a musical entertainment between the acts of a play.

interpretation The manner in which a performer carries out a composer's performance directions.

interval The acoustical distance between two pitches, usually reckoned by the number of intervening scale degrees.

introduction A passage or section, often in a slow tempo, that prepares the way for a more extended section.

inversion The playing of a melody upside down, with upward intervals played downwards and vice verse, most common in contrapuntal and serial music.

irregular meter The mixture at a single rhythmic level of more than one metric grouping.

J

jazz A style of performance developed largely by African-Americans after 1900; the most original form of American music in the twentieth century.

jongleur; jongleuress (zhong-ler;zhong-ler-ess)Male and female musical minstrels of the Middle Ages.

K

key (1) In tonal music, one of twelve possible tonalities organized around a triad built on the main note(2) on a keyboard, a lever pressed down to produce sound.

key signature Sharps or flats placed at the beginning of a staff to indicate the key of a passage or work.

Kodaly

K. numbers The common method of referring to works by Mozart, after the chronological catalogue first published by Ludwig Kochel in 1865.

L

La In the fixed-*do* system, the note A. 2. In the movable-*do* system, the sixth note of the scale.

largo; larghetto Very slow tempo; less slow than largo.

legato The smooth, seamless connection of adjacent notes in a melody.

Leitmotiv A term adopted by Wagner's disciples to designate the "leading motives" in his operas.

libretto A "little book" that contains the complete text of an opera, oratorio, and so forth.

Lied (German, "song") A vocal piece dating back to the polyphonic Lied of the fourteenth century. The solo German Lied, accompanied by piano, reached its zenith during the nineteenth century.

line A general term for a discrete voice or part in a vocal or instrumental composition.

liturgical drama A sung religious dialogue that flourished during the eleventh and twelfth centuries. Liturgical in spirit even when performed outside the formal liturgy, liturgical dramas were the most elaborate form of medieval music.

lyre An ancient plucked string instrument in the shape of a box (Figure 5. 1), whose association with music especially with the mythological character Orpheus) is so strong that the word lyric is derived from it.

lyrics The words or text of a popular song

M

madrigal A vocal form that arose in Italy during the sixteenth century and developed into the most ambitious secular form of the Renaissance.

madrigalism An alternate term for word painting, reflecting the frequent use of word painting in the Renaissance madrigal.

major mode One of two colorings applied to a key, characterized by the major scale and the resulting predominance of major triads. Generally sounds bright and stable.

major scale A pattern of seven (ascending) notes, five separated by whole steps, with

half steps between the third and fourth and the seventh and eighth degrees.

major seventh A highly dissonant interval a half step smaller than an octave.

major third An interval consisting of four half steps-, a major third forms the bottom interval of a major triad.

major triad A triad consisting of a major third plus a minor third bounded by a perfect fifth.

manuscript An original copy of a pieced of music physically written by the composer

marcato Accented, stressed.

march A military style (or piece) characterized by strongly accented duple meter and clear sectional structures.

Mass (1) The central worship service of the Roman Catholic Church; (2) the music written for that service.

mazurka Polish folk dance in rapid triple meter with strong offbeat accents.

measure (bar) The single recurrence of each regular pattern in a meter, consisting of a strong first beat and weaker subsidiary beats and set off in musical notation by vertical lines known as bar lines. melisma; melismatic (muh-liz-muh;mel-iz-mat-ic) Technique of singing in which a single syllable receives many notes.

Medieval The historic period of music roughly from 500 to 1450. Also known as the Middle Ages.

melody (1) The aspect of music having to do with the succession of single notes in a coherent arrangement; (2) a particular succession of such notes (also referred to as tune, theme, or voice).

metallophone a musical instrument consisting of tuned metal bars which are struck to make a sound, usually with a mallet

meter The organization of strong and weak beats into a regular, recurring pattern.

metronome Mechanical (or, today, electrical) device that ticks (or blinks) out regular tempos from about 40 to 208 beats per minute.

metronome marking A number, usually placed at the top of a piece, that indicates tempo by telling how many beats of a certain note value will be heard per minute, for example, J

= 60.

mezzo (met-zoh) Medium, as in mezzopiano (medium soft).

Mi In the fixed –do system, the note E. In the movable do, the third note of the scale.

microphone An instrument whereby sound waves are caused to generate or modulate an electric current usually for the purpose of transmitting or recording sound.

microtones Intervals smaller than a half step.

MIDI Acronym for "musical instrument digital interface," the industry-wide standard adopted in 1982 that permits personal computers and synthesizers to talk to one another.

miniature A descriptive term for a short Romantic piece, usually for piano.

minimalism A contemporary style marked by steady pulse, simple triadic harmonies, and insistent repetition of short melodic patterns.

minor mode One of two colorings, generally dark and unstable, applied to a key, characterized by the minor scale and the resulting predominance of minor triads.

minor scale The scale in which the third and sixth degrees are the lower of two options. The melodic minor scale raises the sixth and seventh degrees in ascending passages and lowers them in descending passages.

minor third An interval consisting of three half steps; a minor third forms the bottom interval of a minor triad.

minor triad A triad consisting of a minor third plus a major third bounded by a perfect fifth.

minuet A seventeenth-century court dance in moderate triple meter that later served as the model for the third movement of Classical instrumental works. mode (1) In the Middle Ages, a means of organizing plainchant according to orientations around the seven-note diatonic scale (corresponding to the white notes on a keyboard); (2) in the tonal system, one of the two colorings, called major and minor, that may be applied to any of twelve keys.

Modal Pertaining to the notes arranged into a specific scale.

modulation The process of changing keys in a tonal work, as in "the modulation from C major to F minor."

modern Music composed during the20th century also known as contemporary music.

molto allegro Very fast tempo.

monody A style of accompanied solo singing that evolved in the early Baroque in which the meaning of the text was expressed in a flexible vocal line.

monophony; monophonic (mo-nof-ony;mo-no-fonick) A musical texture consisting of a single voice, as in plainchant.

Moog Robert, American inventor of early synthesizers. During the 1970s his most popular synthesizer was itself known as "the Moog." morality play In the Middle Ages, a monophonic drama set to music to illustrate a moral point, such as the struggle between good and evil. An example is Hildegarde of Bingen's Play of the Virtues (pages 7982).

motet A descriptive term for the several varieties of polyphonic vocal music, mostly **sacred, from the Middle Ages to the present.**

motif A short melodic or rhythmic figure that recurs throughout a composition

motive The smallest coherent unit of a larger musical idea.

movement A self-contained, largely independent portion of a larger piece, such as a symphony or concerto.

multimedia Rapidly developing technology that enables information of all kinds-text, still images, moving pictures, sound-to be stored and retrieved on a single digital medium, such as CD-ROM or videodisc.

multi-timbral A descriptive term for the ability of a synthesizer to record different timbres simultaneously.

music Broadly speaking, sounds organized to express a wide variety of human emotions.

Music synthesis

musical theater (musical) A hybrid form of twentieth-century American musical entertainment that incorporates elements of vaudeville, operetta, jazz, and popular song.

music drama Wagner's designation for his operas. musicology The scholarly study of music and its historical contexts.

musique concrete Natural sounds that have been recorded electronically.

mute A mechanical device used with string and brass instruments to muffle the tone.

N

nationalism A nineteenth-century political movement that led in music to the frequent use of national folk songs, styles, and historical subjects.

natural (1) In musical notation, a sign -- -- indicating that the preceding accidental applied to this note is to be cancelled; (2) the name given to such a note, for example, **C**.

neoclassicism A twentieth-century movement characterized by a selective and eclectic revival of the formal proportions and economical means of eighteenth century music.

neumatic In plainchant, a style in which each syllable of text receives several notes.

neume The stemless symbols used in medieval sources to notate plainchant (see Figure 4.12).

nocturne ("night piece") A nineteenth-century character piece for piano.

non-imitative counterpoint Same as unequal-voiced counterpoint.

non-legato The slight separation of adjacent notes.

non-pitched percussion Instruments whose sounds are created by striking or shaking. They include drums, cymbals, tambourine, triangle

notation The method of writing down music (pitch, rhythm, dynamics, etc) for performance

note (1) A sound with a specific pitch and duration; (2) in musical notation, the symbol (e.g., J) for such a sound; (3) a single key on a keyboard.

O

octave The interval in which one pitch is doubled (or halved) in frequency by another pitch. The octave is found in virtually all music systems.

Office (Divine) The eight daily worship services, apart from the Mass, in the Roman Catholic Church.

Orff An approach to music education that includes everyday activities in the purpose of music creation. This includes singing in groups and performing voice instrumental music, rhymes and playing instruments such as the metallophone, xylophone, glockenspiel and other percussive instruments. The music generated to large improvisational and original tonal construction which builds a sense of confidence of interest in the process of creative thinking

ondes martenot An early electronic instrument invented in the late 1920s by Maurice Martenot.

opera A drama set to music; the dominant form of Western music from the seventeenth through the nineteenth centuries.

opera buffa A comic form of eighteenth-century Italian opera featuring everyday characters involved in outlandish plot intrigues.

opera seria A serious, heroic form of eighteenth century opera featuring historical or mythological figures in stereotypical plots stressing the tension between love and duty.

operetta A light, entertaining version of Romantic opera with spoken dialogue between numbers.

opus A "work"; opus numbers were introduced by publishers in the seventeenth century to identify each of a composer's works.

oratorio (English) A musical entertainment usually on a sacred subject and including recitatives, arias, choruses, and an overture.

orchestration The designation of what instruments are to play what voices or notes in a composition. The process of orchestrating is often referred to as scoring.

Ordinary of the Mass In the Roman Catholic liturgy, the five items (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) that arc part of every celebration of the Mass.

organ An instrument in which air forced through pipes by mechanical means is

controlled by one or more keyboards, including a foot-operated pedal keyboard.

organum The earliest type of medieval polyphonic music, in which voices were added above a plainchant.

ornament An embellishment, such as a trill, used to decorate a melodic line.

ostinato A brief pattern repeated over and over again at the same pitch, often in the bass.

overtones The spectrum of the higher-pitched frequencies that accompany the fundamental of any pitch and determine its tone color (also called harmonic or partials).

overture An instrumental piece that precedes a dramatic work such as an opera (some overtures are nevertheless independent compositions).

P

paraphrase The practice by Renaissance composers of embellishing or elaborating a cantus firmus in polyphonic vocal works.

parlante Nineteenth-century operatic style in which the voices declaim in a rapid, speechlike manner against a backdrop of melody and accompaniment.

part (1) One of the voices in a polyphonic work; (2) the written music for a single player in an ensemble.

partial Same as overtone.

partner songs Two or more different songs that can be sung at the same time to create harmony

passacaglia Baroque technique in which a brief melodic idea repeats over and over while the other voices are varied freely.

passage work Descriptive term for figuration consisting of rapid runs and scales, common in keyboard music.

patch chords On early synthesizers, the cables required to connect various components.

PCM Pulse-code modulation. A more sophisticated method of sampling introduced into the consumer synthesizer market in the late 1980s.

pedal board An organ's foot-operated keyboard.

pedal point Long-held tones, usually in the bass of a polyphonic passage.

pentatonic scale A five-note scale found in numerous non-Western musics and adopted as an exotic element by many twentieth-century Western composers.

percussion Instruments, either tuned or untuned, that produce sounds by being struck, rattled, or scraped. Common percussion include drums, cymbals, and bells.

performance directions Words or symbols provided by composers to instruct performers in how their music is to be played, including articulation, dynamics, expression, and phrasing.

period The musical equivalent of a paragraph. period instrument An instrument of a type that was in use at the time a work was originally performed. phrase The coherent segments that make up a melody; roughly equivalent to a sentence in prose.

phrase A complete musical idea. Part of a period.

phrasing The manner in which a performer organizes and presents the parts of a composition.

piano A keyboard instrument whose tone is produced by hammers striking strings tightly stretched over a large soundboard. A foot pedal controls the damping of the strings.

piano; pianissimo Soft; very soft. piano trio A chamber work for piano and two other instruments, usually violin and cello. pitch (1) The high and low of sounds, measured in acoustical frequencies; (2) a particular note, such as middle C.

pitch The location of a note related to its highness or lowness

pitched percussion Instruments that are played by striking in respect to a tone of high or low

pizzicato Playing a string instrument that is normally bowed by plucking the strings with the finger.

plainchant (plainsong, Gregorian chant) Monophonic unison music sung during Catholic church services since the Middle Ages.

poles of attraction A term introduced by Stravinsky to describe the harmonic equilibrium of his neoclassical works.

polyphony; polyphonic (po-lif-ony;poly-fon-ick)A musical texture in which the individual voices move independently of one another.

polyrhythm A texture in which the rhythms of various voices seem to exist independently of one another.

pop A generic term for popular music in contemporary America, overlapping but not identical with rock.

postmodern A term adopted around the mid- 1970s to describe our current eclectic, experimental age.

Posture The position or baring of the body whether characteristic or assumed for a special purpose.

prelude An introductory piece (though Chopin and other nineteenth-century composers wrote independent preludes).

premiere The first public performance of a musical or dramatic work.

prepared piano In contemporary music, the modifying of a traditional grand piano by such techniques as placing various objects between the strings.

presto; prestissimo Very fast; extremely fast.

primary area In a movement in sonata form, the first stage in an exposition; establishes the tonic key with one or more themes.

producer A person who supervises or finances the production of a stage or screen production or radio or television program.

program music An instrumental work associated explicitly by the composer with a story or other extramusical idea.

progression The movement from one note to another note, or one chord to another chord.

Proper of the Mass The parts of the Mass that vary from day to day according to the church calendar.

punk A descriptive term adopted by the most rebellious heavy metal bands and their followers.

Q

quarter tone Half a semitone.

quartet A piece for four singers or instrumentalists; (2) a group of four singers or instrumentalists.

R

ragtime A type of popular American music, usually for piano, that arose around 1900 and contributed to the emergence of jazz.

range The pitch distance between the lowest note and the highest note of an instrument, a composition, or an individual part.

Re In the fixed-*do* system, the note D. 2. In the moveable-do system, the second note of the scale.

recapitulation The third principal section of a movement in sonata form whose function is to resolve the harmonic conflicts set up in the exposition and development.

recitative A flexible style of vocal delivery employed in opera, oratorio, and cantata and tailored to the accents and rhythms of the text.

recorder An end-blown flute with a whistle mouthpiece, mot commonly found in music of the Middle Ages and Renaissance. Modern recorders are available in four sizes, soprano, alto, tenor and bass.

reduction The compression of a complex, multi-stave score onto one or two staves.

reed In wind instruments such as the clarinet and oboe, a small vibrating element made of cane that serves as all (double reed) or part (single reed) of the mouthpiece.

refrain A melody of a song that is repeated after each stanza (or verse).

register The relative location within the range of a voice or an instrument, such as "the piercing upper register of the oboe. "

Renaissance The historical period of music roughly from 1450 to 1600.

repetition Music that is the same or almost the same, as music that was heard earlier

resolution A move from a dissonance to a consonance.

rest In music, a brief silence; (2) in musical notation, a sign indicating such a silence.

retransition In sonata form, the passage that leads from the harmonic instability of the

development to the stability of the recapitulation.

retrograde Playing a theme backward.

rhythm (1) The pattern in time created by the incidence and duration of individual sounds; (2) used more loosely to refer to a particular rhythm, for example, "a dotted rhythm." rhythm & blues (R&B) A term coined in 1949 to describe the heavily rhythmic urban blues cultivated mainly by Midwestern African-American musicians.

rhythmic background The subdivisions of beats within a regular meter.

rhythmic foreground The regular beats provided by meter.

ripieno The largest of the two instrumental groups in a Baroque concerto grosso.

ritard; ritardando Slowing down the tempo.

ritornello (Italian, "the little thing that returns") A recurring theme in eighteenth-century arias and concertos.

ritornello form Baroque instrumental form based on recurrences of a ritornello.

rock'n'roll(rock) Style of popular vocal music, often for dancing, that developed in the United States and England during the 1950s, characterized by a hard, driving duple meter and amplified instrumental accompaniment. Currently the most widespread musical style in the world.

Romantic The historical period of music roughly from 1820 to 1910. Composers of this period include Schubert, Schumann, Chopin, Brahms, Liszt, Wagner and Bruckner among many others.

rondo A musical form in which a main theme alternates with other themes or sections, for example, A-B-A-C-A.

root position The arrangement of a chord in which the root of the chord is the lowest pitch

round A simple sung canon in which all voices enter on the same note after the same time interval.

rubato "Robbed" time; the subtle pressing forward and holding back the tempo in performance.

S

sampling The capacity of a synthesizer to extrapolate from a single example a homogeneous timbre over a wide pitch range.

SATB Abbreviation in choral music for soprano, alto, tenor and bass

scale An array of fixed, ordered pitches bounded by two notes an octave apart. The common Western scales contain seven notes; in non-Western cultures, scales may contain fewer or more than seven notes.

scherzo (Italian, "joke") A faster, often humorous transformation of a minuet, introduced into symphonies by Beethoven.

score The complete musical notation of a composition, especially for an ensemble; the individual parts are lined up vertically.

scoring The process of orchestration.

secondary area In a movement in sonata form, the theme or group of themes that follows the transition and establishes the new key in the exposition.

semitone Same as halfstep.

sequence (1) The repetition of a musical idea at progressively higher or lower pitches; (2) a form of medieval chant.

sequencing On a synthesizer, programming a series of sounds.

serialist The technique, introduced by Schoenberg, of basing a composition on a series, or tone row. Boulez and others have extended serialism to rhythm and timbre.

shape The interrelationship through time of the parts or sections of a piece. Standardized shapes are commonly referred to as forms.

sharp In musical notation, a sign (#) indicating that the note it precedes is to be played a half step higher.

shuffle A repetitive rhythmic style consisting of dotted eighth and sixteenth notes played in s ccession (often swing time) wit an emphasis on the second and fourth beats in 4/4 time.

simple meter A meter in which the main beats arc subdivided into twos, such as 2/4 or

3/4.

Singspiel ("sung play") German folk or comic opera in which arias, ensembles, and choruses arc interspersed with spoken dialogue.

slur (1) In musical notation, a curved line connecting notes that are to be played legato; (2) in performance, the playing of legato.

Sol In the fixed-do system, the note G. 2. In the moveable-*do* system, the fifth note of the scale.

solo A piece where a performer plays alone or with accompaniment

solfeggio Vocal exercises in which syllables are assigned to notes. do, re, me, fa, sol, la, ti.

sonata A chamber work in several movements; in the Baroque, typically for three parts (the continuo part normally requiring two instruments); in later periods, for one or two instruments.

sonata-concerto form A hybrid of Baroque ritornello form and sonata form often used in the Classical concerto.

sonata form A musical form or style, originating in the eighteenth century, based on successive stages of stability, tension, and resolution; the most influential form developed during the age of tonality.

sonata-rondo form A synthesis of sonata and rondo forms, especially popular in finales of Classical instrumental works.

song cycle A collection of poems set to music and tied together by mood or story line.

song form A ternary form (ABA)

sonority A general term for sound quality, either of a brief moment or of an entire composition.

soprano (1) The high woman's (or boy's) voice; (2)the highest voice in a polyphonic texture.

spinning-out A translation of the German Fortspinnung, in reference to the single-minded use in Baroque music of a brief motive to generate a long, continuous phrase.

Sprechstimme A vocal delivery, developed by Schoenberg, intermediate between speech

and song.

staccato In musical notation, a dot placed above a note-head to indicate that it is to be played crisply, with a short duration of sound.

staff (plural, staves) In musical notation, the five horizontal lines on which one or more voices are notated.

stem In musical notation, the vertical line attached to a notehead.

stop On the organ, hand-operated levers that activate different means of sound production, thereby varying the tone color.

stop (double, triple, quadruple) In string playing, the sounding of two, three, or four strings at once.

string quartet (1) Ensemble consisting of two violins, viola, and cello; (2) a work composed for this ensemble.

strings Family of bowed or plucked instruments in which thin strings are stretched over a wooden frame.

strophic form Vocal form in which each stanza of a poem is set to the same music. structure A term often used in music to mean shape or form.

style The result of the interaction among rhythm, melody, harmony, texture, color, and shape that gives the music of a particular period or composer its distinctiveness.

subdominant (1) The fourth degree of the diatonic scale- (2) the triad built on this degree; (3) the key oriented around this degree.

subject The main theme of a fugue.

subito Suddenly

support The singer or instrumentalist's use of the breath and body posture to produce and maintain a strong, supple, free and healthy sound

suite (I) A work consisting of a collection of dances, popular in the Baroque; (2) an abbreviated version of a longer work, for example, the suite from the film Star Wars.

swing (I)A style of jazz playing whose flexible, improvised rhythms resist notation; (2) name used to describe big band jazz from the 1930s and 1940s.

syllabic In plainchant, a style in which each syllable of text receives a single note.

symphonic piece An elaborate musical composition for an orchestra. It usually has three or four movements in different tempos but relate keys.

symphonic poem Same as Tone Poem.

symphony A large orchestral composition in several movements- a dominant form of public music in the eighteenth and nineteenth centuries.

syncopation The accenting, within a well-defined meter, of weaker beats or portions of beats.

synthesizer An electronic device that can create a wide variety of sounds in response to the user's instructions.

system A group of staves connected by a brace, indicating that they are to be played simultaneously.

T

tail The end of a theme.

tailpiece The holder to which the strings are attached at the lower end of the body of a string instrument.

tango A duple-meter dance from Argentina that was popular in Paris in the early twentieth century.

tempo (Italian, "time") The speed of a piece of music, usually reckoned by the rate of its beats. tenor (1) The high male voice; (2) the second-lowest voice in a four-part texture; (3) the long-held voice in a medieval organum.

tenor The highest natural male singing voice.

ternary form A three-part musical structure (A-B-A) based on statement (A), contrast (B), and repetition (A).

texture The musical weave of a composition, such as homophonic or contrapuntal.

thematic anticipation The Romantic practice of introducing fragments of a theme before presenting it in its entirety.

thematic transformation A Romantic technique that preserves the essential pitch identity of a theme while altering its rhythm or character.

theme A self-contained melodic idea on which musical works are frequently based.

theme and variations Popular form in which a theme is followed by variations that preserve the phrase lengths and harmonization of the theme while varying its rhythms, melodies, and textures.

through-composed A descriptive term for a song or an instrumental movement in which there is no large-scale repetition.

ti In the fixed-*do* system, the note B. 2. In the movable-*do* system, the seventh note of the scale.

tie A curved line that joins two or more notes of the same pitch that last the duration of the combined note values.

timbre (tam-burr) Same as tone color.

time signature The two numbers that appear in a score immediately after the clefs. The upper number indicates how many beats each measure is to receive; the lower number indicates the value of the note that receives each beat.

toccata An improvisatory style of keyboard music especially popular during the Baroque.

tonality; tonal A harmonic system in which triads are arranged hierarchically around a central triad called the tonic.

tone A more general term for pitch or note.

tone duster The simultaneous sounding of adjacent pitches.

tone color (timbre) The acoustical properties of a sound, including its envelope and the distribution of overtones above the fundamental. tone poem (symphonic poem) A piece of orchestral program music in one long movement. tone row In serial music, the ordering of all twelve notes of the chromatic scale to serve as the basis of a composition.

tone quality The quality of a musical note or sound that distinguishes different types of sound production such as voices or musical instruments.

tonic (1) The first degree, or central note, of the diatonic scale; (2) the triad built on this degree; (3) the key oriented around this degree. total serialist The application of serial techniques to all aspects of musical style.

transcription An arrangement, usually for a solo instrument such as a piano, of an orchestral or vocal work.

transition In a movement in sonata form, the unstable stage in an exposition that undertakes the modulation from the tonic to the new key.

transpose; transposition To move a passage (or section or entire work) from one pitch level to another.

treble clef The clef in the upper staff that shows pitches mostly above middle C.

tremolo In string playing, repetitions of a tone produced by rapid alternation between up-and-down strokes of the bow.

triad A chord consisting of three pitches constructed around intervals of interlocking thirds (on the white notes, this amounts to every other note).

trill Musical ornament that consists of two notes a half step or a whole step apart played in rapid alternation.

trio (1) A work for three performers; (2) the second section of a Baroque dance such as a minuet.

trio sonata A Baroque sonata for two treble instruments and continuo, generally requiring four performers.

triple meter The regular grouping of beats into threes, as in a waltz.

triplet The grouping of three notes per beat, usually in contrast to the standard grouping of two notes per beat.

tritone A dissonant interval consisting of three whole steps, known in medieval music as "the devil in music."

trope An addition to the plainchant, usually in the form of new text set to either existing or new music.

troubadors, **trouveres** Poet/musicians, usually aristocratic, active in southern and northern France during the Middle Ages.

tune A less formal term for a melody, especially a catchy melody.

turn around A chord or group of chords that takes you back to the beginning of a progression.

tutti (Italian, "all") The full ensemble.

Twelve bar blues

U

under-third cadence A fourteenth-century cadence, closely associated with Francesco Landini, in which the melody proceeds from the seventh to the sixth degree of the modal scale before rising a third to the tonic note.

unequal-voiced counterpoint (non-imitative counterpoint) A musical texture in which independent voices of different character compete for attention.

unison A descriptive term for music sung or played at the same pitch by two different voices or instruments.

unit pulse A rhythmic technique in which meter is replaced by a focus on the shortest rhythmic value.

upbeat A weak or unaccented beat that anticipates a strong downbeat.

V

variation (1) Generally, an altered version of a rhythm, motive, or theme; (2) in theme and variations, each regular section following the theme, in which the phrase lengths and harmonization remain true (or close) to the theme while the rhythms, melodies, and textures change.

verismo A descriptive term for a realistic, often sensational, type of late-Romantic Italian opera, whose disreputable characters are caught up in lust, greed, betrayal, or revenge.

vernacular dramas A sung monophonic play presented in the Middle Ages by roving minstrels, who freely mixed secular texts, instrumental music, and plainchant.

verse One of two sections (verse and bridge) of many American popular songs, especially common in the sequence verse-verse-bridge-verse.

vibrato On string instruments, small but rapid fluctuations in pitch used to intensify a sound.

virtuosity In a composition, a focus on exceptional technical demands; in a performance, a focus on exceptional technical display.

virtuoso A performer with exceptional technical skills.

voice (1) The human voice; (2) an independent line in any polyphonic piece.

W

walking bass A Baroque pattern in which a bass part moves steadily in constant rhythms.

waltz A popular nineteenth-century dance in moderate to fast triple meter.

white noise Sounds containing every audible frequency at approximately the same intensity.

whole step (whole tone) An interval equal to two half steps.

whole-tone scale An exotic non-Western scale employed by Debussy and other Western composers.

woodwinds A family of instruments, constructed largely of wood, that produce sound by means of blowing air across an aperture or through a vibrating reed.

word painting A technique that became prominent in the Renaissance, in which musical figures are used to represent specific images-falling, sighing, weeping, rejoicing, and so forth.

word wall A literacy tool composed of an organized collection of words which are displayed in large visible letters on a wall, bulletin board, or other display surface, usually in a classroom

X

Xylophone A percussion instrument consisting of a set of tuned wooden bars, arranged horizontally as on a piano keyboard, which are struck with hard or soft mallets.

Y

Yodel A type of singing popular in the Alps of Austria and Switzerland characterized by frequent alternation of chest tones with falsetto tones.

Z

APPENDIX II

MUSIC TECHNOLOGY GLOSSARY

A

ADAT: A trademark of Alesis Corporation for its modular digital multi-track recording system released in early 1993 and stands for Alesis Digital Audio Tape. It records eight tracks digitally on a standard 1/2" SVHS video cassette and is currently a 20-bit digital format. The ADAT optical connections for transferring the digital data 8-tracks at a time are used in a wide range of products from many manufacturers.

ADAT Lightpipe: A digital interface that allows 8 individual tracks to pass through an optical (Toslink) cable. Lightpipe is used with ADAT machines and is incorporated in numerous soundcards and multiple AD/DA converters. Sonorus STUDI/O is a ADAT Lightpipe soundcard.

Additive Synthesis: A method of synthesis that builds complex waveforms by combining sine waves with independently variable frequencies and amplitudes. Envelope shapers and filters can further process these waveforms. Hammond organs and similar instruments make the most use of simple additive synthesis.

ADSR: Attack, Decay, Sustain, and Release are the four parameters found on a basic synthesizer envelope generator, and they match the physical attributes of naturally occurring sound. An envelope generator is sometimes called a transient generator. The Attack, Decay, and Release parameters are rate or time controls. Sustain is a level. When a key is pressed, the envelope generator will begin to rise to its full level at the rate set by the attack parameter, upon reaching peak level it will begin to fall at the rate set by the decay parameter to the level set by the sustain control. The envelope will remain at the sustain level as long as the key is held down. When a key is released, it will return to zero at the rate set by the release parameter.

Aliasing: Unwanted frequencies produced when harmonic components in the audio signal being sampled by a digital recording device or generated within a digital sound source are above the Nyquist frequency. Aliasing is also sometimes referred to as fold-over. See Nyquist Frequency.

Altivec: A programming tool developed by Motorola, Alivec is a short vector architecture technology that accelerates software. (See vector architecture). BIAS's latest version of Peak implements an altivec-based convolution technology which allows natural reverb impulses to be applied to dry audio signals, giving the impression that a file was actually recorded in a particular environment.

Amplitude: A digital audio file's sound levels or electrical signal levels. It refers to the height of a waveform—the greater a sound wave's amplitude, the louder it sounds. Most software audio programs allow viewing the amplitude of the waveform for detailed editing.

Analog: An analog audio signal is represented by variations such as voltage speed or frequency and the strength of amplitude or volume of an electrical audio signal. The audio outputs from a computer's soundcard or synthesizer are typically analog outputs even though the file being played is digital through a D/A converter. See D/A..

Analog Synthesis: Electronic synthesis, electronic oscillators, filters, and envelopes are used to directly create and manipulate sound. It does not involve sampling rate, bit depth, or other digital factors. (Such as older Analog Synthesizers/Keyboards used in the 1970s).

(A/D) Analog to Digital Conversion: An electronic device that converts analog signals from a microphone or line level source into digital signals (digitizing or sampling them) so they can be stored to any number of storage media like hard drives, ADAT, computer ROM chip, or processed in a sampler, digital signal processor or digital recording device.

Audiophile: A person enthusiastic about sound reproduction who is discerning about the quality of the audio.

Auto Accompaniment: This generally refers to software such as PG Music's Band in a Box that provides a ready-made back-up band.

AUX: An "auxiliary" physical control knob on a mixing console designed to route a portion of the channel or channels signal to the effects or other mix outputs. Edirol's new audio mixer, the M-100FX has aux bus ports with a stereo return and a mono send.

B

Bandwidth: A means of specifying the range of frequencies passed by an electronic circuit such as an amplifier, mixer or filter. A system's bandwidth is the total frequency range of the system. (Example 20Hz-20Khz)

Bank: A storage location in a sampler or synthesizer that holds a large number of individual sounds. Typically, any synthesizer that isn't General MIDI utilizes banks to organize the additional sounds and there can be up to 127 sounds within each bank.

Bank Select Message: A MIDI control change message which instructs a receiving synth to switch to a different bank so that another instrument or sound can be accessed within a sequence.

Bit: Otherwise known as "Binary Digit," it is a unit of digital information. A bit represents either an "on" of "off" value represented by a "0" or "1." A bit is 1/8th of a byte.

BNC: Bayonet Nut Connector provides a secure, easy-to-use means of connecting shielded cables to electronic equipment used for high-end video, computer networking and digital audio. Word clock usually uses a BNC connector and is on the Edirol DA-2496, an 8 in, 8 out PCI soundcard.

Bouncing: This is the process of mixing two or more recorded tracks and re-recording (the sum of the original tracks on to another track) these on to another track.

BPM: Beats per minute. (example: a rap song with 130 bpm has more beats per minute than a classical song at 60 bpm)

Breath Controller: This is a controller that converts breath pressure into MIDI data. Although not common, these controllers are synthesized renditions of acoustic woodwind instruments and are especially beneficial when assigning a wind instrument in a sequence.

Bulk Dump: Used with synthesizers, a bulk dump transmits a chunk of data commands known as system-exclusive messages. Generally a synth can send and receive bulk dumps to a sequencer, either software or a stand alone synth.

Buffering: This is a method for temporarily storing or delaying data samples before processing or conversion.

Buss: A common electrical signal path along which signals may travel, a mixer would have several busses carrying the stereo mix, the groups, and the Aux sends.

Byte: A unit of digital value which consists of 8 bits, usually in the number of bytes such as kilobytes, megabytes, and gigabytes.

C

Capacitance: Property of an electrical component able to store electrostatic charge, like a battery.

Cardioid Microphone/Pattern: A unidirectional microphone with a moderately wide front pickup (131 degrees).

Channel: A channel is a path for passing data or digital audio. In sequencing, each channel is assigned to a single instrument in any particular instant of time and in General MIDI, channel 10 is reserved for a percussion voice. One MIDI port makes 16 MIDI channels available so one song could have 16 different channels/instruments assigned to one MIDI port. Also, audio channels on a soundboard.

Channel Messages: MIDI channel messages refer to data specific to one particular MIDI channel. Data such as note on/off, note number, velocity, program change, pitch bend, after touch, and controller messages are channel messages.

Click track: Metronome pulse provided in software which assists musicians in keeping a consistent tempo.

Clipping: Distortion occurs when an amplifier is driven to play louder than its power supply allows and the result is clipping. This state can cause loudspeaker damage. It is of particular importance with digital audio recording because the clipped waveform contains an excess of high-frequency energy and the sound becomes hard and edgy. With analog linear recording it is standard to record as hot as possible; with digital non-linear recording, recording too hot will result in disastrous clipping.

Codec: A codec (compression/decompression or coder/decoder) is a software component that is used for compressing and decompressing data such as audio (MP3) or video (MPEG). Among others, codecs exist for WMA, QuickTime, Streaming Audio, and RealAudio.

Compression: Compression in audio recording means to reduce the dynamic range of a signal.

Compressor (Limiter): A compressor provides a form of automatic level control. It attenuates high levels, thereby reducing the dynamic range, making it easier to control signals and set appropriate fader levels. By reducing the dynamic range, recording levels can be set higher to improve the signal-to-noise performance. Limiting is an extreme form of compression, where the output signal is sharply attenuated so that it cannot exceed a particular level. There are software compressors available such as are within Cakewalk's AFX1, and hardware units also can have this effect, such as Edirol's USB audio interface, the UA-700.

Condenser Microphone: A microphone that generates an electrical signal when sound waves vary the spacing between two charged surfaces, specifically the diaphragm and the backplate.

Control Change Message: A group of MIDI channel messages that are used to alter a sound. Examples of control change messages include volume (#7), pan (#10), modulation wheel (#1), and sustain pedal (#64). Some are continuous controllers and utilize hardware such as sliders, wheels, and sweep foot pedals, while others are on-off switch types such as switches or sustain pedals.

Controllers: Hardware devices that output MIDI and come in a variety of shapes. Although the typical controller is a keyboard, Contour Designs has cool ergonomic palm-fitting controllers: the Shuttle Pro and Space Shuttle.

Crossover (Electronic): An electronic device or circuit that, when inserted between a mixer and amplifier, divides the audio spectrum into individual frequency ranges (low, high, and/or mid) before sending them to specialized amplifier/speaker combinations. In many computer speakers, a crossover routes high-frequency sounds to satellite modules and low frequencies to the bass unit. An advantage of this type of crossover is that it increases efficiency.

Crossover Frequency: The frequency in which the audio signal is divided by a crossover.

Crossover(Passive): An electronic device that, when inserted after the amplifier, divides the audio spectrum into individual frequency ranges (low, high, and/or mid) before sending them to specialized speakers like tweeters and woofers.

Cycle: One complete vibration of a sound source or its electrical equivalent. One cycle per second is 1 Hertz (Hz).

D

Daisy Chain: A group of devices or modules connected to each other in a series, where the first one connects to the computer, the second one connects to the first and so on. This would include SCSI, USB and FireWire connectivity.

Damping: Damping refers to the ability of an audio component to stop after the signal ends. For example, if a drum is struck with a mallet, the sound will reach a peak level and then decay in a certain amount of time to no sound. An audio component that allows the decay to drag on too long has poor damping and less definition than one wants. An audio component that is over-damped does not allow the initial energy to reach the full peak and cuts the decay short. Boomy or muddy sound is often the result of under-damped systems. Dry or lifeless sound may be the result of an over-damped system.

DAO: Disc at Once; a recordable CD method where the session is recorded in one pass without interruption (the laser does not turn off). This is ideal when sending audio recordings to be mastered or pressed as most mastering and/or duplication facilities machines will fail or error out if it detects that the laser was turned off.

DAT: Abbreviation for "Digital Audio Tape," it is a digital tape-recording format using a small cassette that provides up to two hours of 16-bit, linear, PCM digital recording at a sampling rate of 32, 44.1 or 48 kHz. A significant advantage that a DAT has over most MiniDisc is that most DAT players will have a digital output, useful when transferring the file to the computer for editing, provided that the soundcard has a digital input. The Edirol UA-1D is the perfect device for this digital transfer with both digital ins and outs.

DAW: Digital Audio Workstation, such as Roland's VS-2480.

dB (Decibel): A unit used for measuring voltage, current or power. The decibel is often used to measure differences in sound pressure level or relative loudness.

Decoding: This is the process whereby information in a compressed digital audio file is read/expanded so that it can be converted from digital to analog to go to speakers so we can hear. There are software MP3 players that both decode and play MP3 files.

De-Esser: Device for reducing the effect of sibilance or excessive "esses" in vocal signals.

Delay: A common effect in a sampler or synthesizer [or effects] that mimics the time difference between the arrival of a direct sound and its audible first reflection.

Detent: Physical click stop in the center of a control surface such as a pan or EQ cut/boost knob.

Digital: The phrase “digital audio recording” is contrasted with “analog audio recording.” Long-playing phonograph records are analog recordings and they capture information in a continuously-variable form. Digital, in contrast, involves binary numbers--1's and 0's. Digital encoding can “think” only in terms of the binary numbers 1 (on) and 0 (off), therefore a synthesizer produces sounds by performing mathematical manipulations upon a stream of numbers which are then transformed by a digital-to-analog converter to an electrical signal. In analog there is no conversion taking place, but every time you copy or boost there can be added noise or loss of original content with each pass which does not happen with digital.

Digital Audio Extraction: A method of retrieving audio samples from an audio CD in order to create a computer audio file. This is also known as ripping. This can be accomplished at “CD” quality or MP3 quality MP3, being a digital compression format, will take up less space than a “CD” quality file on a computer audio file.

(D/A) Digital to Analog Conversion: The process by which digital data (0’s and 1’s in binary computer language) is reconverted back to an analog (electrical) audio signal. This is how compact disk players play back CDs, and is the same means by which digital synthesizers and samplers play back their sounds through analog outputs such as speakers or headphones.

Dither: This tool is used with high-end audio recording programs and audio converters to improve audio quality. It is a mathematical process where a random noise is added to the least significant bit of a digital word to improve audio fidelity when needed. The ability to dither an audio file is absolutely required for good digital audio recording and audio editors such as Sonic Foundry’s Sound Forge and Steinberg’s Wavelab have excellent dithering capabilities.

Dolby Digital: A five-channel audio system with all processing in the digital domain consisting of left, center, right and left rear, and right rear channels and optional subwoofer. This is also referred to as Dolby Digital 5.1. Unlike Dolby Prologic in which the rear effects channel’s frequency is limited to approx. 100-7000Hz, Dolby Digital rear channels are specified to contain the full 20-20Khz frequency. When an audio file has already been encoded with Dolby Digital, Edirol’s USB audio interface, the UA-3D has the ability to pass through the signal.

Driver: Piece of software that handles communications between the operating system and a hardware peripheral such as a soundcard, printer, MIDI card or scanner.

Dry: When recording audio, this refers to an audio signal which has had no effects added. The best practice is to record dry so one can audition a variety of effects in post production.

DSP Digital Signal Processing: DSP chips are found in sound cards, synthesizers, effects units, playback and speech synthesis, fax machines, modems, cellular phones, high-capacity hard disks and digital TVs. It is possible that the first DSP was used in the Speak & Spell game in the late 1970s from Texas Instruments. Typically, digital signal processing provides reverb or delay effects, loud speaker processing, EQ limiting and compression as well as feedback destroyers. Other audio uses are amplifiers that simulate concert halls and surround-sound effects for music and home theater. See DSP and Merge.

DSP Hardware: DSP hardware frees up a computer's processing power and speed for other tasks. TC Work's Powercore is an excellent example of a PCI card which offers DSP processing on the hardware itself—a huge selling feature for this high-end soundcard.

DSP Software: DSP software allows you to clean up or enhance the sound quality while others allow you to apply effects such as distortion or flange. There are many digital audio recording programs with DSP features, as well as plug-ins that are available such as Wave's Renaissance Max.

Dubbing: Within audio files, this refers to adding further material to an existing recording and is also known as overdubbing. See Overdubbing.

Ducking: Ducking is used to automatically reduce signal levels when the level of a source signal exceeds a specified threshold. Often used for voice-over applications, the level of background music is automatically reduced (made to "duck"), allowing an announcer to be heard clearly.

DVD-A: DVD audio authoring is DVD encoding software. Minnetonka's discWelder STEEL allows formats supported in the DVD-A specification, including non-encoded, uncompressed surround and or high-resolution stereo (two channels of 24-bit, up to 192 KHz audio), in WAV or AIFF file format. Surround and stereo tracks may be used on the same disc, and a discWelder-burned disc will play on any DVD-A player that supports DVD-R/RW.

Dynamic Microphone: A type of microphone that works on the electric generator principle, where a diaphragm moves a coil of wire within a magnetic field and is typically less sensitive than Condenser Microphones where you need more gain.

Dynamic Range: This refers to the difference between the loudest (maximum output level) and quietest (residual noise floor) sounds produced in an audio system without distortion or clipping. The dynamic range in a digital system is determined by the data resolution, about 6 dB per digital bit. In speech, the range rarely exceeds 40 dB; in music, it is the highest in orchestral works where a broad number of instruments are used, where the range may be as much as 75 dB.

Dynamics: The relative loudness or softness of a piece of music.

E

Effect: Device for treating an audio signal in order to change it in some creative way. Effects often involve the use of delay circuits and include such treatments as reverb and echo. Software plug-ins can provide these effects and they are also available onboard with USB soundcards such as Edirol's UA-700 and SD-90.

Electret Microphone: A condenser microphone that uses an electret (electrical-magnet) to hold a permanent electrical charge, enabling it to function in low-voltage.

Enhancer: A device designed to brighten audio material using techniques such as dynamic equalization, phase shifting and harmonic generation.

Envelope: In audio recording software this refers to the way in which the level of a sound or signal varies over time, including alterations in a sound's amplitude, frequency and timbre. In MIDI, an instrument can be altered by manipulating the envelope which contains parameters such as attack, sustain, decay and release. (See ASDR). Using patch editing software the user is able to edit the envelope of a synthesized sound thereby allowing its customization.

Envelope Generator: A device or process in a synthesizer or other sound generator that creates a time varying signal used to control some aspect of the sound.

Equalizer: Device for selectively cutting or boosting selected parts of the audio spectrum; useful in shaping the vocal or instrument for the desired sound like cutting the high end off of a violin.

Event: Because MIDI utilizes commands, most sequencing software has an Event List or an Event Editor where one can scrutinize and change commands such as note on, note off, program change, control change or volume.

Event List: Each MIDI track's content is shown alphanumerically with information such as note, volume and panning, allowing very detailed editing.

Exciter: A circuit designed to enhance the presence of an audio signal by synthesizing new high frequency harmonics to make it sound more clear, punchy, bright, or loud, without the use of ordinary EQ or gain.

F

Fade in/out: A feature of most audio editing software that allows the user to apply a gradual amplitude increase or decrease over some segment of the sound.

File Types: There are two MIDI file types and although they sound the same upon playback, they are visually different. Type 0 has all of the information on a single track even though the MIDI file may have been a multiple-channel file; typically these are used in a stand alone MIDI file player. A MIDI File Type 1 contains one or more simultaneous tracks which are better for editing.

Formant: Frequency component or resonance of an instrument or voice sound that doesn't change with the pitch of the note being played or sung. For example, the body resonance of an acoustic guitar remains constant, regardless of the note being played.

FM Synthesizers: These produce sounds by generating a pure sine wave (carrier) and then mixing it with a second waveform (modulator). When the two waveforms are close in frequency, a complex waveform is produced. By controlling both the carrier and the modulator it is possible to create different timbres, or instruments. FM synthesis is hardly used today being replaced by more realistic forms of synthesis, such as wave table synthesis.

Frequency: The rate per second at which an oscillating body vibrates. Usually measured in Hertz (Hz), humans can hear sounds with frequencies in the range of 20 Hz to 20 kHz.

Fundamental Frequency: This is the predominant frequency in a complex waveform and typically provides the sound with its strongest pitch reference. Any sound has a fundamental or basic frequency plus harmonics and partials at a higher frequency.

G

General MIDI (GM): A standard set of rules within MIDI that allows for cross-instrument compatibility. General MIDI instruments such as many Roland products all use the same memory areas for sound storage and always use MIDI channel 10 for drum parts. General MIDI files provide access to 128 instruments, are capable of playing at least 16 sounds simultaneously and have at least 24-note polyphony.

General MIDI 2 (GM2): An expanded set of parameters for fuller compositions that allow additional controllers, effects and more instruments. MIDI files that are GM2 will be backward compatible to GM, but for these files to be heard utilizing all of the additional accoutrements that GM2 has to offer, they must be played back on a GM2 synth. The Edirol HQ Hyper Canvas is a software synthesizer specifically designed for GM2 MIDI files, as are the Edirol modules, the SD-20, SD-80, and SD-90.

Global Editing: These are MIDI or audio events which affect an entire file or sequence.

Graphic Equalizer: Many audio editing programs such as Cakewalk's Sonar and Steinberg's Cubase include this helpful tool; it applies a series of band filters to an audio file, each of which works on a certain range of the spectrum. For example, the frequencies that fall within the range, typically one-third octave, can be boosted or cut.

H

Harmonics: A frequency that is a whole-number multiple of the fundamental frequency. For example, if the fundamental frequency of a sound is 440Hz, then the first two harmonics are 880Hz and 1,320Hz (1.32kHz). See Overtone.

Harmonic Distortion: The addition of harmonics that was not present in the original signal.

Hertz (Hz): A unit of measurement denoting frequency originally measured as one cycle per second (CPS): 20 Hz = 20 CPS. Kilohertz (kHz) are Hertz measured in multiples of 1,000.

High Pass Filter (HPF): A device which allows higher frequency data to be transmitted, rejecting lower frequencies, as used in Graphic EQ's. For example, your HPF is set at 100Hz. This means everything below 100Hz to 20 Hz will not be as present in your audio signal. If you had a bass drum mic'd, you would not get any low end thump. See Low Pass Filter.

I

Imaging: This is an audio listening term and refers to the ability of a speaker to position sounds precisely in space. A good stereo system can provide a stereo image that has width, depth and height. The best imaging systems will define a nearly holographic recreation of the original sound.

Impedance: A measure of the AC (alternating current) resistance to the flow of electrical or acoustic energy. In electronics it is measured in Ohms.

Initialization: Typically used with synthesizers, it is a procedure which places default values or factory settings into some or all parameters. It is especially helpful when clearing out a multitude of previously sent MIDI messages.

Interface: An audio interface such as Echo Audio's Layla allows the computer to communicate with a microphone or line level device. A MIDI interface such as any Edirol USB MIDI product, allows communication between the computer and a synthesizer or controller keyboard.

J-K-L

Loop: To repeat a sequencer pattern or portion of an audio sample repeatedly. The point to which the program returns, whether the beginning or some other point, is usually definable by the user.

Low-Pass Filter (LPF): Also called a High Cut Filter. A device which allows lower frequency data to be transmitted, rejecting higher frequencies. Most subwoofers have low-pass filters built in and many surround sound decoders have subwoofer outputs that have been low-pass filtered. See High Pass Filter.

M

Mapping: In sequencing it is the process of identifying patches and keys so that sound files can be played properly. A key map will translate values for MIDI messages so that the correct keys will be played whereas a patch map functions to identify the correct patches or sounds. A typical use would be when a non-General Midi (GM) synth needs to be mapped for a GM file.

Marker: In sequencing and audio software, a marker is used to record a position for easy editing navigation.

Meta Events: The prefix "Meta" often means above or beyond and in computing, a Meta character conveys information about other characters. In MIDI, a Meta event is illustrated by such things as track name, patch name, tempo, time signature, etc. Meta events are contrasted with data streams.

Milli- : An prefix meaning 1/1000.

MIDI: An acronym for the Musical Instrument Digital Interface, a standardized digital "language" that allows electronic musical instruments and computers to communicate with one another.

MIDI Cable: A special wire used to carry MIDI data; it has three shielded conductors connected to five-pin DIN plugs at both ends. It is not a MIDI interface by itself but most interfaces such as the Edirol UM-1S, the UM-550 and the UM-880 need MIDI cables to complete the communication between the computer and MIDI hardware.

MIDI Controller: This is a hardware device that outputs MIDI data such as Edirol's PCR-30 or PCR-50 keyboards. Other forms of controllers include drum, guitar, or wind controller. Real-time controllers are either continuous controllers (wheels, joysticks, sliders, foot pedals, breath controllers) or switch controllers (footswitches or other on-off devices). Many MIDI controllers do not have sounds but are used specifically to send MIDI data to another device such as a computer or a sound module.

MIDI Implementation Chart: This comprehensive document resides within most synthesizer manuals and describes what MIDI messages, such as note number, velocity, aftertouch, bender, control change, program change, and system exclusive messages are transmitted or recognized by the synthesizer.

MIDI Filter: Many sequencing and digital audio recording programs utilize filters to assist the user with the editing of their data. A filter is especially useful if you are replacing MIDI data such as changing a violin to a viola.

MIDI Messages: The net effect of MIDI is sound: melodies, harmonies, rhythms, but the MIDI message or MIDI event itself is not a sound but a command. MIDI messages transmitted are digital commands and capable of sending about 1,000 events per second.

MIDI Ports: Physical connector through which MIDI data enters or leaves, depending upon which kind of port it is as there are three kinds of MIDI ports: In, Out, and Thru. MIDI data enters an instrument at its MIDI In port (often called a MIDI Input) and leaves the instrument from its MIDI Out port (often called a MIDI Output). The MIDI Thru is a more unique port that sends a copy of the data currently being received at the MIDI In port.

MIDI Sound Generator: For authentic reproduction of acoustical instruments, it uses samples—instrument sounds stored as digitized audio. This is actually another term for synthesizer—converting MIDI events into real audio sound.

MIDI Thru: One of a synthesizer's three ports (connections): MIDI In, MIDI Out, and MIDI Thru. MIDI In receives information from other equipment; MIDI Out sends information to other equipment. MIDI Thru duplicates the information and sends it to other equipment so a synthesizer can echo messages to other synthesizers. This is particularly useful when daisy chaining MIDI equipment.

MIDI Time Code (MTC): A MIDI system realtime message that assigns a unique address to each moment in time (usually each 120th of a second). Similar to SMPTE time code but transmitted via MIDI ports, it is used mainly for the playback synchronization of MIDI files and digital audio.

MiniDisc: A compact data storage medium designed to store music. MiniDiscs come in two varieties: playback only and recordable. Introduced by Sony in late 1992 and features random access similar to CDs.

Modular Digital Multitrack (MDM): A multitrack digital recorder with (usually) 8 tracks that can be run in synchronization with other machines (of the same type) to attain more tracks. ADAT brand recorders are an example.

Monophonic: Originally, and still, can refer to only one sound source or signal derived from one sound source. For synthesizers this refers to only one note, pitch or voicing, audio or MIDI, being heard at a time.

MP: Multi-processor.

MP3: MP3 stands for MPEG 1, Audio Layer 3. It is an encoding format which takes out all the irrelevant data in a recording and compresses the remaining data. An MP3 file can be 1/12 the size of an original recording taking up far less space on a computer's hard drive, making it feasible to email the audio file, post on the web, make MP3 CDs and use with personal music players such as Apple's iPod.

MPEG2: Compared to MP3, MPEG2 provides higher quality music compressed to 70% of its original size and accommodates up to 48 audio channels and sample rates up to 96kHz.

Multi-Sample: The creation of several samples, each covering a limited musical range, the idea being to produce a more natural range of sounds across the range of the instrument being sampled. For example, a piano may need to be sampled every two or three semitones in order to sound convincing.

Multi-Timbral: In sequencing, a multi-timbral sound module can play several parts on different channels simultaneously. A multi-timbral device is one that is prepared to sound like more than one instrument at a time.

Multi-Track: A recording device capable of recording several parallel parts or tracks which may then be mixed or re-recorded independently.

N

Noise Shaping: An audio tool for creating digital dither allowing added noise to be shifted into those parts of the audio spectrum where the human ear is least sensitive. See Dithering.

Nonlinear Recording: Describes digital recording systems that allow any parts of the recording to be played back in any order with no gaps. Conventional tape is referred to as linear, because the material can only play back in the order in which it was recorded.

Normalization: An automatic process available in most audio software whereby the gain of all program material is adjusted so the peak level will just arrive at 0db. This can sometimes cause noise to enter into the recording if the recording levels are too low. There are many software programs such as BIAS's Deck for OS X that allow normalization to very quickly correct an audio file that has been recorded at improper levels.

Notation Software: A computer program, capable of displaying and printing MIDI information as standard musical notation. Although sequencers can include notation capability, they lack the sophistication of true notation programs which often have scanning capabilities allowing quick input of music for transposing to another key.

Nyquist Frequency: The highest frequency that can be reproduced accurately when a signal is digitally encoded at a given sample rate. The theory being, Nyquist frequency is half of the sampling rate. As in, when a digital recording uses a sampling rate of 44.1kHz, the Nyquist frequency is 22.050kHz. If a signal being sampled contains frequency components that are above the Nyquist limit, aliasing will be introduced in the digital representation of the signal unless those frequencies are filtered out prior to digital encoding. See Aliasing.

O

Omni-Directional: For microphones is means receiving sound evenly from all directions. For speakers this means an even coverage in all directions.

Oscillator: An electronic device capable of generating recurring waveforms at different frequencies for testing purposes, or a digital process used by a synthesizer to generate a waveform.

Overdubbing: Enables one or more of previously recorded tracks to be monitored while simultaneously recording one or more signals onto other tracks. This process can be repeated until the song or soundtrack has been built up. If a mistake is made, it is possible to recue the tape to the desired starting point and repeat the process until you have the best take on tape. See Dubbing.

Oversampling: A digital filtering technique used in CD components where extra data points are added to the audio read from a disc, creating a signal that is some multiple (usually two, four, or eight times) of the CD format's standard sampling frequency. This process raises the frequency of any false information, which can then be removed by an analog filter. Using the high sample rate, the digital data may be processed with a very steep slope digital filter. As the filter is in the digital domain, unpleasant side-effects such as phase effects are eliminated.

Overtone: A whole-number multiple of the fundamental frequency of a tone. The overtones define the harmonic spectrum of a sound. See Partial.

P

PAM: Pulse Amplitude Modulation. In the first part of the A/D conversion, pulses occurring at the sampling frequency are modulated by an analog audio signal. See PCM.

Pan: To move a signal from the left to the right of a stereo field, or vice versa.

Pan pot: Round control knob enabling the user of a mixer to move the signal to any point in the stereo sound stage by varying the relative levels fed to the left and right stereo outputs. On most analog mixers there is a dent at the center between left and right on the pan knob. See Detent.

Parameter: A MIDI value seen in the envelope of a particular instrument that alters the integrity of the sound itself. Common parameters include pitch bend, sustain, volume, and reverb.

Parametric Equalizer: A specialized type of EQ that makes it possible to change the frequency range, bandwidth and boost or cut.

Partial: A single frequency, sinewave component (the fundamental, an overtone, or a tone at some other frequency) of a complex tone. All sounds are composed of a number of partials. See Harmonic.

Patch: A sequencer's patch setting selects an instrument, thereby determining the nature of the sounds. Patch is exactly the same thing as an instrument or voice. Although most patches call up one sound or voice, a drum patch may encompass a large range of percussive instruments. Also when you plug in (or patch) cords between hardware components.

Patch Editor Software: A program which allows the editing of sounds by manipulating the envelope. Edirol's PCR's controller keyboards have their own editing software, to be used with any sequencer. Other programs, such as Sound Quest's MIDI Quest allows you to edit, store and organize your patches.

PCI (Peripheral Component Interconnect): A computer expansion card interface used in PCs and Macs for adding video, networking or audio capabilities. Card D Deluxe, Digital Audio Lab's soundcard, would be one such card.

PCMCIA: This is a memory or I/O (input/output) card for PC and Mac laptop computers. The acronym stands for the Personal Computer Memory Card International Association, a non-profit organization whose mission is to develop PC Card standards and promote adoption of PCMCIA-based products, however a more familiar explanation is "people can't memorize computer industry acronyms." Also known as PC cards, they can be found as memory cards on DAW's, or communications ports on laptops for LAN, fax/modem, ATA disk drives, wireless internet connections and more. There are PCMCIA soundcards available such as Echo Audio's newest Indigo.

PCM (Pulse Code Modulation): Digital audio recording format used since the late 1970s. PCM simultaneously captures all uncompressed bits of a Word (8 to 48-bits) at various standardized sampling frequencies (11kHz to 192kHz). The standard CD, co-developed by Philips and Sony, uses a 16-bit word length and a sampling rate of 44.1kHz. WAV and AIFF are common types of PCM audio files. See Word.

Peak: The highest point in the audio waveform on a graph of a sound wave that would look something like a mountain peak. It is the point of greatest voltage or sound pressure in a cycle.

Phase: Phase describes the time relationship between two different waveforms. It is expressed in degrees, with 360 degrees representing a full cycle. It is the amount by which one sine wave leads or lags a second wave of the same frequency. The difference is described by the term phase angle. Sine waves in phase reinforce each other; those out of phase cancel.

Pitch: A continuous frequency over time.

Pitch Bend Wheel: A MIDI controller that can vary the pitch of a sound and allows notes to be bent up or down like when sequencing a sliding trombone sound for instance.

Pitch to MIDI Conversion: Many programs have this feature whereby an audio signal is converted to MIDI data. This is especially useful in notation programs where the data can then be customized and printed. The audio signal needs to be monophonic, thereby having only one voice at a time. The best way to sell this feature regardless of the software being used is to state that the user will be able to hone his music theory with the editing of the file, as the conversion is normally far from perfect. Programs such as MakeMusic's Finale Guitar have this feature specifically for the guitarist.

Plugins: These are accessory programs that add functionality to digital audio software. Ranging from input plugins that allow your player to read different file formats to output plugins that provide visual displays to accompany your music, to software samplers such as Gary Garitan's Orchestral Strings.

Polyphonic: The ability to play many different notes at once.

Portamento: A musical term referring to the gliding effect that allows a sound to change pitch at a gradual rate, rather than abruptly. This is an effect that can be assigned using an assignable MIDI controller knob on controller keyboards such as the Edirol PCR-30 or PCR-50.

Polyphony: Derivative from the Greek term meaning variety of tones, it is the number of notes which can be played simultaneously. Any synthesizer has a maximum polyphony which cannot be exceeded. If the polyphony is exceeded, MIDI data will drop out from MIDI channels used near the end of the sequence.

Port: A hardware location where data is passed in and out. A port on a MIDI interface allows 16 MIDI channels to transmit data. The Edirol USB MIDI interfaces allow a variety of ports for the musician, with the UM-1 (or UM-1S) with 1 port, the UM-550 with 5 ports or the UM-880 with 8 ports. Although impractical within one sequence to utilize 128 channels (using the UM-880) it is beneficial to have a multiple port MIDI interface in the event there are multiple modules or keyboards in the MIDI setup.

Preamplifier: This is usually referred to as preamp and is a device that takes a source signal, such as from a turntable, tape deck or CD player, and passes this signal at line level on to a power-amplifier. The preamplifier may have a number of controls such as source selector switches, balance, volume and possibly tone controls. This is typically the largest gain stage in a sound set-up.

Pulse Wave: Similar to a square wave but non-symmetrical, pulse waves sound brighter and thinner than square waves, making them useful in the synthesis of reed instruments. The timbre changes according to the mark/space ratio of the waveform.

Punch Recording: A feature within audio software that allows automatic on-off recording at specified points…especially nice when you need to rerecord a short phrase in a vocal track to fix an entire vocal session.

Q

Quantization: A sequencing editing operation that can be used to correct timing mistakes, quantization forces all notes played to fall on the nearest beat specified.

R

Real-Time: In sequencing software there are generally two types of recording procedures, real-time; and step-time. Real-time is literally recorded in time that has not been adjusted, such as slowed down. Step-time is a recording method of inputting MIDI data that is sequentially laid down note-by-note, chord-by-chord and is particularly helpful for inputting data at one's own pace.

Red book: The formal standard for the audio compact disc (CD), developed by Philips and Sony in 1982.

Resolution: This is the accuracy with which an analog signal is represented by a digitized system. Although other factors affect accuracy of recording, the higher bit number used, the more accurately the amplitude of each sample can be measured.

Resonant Frequency: Any system has a resonance at some particular frequency and at that frequency, even a slight amount of energy can cause the system to vibrate. A stretched piano string, when plucked, will vibrate for a while at a certain fundamental frequency. Plucked again, it will again vibrate at that same frequency. This is its natural or resonant frequency. While this is the basis of musical instruments, it is usually undesirable in music-reproducing instruments like audio equipment or room acoustics.

Reverb: Acoustic ambience created by multiple reflections in a confined space. Also, a type of digital signal processing that produces a continuous wash of echoing sound, simulating an acoustic space such as a concert hall. Reverberation contains the some frequency components as the sound being processed, but no discrete echoes. See Echo, DSP or Delay.

Ripping: This is the process of taking audio data from a CD and making it into a sound file on your computer. It is called ripping because in most cases the audio data is digitally "ripped" directly from the CD. This process can be very fast (a four minute song might only take 30 seconds to record). An analog recording process on the other hand records a song by playing the CD and recording the sound output. The analog process can only happen in realtime (a four minute song takes four minutes to record). The digital extraction process is faster because it copies the data instead of recording the sound output. Software applications that rip from CDs create the new audio file in the WAV, AIFF or MP3 formats. Cakewalk's Pyro is suitable.

S

Sample: A digital recording of a naturally occurring sound.

Sampling: Sampling is actually emulating the sound of an acoustical instrument by digitizing (converting to digital sound) the waveforms produced by the instrument. There are hardware samplers and software samplers, such as Tascam's Gigastudio.

Sampling Rate: This is the rate at which samples of a waveform are made and must be twice the highest frequency one wishes to capture. Commercial compact discs use a rate of 44,100 samples per second. (Se Nyquist Theory)

Sequencer: A MIDI sequencer, whether it is a software program or a stand-alone sequencer, arranges melodic and harmonic patterns in successive positions, sequentially. Storing MIDI information such as note-on and note-off events in memory and playing them back in the most fundamental task of a sequencer.

Slider: An input-device to manipulate audio or MIDI data; a typical use is to increase or decrease volume. Programs will have this as an on-screen image, like a button control that one can move with a mouse.

Sibilance: High frequency whistling or lisping sound that affects vocal recordings, due either to poor microphone technique or excessive equalization.

SIMD: Programming code, Single Instruction Multiple Data.

Sine wave: This is the most basic waveform which is a pure tone with no harmonics and consists of a single partial. The sine wave forms the basis of all complex, periodic sounds.

SMPTE: (Society of Motion Pictures and Television Engineers) a.k.a. "Time Code." Universally used and recognized standard for time and velocity. Digital machine code which contains hours, minutes, seconds and frames. Common formats in the US are 30 frames/second non-drop, and 29.97 frames/second drop-frame.

Software Synthesizers: These have become incredibly popular due to the fact that computers with lots of processing power have become affordable to everyone. Products such as Arturia's Moog can provide the user with a specific sound set, suitable for a particular composition. Bitheadz has a wide variety of synths such as Harry Sharpe Guitars that can be interfaced as a plug in. See Synthesizer.

Sound Module: Another term for MIDI sound generator, this refers to the synthesis component in a device such as a keyboard that produces the sound such as a violin or piano.

Spectral Balance: This is the balance across the entire frequency spectrum of the audio range.

Square Wave: A symmetrical rectangular waveform which contain a series of odd harmonics.

Standard MIDI File: Usually seen as SMF files, this means that the MIDI file utilizes common parameters across different platforms and sequencers, such as the drums always being on MIDI channel 10. The significant advantage to this file format is assured compatibility regardless of what synth is used for playback.

Status Byte: In a MIDI message, this announces what kind of message is being sent, such as "note-on" or "note-off."

Streaming Audio: Refers to the process of making a broadcast of audio available on the Internet.

Subcode: Hidden data within the CD and DAT format that includes such information as the absolute time location, number of tracks, total running time and so on.

Subtractive Synthesis: The process of creating a new sound by filtering and shaping a raw, harmonically complex waveform.

Synthesizer: A synthesizer is a device driven by a microprocessor which contains a programmable chip. Originally, a synthesizer produced an audio signal by the direct manipulation of electrical signals. Now MIDI sound-generating circuitry utilizes mathematical functions which alter a stream of digital numbers.

System Messages: MIDI data which is not specific to any one channel. System data includes system exclusive messages (an instrument's internal data, sometimes called bulk dump data), system realtime messages (sequencer start, stop, and continue commands as well as MIDI clock and other timing information) and system common messages (song select, tuning requests, system reset, etc.).

SYSEX: System Exclusive Messages or Sysex messages do exactly what is implied - they send commands specific to a particular device in a MIDI setup where global control of all settings is not desired. They are particularly useful if your MIDI modules or keyboards are in a chain and isolated commands are necessary.

T

Tempo: The rate of speed at which a musical composition proceeds (i.e. the beat). Usually uses a quarter note as the timing reference.

Timbre: The quality of a sound that distinguishes it from other sounds of the same pitch and volume. It is the distinctive tone color of an instrument or a singing voice.

Tone Generator: This is essentially a synthesizer without a keyboard. A keyboard-less device which outputs audio signals in response to MIDI commands. Both the Edirol SD-20 and the SD-80 are tone generators.

Track: In audio software, tracks generally contain one audio layer or audio file; there is multi-track software or stereo (2 track) audio software. With MIDI sequencing, tracks are nothing more than an organizing tool commonly confused with MIDI Channels which are necessary for delineating different instruments. Although only one MIDI channel can be used at a time, many tracks can be assigned to this same MIDI channel. This is particularly useful when parts come in or fade out as these tracks can then be easily muted or soloed. Most sequencers allow an unlimited number of tracks within each song.

Translator: Software such as Chicken System's Translator that allows conversion between professional sampler formats such as Akai.

Transient: Usually the brief initial (or attack) portion of a waveform. Transients provide important cues that help our ears recognize sounds, but they are often difficult for an audio system to reproduce because of their high amplitudes and short rise times.

Transparency: This is a listening term used to describe audio quality where the high frequency detail is clear and individual sounds are easy to identify and separate. The more transparent a sound is… the clearer the auditory picture.

Transpose: This allows a musical composition to be played in a different key. Both synthesizers and sequencers can carry out this function.

Tuning: 440 Hertz is the normal Western tuning value however, this can be easily be adjusted in a synthesizer to suit the type of music being performed. The pitch can be altered by raising or lowering the value as plus or minus cents. Playing non-Western music may dictate the need to adjust the tuning of a synth.

Tweeter: This is the smaller speaker within a speaker cabinet used to reproduce the higher range of frequencies. To form a full-range system, a tweeter needs to be combined with a woofer, (2-way system), or a woofer and midrange, (3-way system). The Edirol MA-20 desktop speakers have a 1" tweeter and a 4-3/4" woofer.

U

USB: USB (Universal Serial Bus) is a "plug-and-play" interface between a computer and add-on devices such as audio devices, joysticks, keyboards, scanners, and printers. With USB, a new device can be added to your computer without having to add an adapter card or even having to reboot your computer. USB supports a data speed of 12 megabits per second and a single USB port can be used to connect up to 127 peripheral devices. It is best to use self-powered USB hubs and to plug devices into the back of your computer and not the keyboard for optimum reliability.

USB 2: Also referred to as Hi-Speed USB, USB 2.0 is an external bus that supports data rates up to 480Mbps. USB 2.0 is a revision of USB 1.1. USB 2.0 is fully compatible with USB 1.1 and uses the same cables and connectors.

V

Vector Architecture: Used in computer programming, vector architecture allows the simultaneous processing of many data items in parallel. Velocity: The velocity value determines how hard a note is pressed on the keyboard controller. A velocity value can be set either from the controller keyboard or from software, before or after the data is entered.

Vocoder: A digital signal processor that applies a filter on a sound based on the frequency characteristics of a second sound. By taking the spectral content of a human voice and imposing it on a musical instrument, talking instrument effects can be created. There are plug-ins available with this effect, such as Native Instruments Vokator.

VCA: Voltage Controlled Amplifier. Used extensively in Arturia's software synth Moog, this is an amplifier that will change the gain depending upon the level of control voltage sent to it.

VU meter: The Volume Unit Meter is designed to visually interpret signal levels in roughly the same way as the human ear, which responds more closely to the average levels of sounds rather than to the peak levels.

W

WAV: This is a PC digital audio file format which is quite large because it is not a compressed format. The computer file extension for a WAV file is ".wav."

Waveform: A representation of a wave's amplitude over time.

Waveform Editors: Software that allows waveforms to be manipulated through edits such as cuts, splices, loops, and redraws. Depending upon the sophistication of the software, one can edit extremely detailed amounts of data. Steinberg's Wavelab is an excellent editor for the PC.

Wavetable Synthesis: A method of generating waveforms through lookup tables. Many software synthesizers use wavetable synthesis where these digitized waveforms are organized in a bank or table, accessed through a sequencer.

Woofer [or Sub Woofer]: A speaker that is used for low-frequency reproduction.

Word: One sample of audio data.

Word Length: The number of bits per sample that a digital device (such as an A/D converter) uses to convert or store data. The greater the number of bits in a digital sample, the more accurate the digitized description of the instantaneous analog signal value. Also called bit depth, bit rate or bit resolution.

Word clock: The metronome that governs sample timing is called the word clock and is important because precise timing of digital audio samples is critical when linking digital audio equipment.

X

XLR: A 3-pin male/female connector originally developed by Canon that is commonly used to carry balanced analog audio signals for microphones. Many audio cards, like Aardvark's Q-10 and Edirol's USB audio interfaces such as the new UA-1000 have the XLR connection directly on the front panel for ease of use.

Y-Z

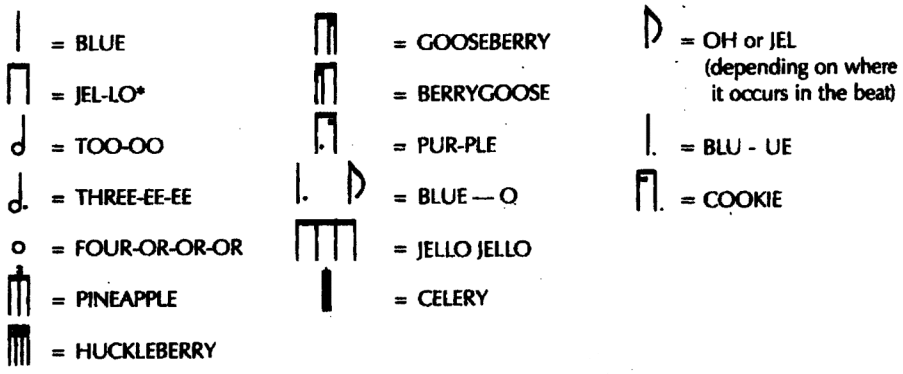
Glossary courtesy of Edirol Corporation North America

APPENDIX III

One Choice of Words to use for Various Note Values

PROCEDURE:
These cards are for the purpose of sharing information, not for testing. Please use them in this way, and they will be enjoyable and educational. Feel free to mix easier rhythms in with more complex rhythms.

WORDS TO USE: (say in correct rhythm)



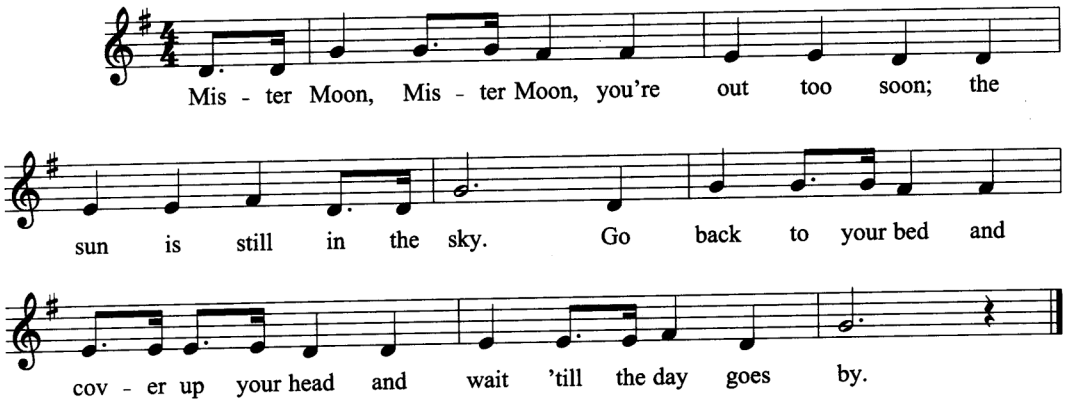
* Since JELLO represents a pair of eighth notes, it's important to say it evenly, without an accent on the JEL. If you say it with equal accents on both syllables, the students will imitate you.

For rests, whisper with a steady beat. The shorter rests should be said in the appropriate rhythm.

38. Mr. Moon

Short Song
Use: General

Traditional children's song



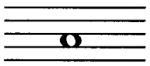
- **"Mr. Moon" may be sung as a partner song with "The Mighty Elm" (page 34).**
- **Have students make up other texts to fit this song, such as "Mr. Sun, Mr. Sun ...," "Mr. Star, Mr. Star ...," or "Mr. Sea, Mr. Sea ..."**

Note Values

While the placement of notes on the staff indicates the pitch, the duration of the note (how long the note is held) is determined by the note value.

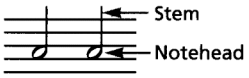
A WHOLE NOTE is drawn as an open oval.

Whole Note



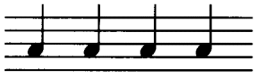
Two HALF NOTES equal the duration of one whole note.

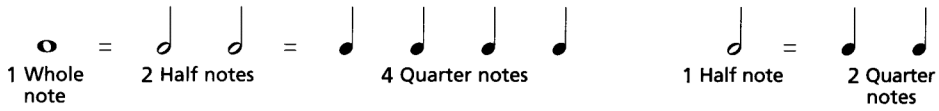
Half Notes



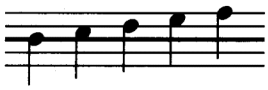
Four QUARTER NOTES equal the duration of one whole note.

Quarter Notes

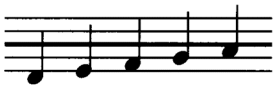




Stems extend *downward* on the left side when the note appears *on or above* the 3rd line of the staff.

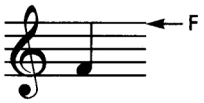


Stems extend *upward* on the right side when the note appears *below* the 3rd line of the staff.

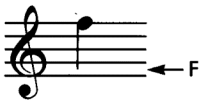


The stem length should continue to the space or line with the same letter name, above or below.

Stem extends to F above.



Stem extends to F below.



Exercises

1 Fill in the blanks with the correct number:

a. 4 = 1

b. ____ = 2

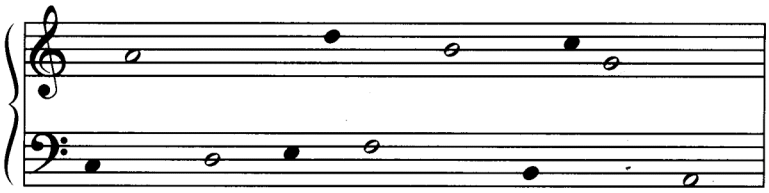
c. ____ = 4

d. ____ = 1

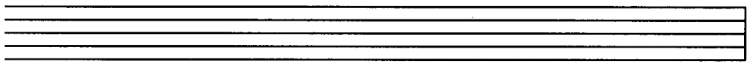
e. ____ = 4

f. ____ = 2

2 Draw the stems in the correct direction with the correct length. Write the names of the notes between the staff.

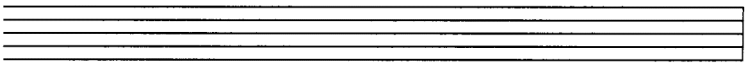


3 Draw the treble clef and write the indicated notes. Use only notes within the staff.



C *whole* A *quarter* E *half* F *whole* B *quarter* D *quarter* G *half*

4 Draw the bass clef and write the indicated notes. Use only notes within the staff.

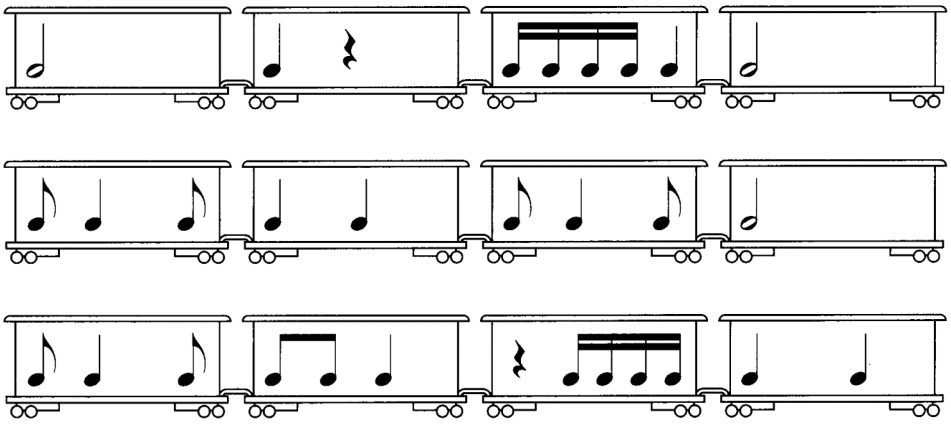


E *half* D *quarter* A *whole* C *quarter* F *half* B *whole* G *half*

ASSESSMENT 5: UNIT 5

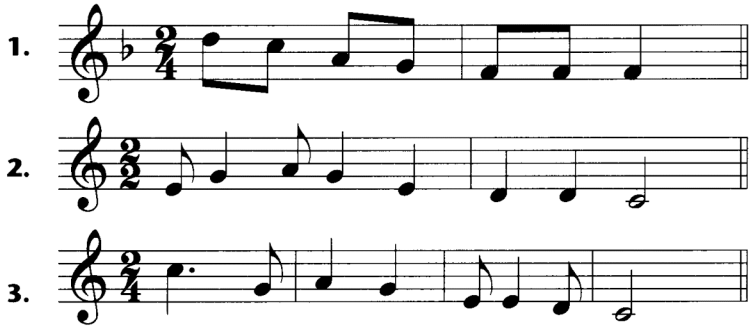
Show What You Know!

Say the rhythms below, using rhythm syllables. How many beats are in each train car? Write your anwers below each train car.



Show What You Know!

Each of the melodies below is from a song you know. Circle the home tone in each example.



Grade 3, Teacher Edition, pages 163 and 177

B-17

Listen as your teacher **plays** six rhythm patterns. **Notate** the rhythms in the boxes below.

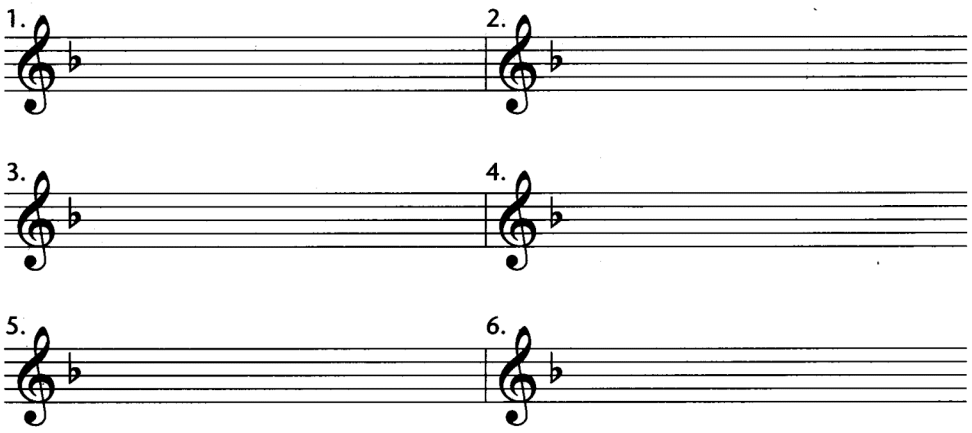
Then **listen** as your teacher sings each pattern. Write the pitch syllables under each pattern.

1. 2.

3. 4.

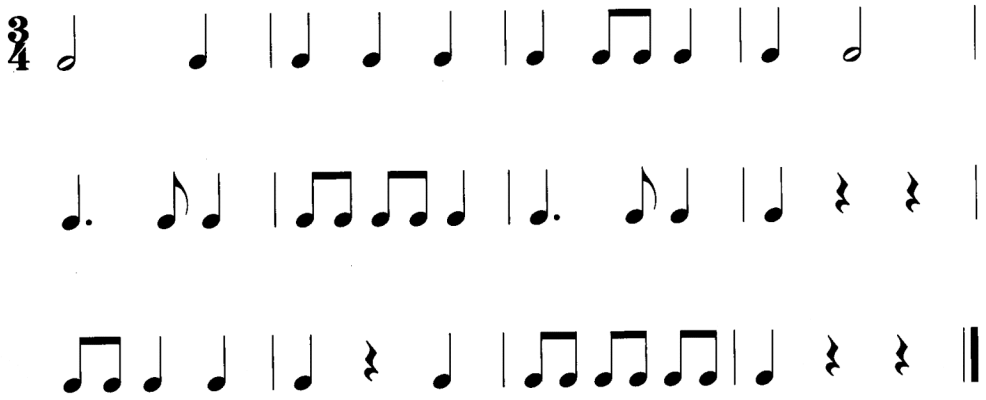
5. 6.

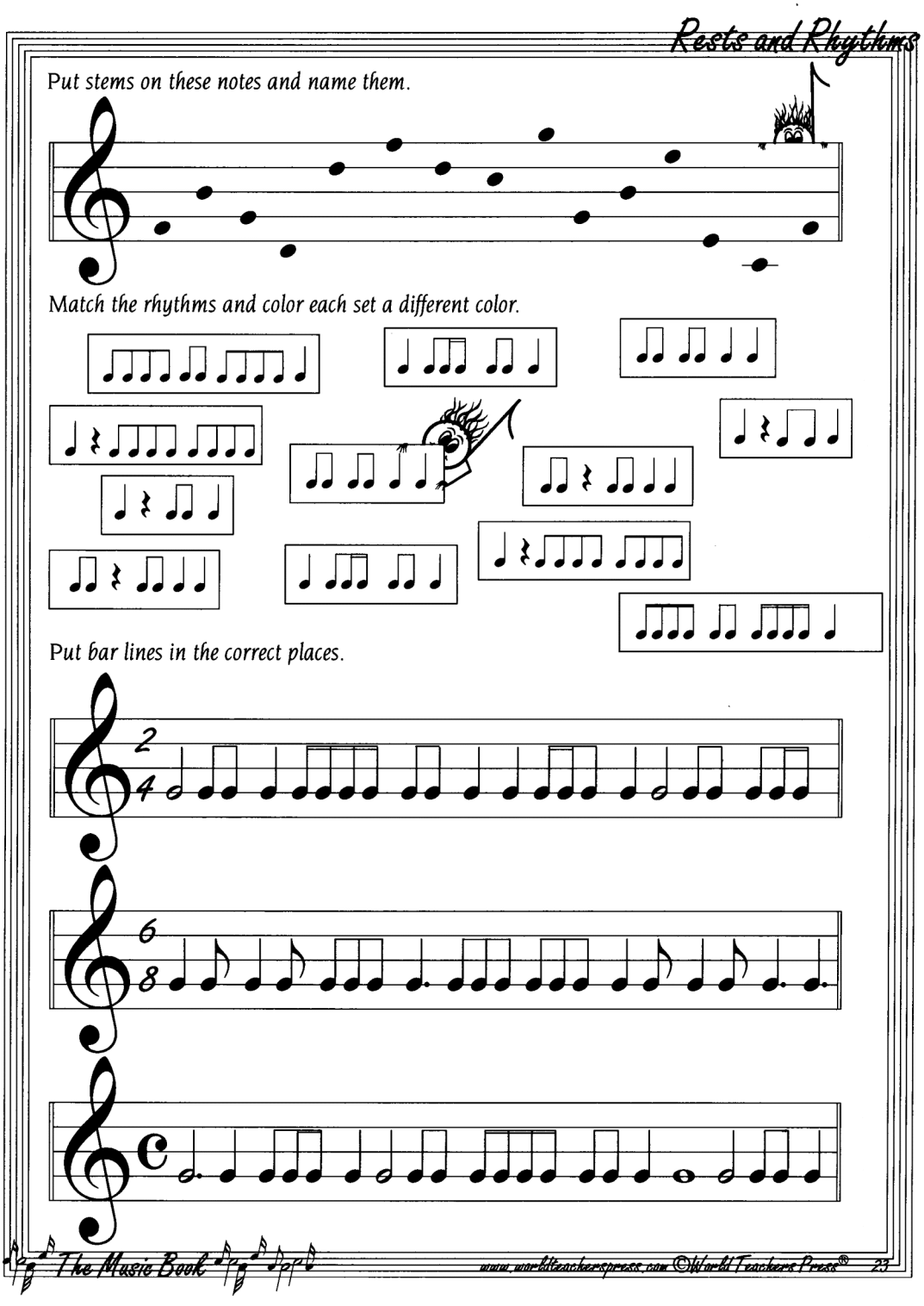
Notate each of the six patterns on the staves below.



READING MUSIC WORKSHEET 6 (CONTINUED)

Clap and count these phrases, using rhythm syllables. Try performing them as a counter-rhythm to "Music Alone Shall Live." Can you **compose** words to the counter-rhythm? You can make up a pentatonic tune to go along with your new text.

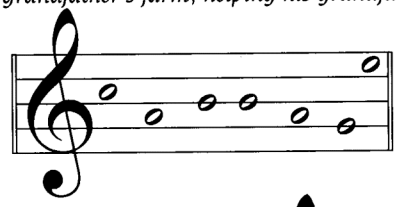
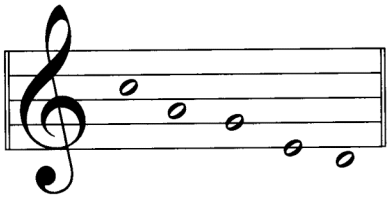
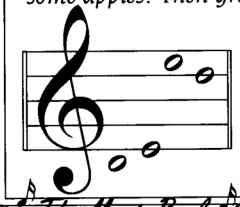
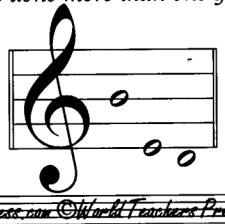



Rests and Rhythms
Put stems on these notes and name them.
Match the rhythms and color each set a different color.
Put bar lines in the correct places.
2
4
6
8
C
The Music Book
www.worldteacherspress.com ©World Teachers Press® 23

Story Completion

Write the correct letter under each note to find the missing words and complete the story. Illustrate your completed story.

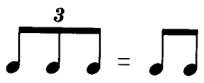
On the Farm

John was very busy at his grandfather's farm, helping his grandfather with the chores. He chased the cow from the  patch. He gave the chickens their  . He gathered a large  of hickory nuts. He  the  rabbits some lettuce. He raked up the  leaves. He made a pumpkin  with a big grin. He taught the puppy to  . He  some apples. Then grandfather called, "Come here, John! You have done more than one good  today, and it is time you were fast asleep in  ."

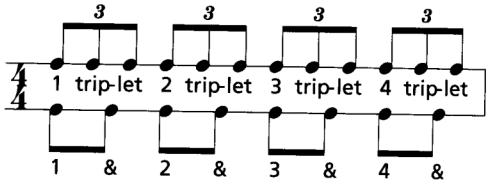
Eighth Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a TRIPLET. The 3 notes are played in the time of 2 notes of the same value. It is similar to playing $\frac{3}{8}$ and $\frac{6}{8}$ at fast tempos.

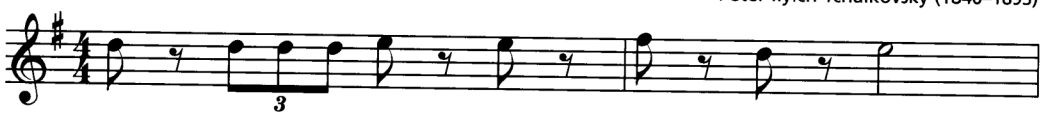
8th NOTE TRIPLETS



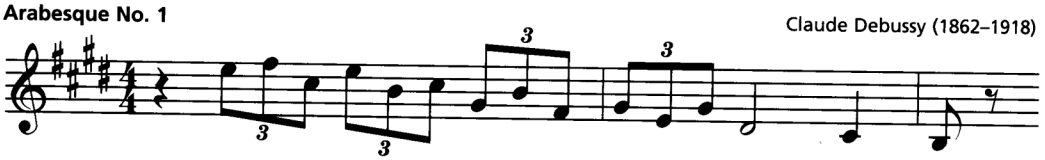
Count: trip - a - let 1 &
or: 1 trip-let



March (from the "Nutcracker Suite") Peter Ilyich Tchaikovsky (1840–1893)



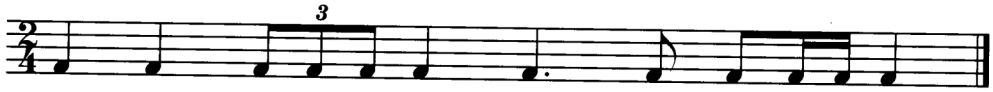
Arabesque No. 1 Claude Debussy (1862–1918)



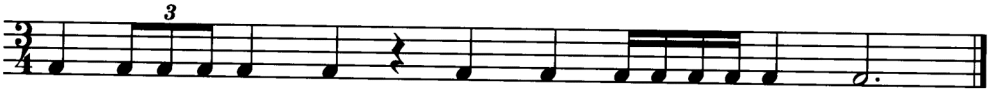
Exercises

1 For each example, add bar lines, write the beats under the notes and clap the rhythm.

a.

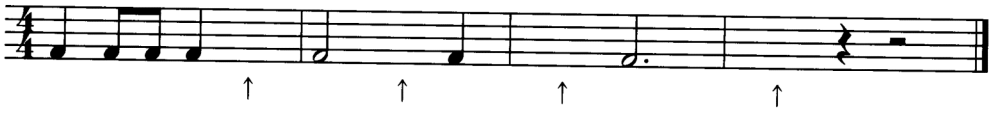


b.

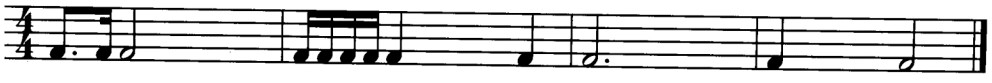


2 Complete the incomplete measures below with eighth note triplets. Count and clap the rhythm.

a.



b.



APPENDIX IV

Microphone techniques for live sound reinforcement

Microphone techniques (the selection and placement of microphones) have a major influence on the audio quality of a sound reinforcement system. For reinforcement of musical instruments, there are several main objectives of microphone techniques:

- To maximize pick-up of suitable sound from the desired instrument
- To minimize pick-up of undesired sound from instruments or other sound sources
- To provide sufficient gain-before-feedback.

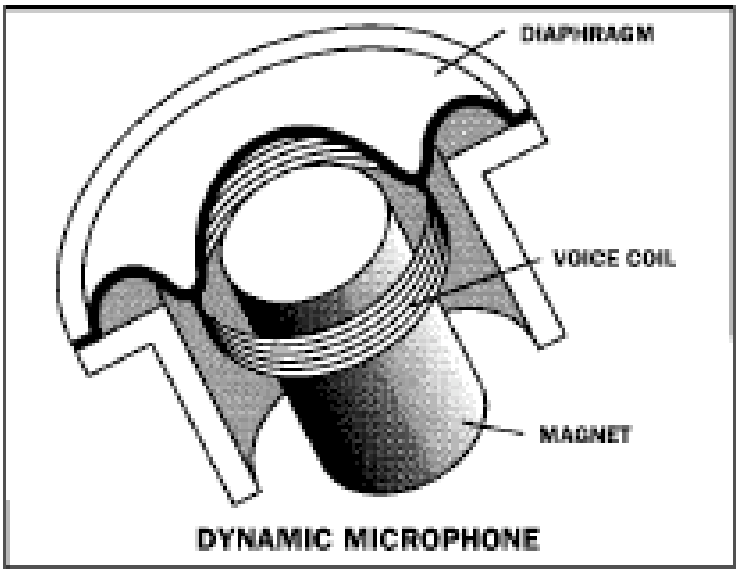
"*Suitable*" sound from the desired instrument may mean either the natural sound of the instrument or some particular sound quality that is appropriate for the application. "*Undesired*" sound may mean the direct or ambient sound from other nearby instruments or just stage and background noise. "*Sufficient*" gain-before-feedback means the desired instrument is reinforced at the required level without ringing or feedback in the sound system. Obtaining the proper balance of these factors may involve a bit of give-and-take with each. This guide suggests a variety of microphone techniques for musical instruments to achieve these objectives. In order to provide some background for these techniques it is useful to understand some of the important characteristics of microphones, musical instruments and acoustics.

Microphone Characteristics

The most important characteristics of microphones for live sound applications are their operating principle, frequency response and directionality. Secondary characteristics are their electrical output and actual physical design.

Operating principle - The type of transducer inside the microphone and how the microphone picks up sound and converts it into an electrical signal. A transducer is a device that changes energy from

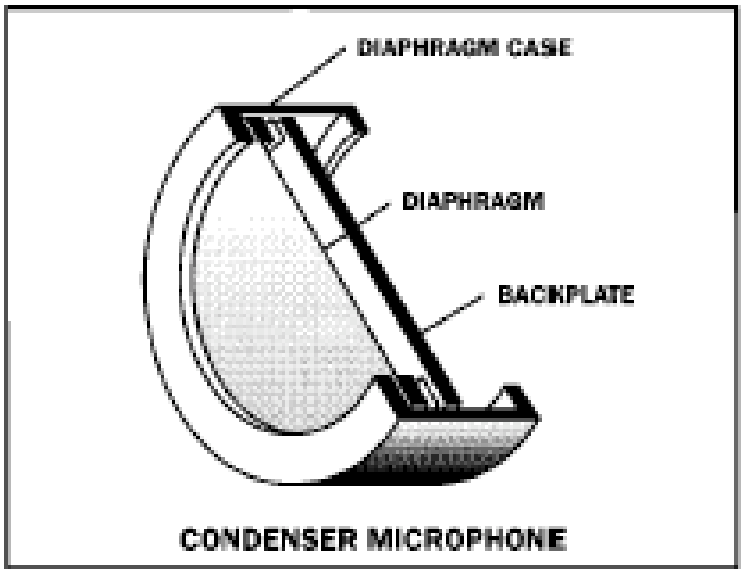
one form into another, in this case, acoustic energy into electrical energy. The operating principle determines some of the basic capabilities of the microphone. The two most common types are *Dynamic* and *Condenser*. Dynamic microphones employ a diaphragm/ voice coil/magnet assembly that forms a miniature sound-driven electrical generator. Sound waves strike a thin plastic membrane (diaphragm) which vibrates in response.



A small coil of wire (voice coil) is attached to the rear of the diaphragm and vibrates with it. The voice coil itself is surrounded by a magnetic field created by a small permanent magnet. It is the motion of the voice coil in this magnetic field that generates the electrical signal corresponding to the sound picked up by a dynamic microphone.

Dynamic microphones have relatively simple construction and are therefore economical and rugged. They can provide excellent sound quality and good specifications in all areas of microphone performance. In particular, they can handle extremely high sound levels: it is almost impossible to overload a dynamic microphone. In addition, dynamic microphones are relatively unaffected by extremes of temperature or humidity. Dynamics are the type most widely used in general sound reinforcement.

Condenser microphones are based on an electrically charged diaphragm/back-plate assembly that forms a sound-sensitive capacitor. Here, sound waves vibrate a very thin metal or metal coated- plastic diaphragm. The diaphragm is mounted just in front of a rigid metal or metal-coated ceramic back-plate. In electrical terms this assembly or element is known as a *capacitor* (historically called a "condenser"), which has the ability to store a *charge* or *voltage*.



When the element is charged, an electric field is created between the diaphragm and the back-plate, proportional to the spacing between them. It is the variation of this spacing, due to the motion of the diaphragm relative to the back-plate, which produces the electrical signal corresponding to the sound picked up by a condenser microphone.

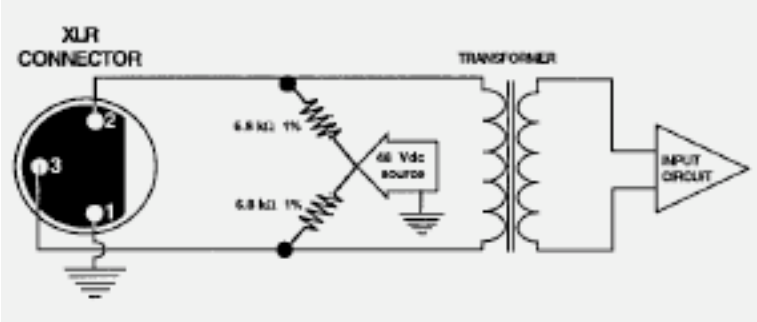
The construction of a condenser microphone must include some provision for maintaining the electrical charge or *polarizing* voltage. An *electret* condenser microphone has a permanent charge, maintained by a special material deposited on the back-plate or on the diaphragm. Non-electret types are charged (polarized) by means of an external power source. The majority of condenser microphones for sound reinforcement are of the electret type. All condensers contain additional active circuitry to allow the electrical output of the element to be used with typical microphone inputs. This requires that all condenser microphones be powered: either by batteries or by *phantom* power (a method of supplying power to a microphone through the microphone cable itself). There are two potential limitations of condenser microphones due to the additional circuitry:

- The electronics produce a small amount of noise
- There is a limit to the maximum signal level that the electronics can handle.

For this reason, condenser microphone specifications always include a noise figure and a maximum sound level. Good designs, however, have very low noise levels and are also capable of very wide dynamic range.

PHANTOM POWER

Phantom power is a DC voltage (usually 12-48 volts) used to power the electronics of a condenser microphone. For some (non-electret) condensers it may also be used to provide the polarizing voltage for the element itself. This voltage is supplied through the microphone cable by a mixer equipped with phantom power or by some type of in-line external source. The voltage is equal on Pin 2 and Pin 3 of a typical balanced, XLR-type connector. For a 48-volt phantom source, for example, Pin 2 is 48 VDC and Pin 3 is 48 VDC, both with respect to Pin 1, which is ground (shield). Because the voltage is exactly the same on Pin 2 and Pin 3, phantom power will have no effect on balanced dynamic microphones: no current will flow since there is no voltage difference across the output. In fact, phantom power supplies have current limiting that will prevent damage to a dynamic microphone even if it is shorted or incorrectly wired.



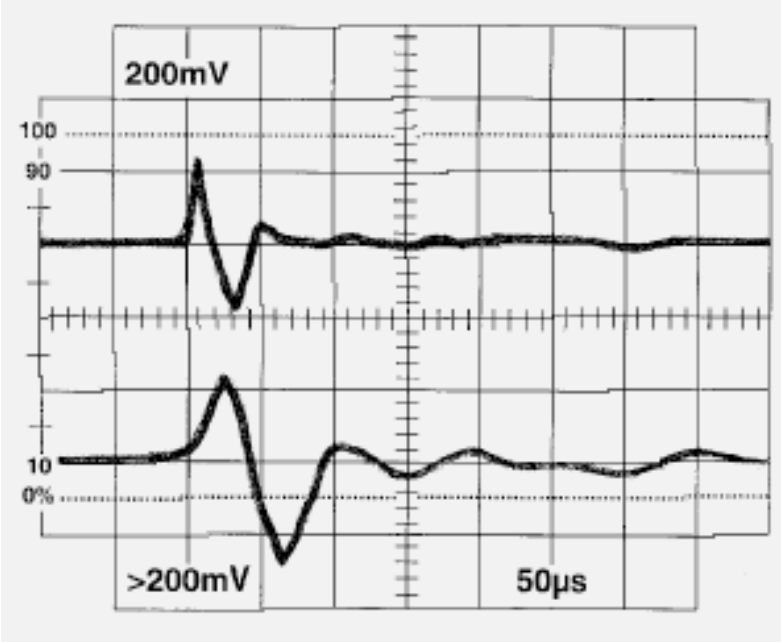
In general, balanced dynamic microphones can be connected to phantom powered mixer inputs with no problem.

Condenser microphones are more complex than dynamics and tend to be somewhat more costly. Also, condensers may be adversely affected by extremes of temperature and humidity, which can cause them to become noisy or fail temporarily. However, condensers can readily be made with higher sensitivity and can provide a smoother, more natural sound, particularly at high frequencies. Flat frequency response and extended frequency range are much easier to obtain in a condenser. In addition, condenser microphones can be made very small without significant loss of performance.

TRANSIENT RESPONSE

Transient response refers to the ability of a microphone to respond to a rapidly changing sound wave. A good way to understand why dynamic and condenser mics sound different is to understand the differences in their transient response.

In order for a microphone to convert sound energy into electrical energy, the sound wave must physically move the diaphragm of the microphone. The amount of time it takes for this movement to occur depends on the weight (or mass) of the diaphragm. For instance, the diaphragm and voice coil assembly of a dynamic microphone may weigh up to 1000 times more than the diaphragm of a condenser microphone. It takes longer for the heavy dynamic diaphragm to begin moving than for the lightweight condenser diaphragm. It also takes longer for the dynamic diaphragm to stop moving in comparison to the condenser diaphragm. Thus, the dynamic transient response is not as good as the condenser transient response. This is similar to two vehicles in traffic: a truck and a sports car. They may have equal power engines but the truck weighs much more than the car. As traffic flow changes, the sports car can accelerate and brake very quickly, while the semi accelerates and brakes very slowly due to its greater weight. Both vehicles follow the overall traffic flow but the sports car responds better to sudden changes.



Pictured here are two studio microphones responding to the sound impulse produced by an electric spark: condenser mic on top, dynamic mic on bottom. It is evident that it takes almost twice as long for the dynamic microphone to respond to the sound. It also takes longer for the dynamic to stop moving after the impulse has passed (notice the ripple on the second half of the graph).

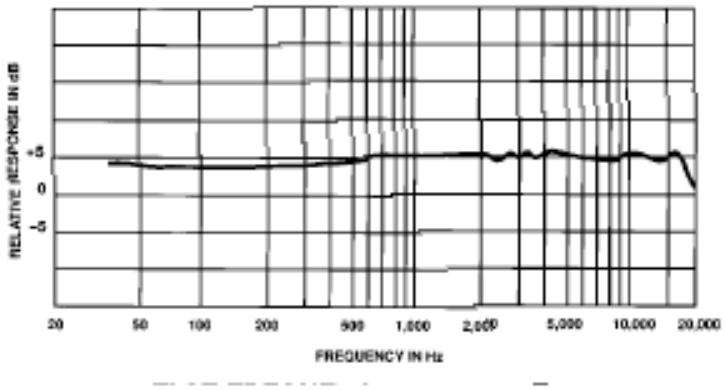
Condenser/dynamic scope photo

Since condenser microphones generally have better transient response then dynamics, they are better suited for instruments that have very sharp attack or extended high frequency output such as cymbals. It is this transient response difference that causes condenser mics to have a crisper, detailed sound and dynamic mics to have a mellower, rounded sound.

The decision to use a condenser or dynamic microphone depends not only on the sound source and the sound reinforcement system but on the physical setting as well. From a practical standpoint, if the microphone will be used in a severe environment such as a rock and roll club or for outdoor sound, dynamic types would be a good choice. In a more controlled environment such as a concert hall or theatrical setting, a condenser microphone might be preferred for many sound sources, especially when the highest sound quality is desired.

Frequency response - The output level or sensitivity of the microphone over its operating range from lowest to highest frequency.

Virtually all microphone manufacturers list the frequency response of their microphones over a range, for example 50 - 15,000 Hz. This usually corresponds with a graph that indicates output level relative to frequency.



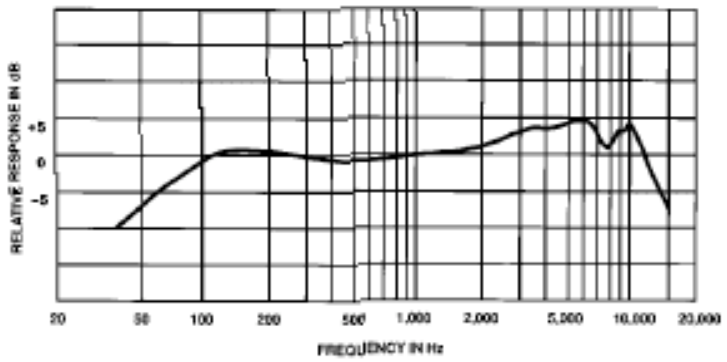
The graph has frequency in Hertz (Hz) on the x-axis and relative response in decibels (dB) on the y-axis.

A microphone whose output is equal at all frequencies has a *flat* frequency response.

Flat frequency response

Flat response microphones typically have an extended frequency range. They reproduce a variety of sound sources without changing or *coloring* the original sound.

A microphone whose response has peaks or dips in certain frequency areas exhibits a *shaped* response.



Shaped frequency response

A shaped response is usually designed to enhance a sound source in a particular application.

For instance, a microphone may have a peak in the 2 - 8 kHz range to increase intelligibility for live vocals. This shape is called a presence peak or rise.

A microphone may also be designed to be less sensitive to certain other frequencies. One example is reduced low frequency response (low end roll-off) to minimize unwanted "boominess" or stage rumble.

The choice of flat or shaped response microphones again depends on the sound source, the sound system and the environment. Flat response microphones are usually desirable to reproduce instruments such as acoustic guitars or pianos, especially with high quality sound systems. They are also common in *stereo micing* and *distant pickup* applications where the microphone is more than a few feet from the sound source: the absence of response peaks minimizes feedback and contributes to a more natural sound. On the other hand, shaped response microphones are preferred for close-up vocal use and for certain instruments such as drums and guitar amplifiers, which may benefit from response enhancements for *presence* or *punch*. They are also useful for reducing pickup of unwanted sound and noise outside the frequency range of an instrument.

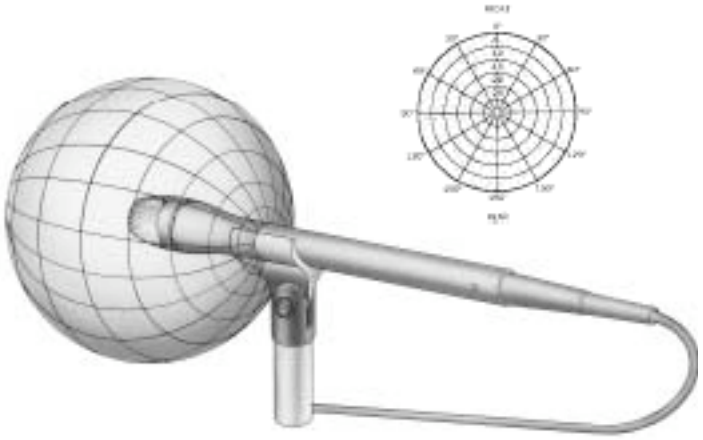
Directionality - A microphone's sensitivity to sound relative to the direction or angle from which the sound arrives.

There are a number of different directional patterns found in microphone design. These are typically plotted in a polar pattern to graphically display the directionality of the microphone. The polar pattern shows the variation in sensitivity 360 degrees around the microphone, assuming that the microphone is in the center and that 0

degrees represents the front of the microphone.

The three basic directional types of microphones are omni-directional, unidirectional, and bidirectional.

The **omni-directional** microphone has equal output or sensitivity at all angles. Its coverage angle is a full 360 degrees.



Omni-directional

An omni-directional microphone will pick up the maximum amount of ambient sound. In live sound situations an omni should be placed very close to the sound source to pick up a useable balance between direct sound and ambient sound. In addition, an omni cannot be *aimed* away from undesired sources such as PA speakers which may cause feedback.

The **uni-directional** microphone is most sensitive to sound arriving from one particular direction and is less sensitive at other directions. The most common type is a cardioid (heart-shaped) response. This has the most sensitivity at 0 degrees (on-axis) and is least sensitive at 180 degrees (off-axis).

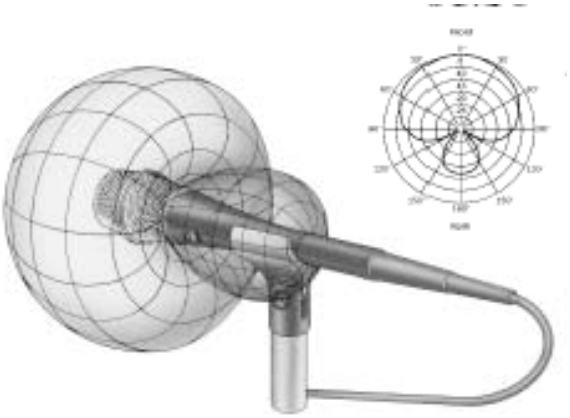
The effective coverage or pickup angle of a cardioid is about 130 degrees, which is up to about 65 degrees off axis at the front of the microphone. In addition, the cardioid mic picks up only about one-third as much ambient sound as an omni. Uni-directional microphones isolate the desired on-axis sound from both unwanted off-axis sound and from ambient noise.

Cardiod

For example, the use of a cardioid microphone for a guitar amplifier that is near the drum set is one way to reduce bleed-through of drums into the reinforced guitar sound.

Uni-directional microphones have several variations on the cardioid pattern. Two of these are the super-cardioid and hyper-cardioid.

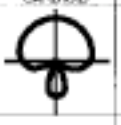
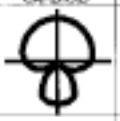
Both patterns offer narrower front pickup angles than the cardioid (115 degrees for the super-cardioid and 105 degrees for the hyper-cardioid) and also greater rejection of ambient sound. While the cardioid is least sensitive at the rear (180 degrees off-axis) the least sensitive direction is at 126 degrees off-axis for the super-cardioid and 110 degrees for the hyper-cardioid. When placed properly they can provide more focused pickup and less ambient noise than the cardioid pattern, but they have some pickup directly at the rear, called a rear lobe. The rejection at the rear is -12 dB for the super-cardioid and only -6 dB for the hyper-cardioid. A good cardioid type has at least 15-20 dB of rear rejection.



The **bi-directional** microphone has maximum sensitivity at both 0 degrees (front) and at 180 degrees (back). It has the least amount of output at 90-degree angles (sides). The coverage or pickup angle is only about 90 degrees at both the front and the rear. It has the same amount of ambient pickup as the cardioid. This mic could be used for picking up two opposing sound sources, such as a vocal duet.

Super-cardioid

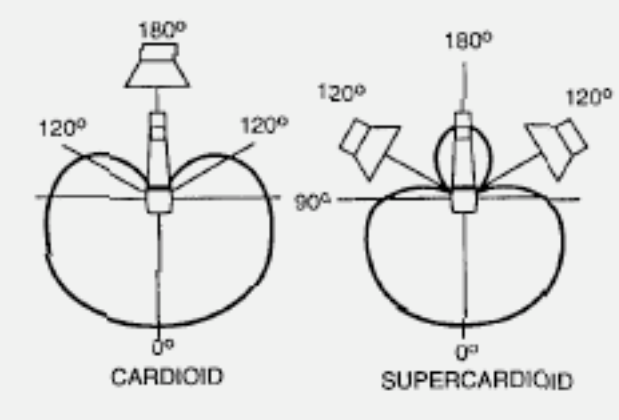
Though rarely found in sound reinforcement they are used in certain stereo techniques, such as M-S (mid-side).

CHARACTERISTIC	OMNI-DIRECTIONAL	CARDIOID	SUPER-CARDIOID	HYPER-CARDIOID	BI-DIRECTIONAL
POLAR RESPONSE PATTERN					
COVERAGE ANGLE	360°	131°	115°	105°	90°
ANGLE OF MAXIMUM REJECTION (null angle)	—	180°	126°	110°	90°
REAR REJECTION (relative to front)	0	25 dB	12 dB	6 dB	0
AMBIENT SOUND SENSITIVITY (relative to omni)	100%	33%	27%	25%	33%
DISTANCE FACTOR (relative to omni)	1	1.7	1.9	2	1.7

Microphone Polar Patterns Compared

USING DIRECTIONAL PATTERNS TO REJECT UNWANTED SOURCES

In sound reinforcement, microphones must often be located in positions where they may pick up unintended instrument or other sounds. Some examples are: individual drum mics picking up adjacent drums, vocal mics picking up overall stage noise, and vocal mics picking up monitor speakers. In each case there is a desired sound source and one or more undesired sound sources. Choosing the appropriate directional pattern can help to maximize the desired sound and minimize the undesired sound. Although the direction for maximum pickup is usually obvious (on-axis) the direction for least pickup varies with microphone type. In particular, the cardioid is least sensitive at the rear (180 degrees off-axis) while the super-cardioid and hyper-cardioid types actually have some rear pickup. They are least sensitive at 125 degrees off-axis and 110 degrees off axis respectively. For example, when using floor monitors with vocal mics, the monitor should be aimed directly at the rear axis of a cardioid microphone for maximum gain-before-feedback.



Monitor speaker placement for maximum rejection: cardioid and super-cardioid

When using a super-cardioid, however, the monitor should be positioned somewhat off to the side (55 degrees off the rear axis) for best results. Likewise, when using super-cardioid or hyper-cardioid types on drum kits be aware of the rear pickup of these mics and angle them accordingly to avoid pickup of other drums or cymbals.

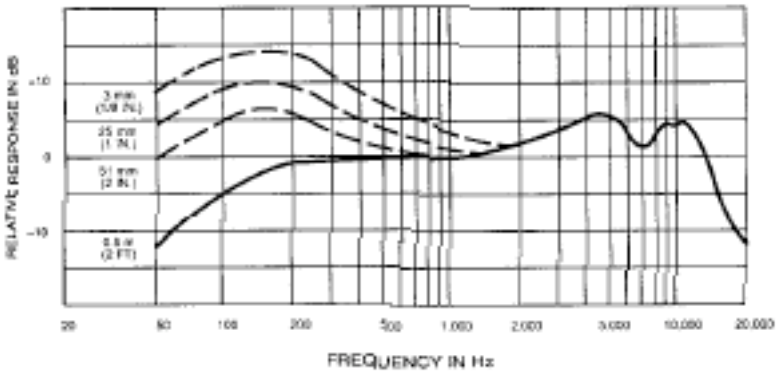
Other directional related microphone characteristics:

Ambient sound rejection - Since uni-directional microphones are less sensitive to off-axis sound than omni-directional types they pick up less overall ambient or stage sound. Uni-directional mics should be used to control ambient noise pickup to get a cleaner mix.

Distance factor - Because directional microphones pick up less ambient sound than omni-directional types, they may be used at somewhat greater distances from a sound source and still achieve the same balance between the direct sound and background or ambient sound. An omni should be placed closer to the sound source than a uni (about half the distance) to pick up the same balance between direct sound and ambient sound.

Off-axis coloration - Change in a microphone's frequency response that usually gets progressively more noticeable as the arrival angle of sound increases. High frequencies tend to be lost first, often resulting in "muddy" off-axis sound.

Proximity effect - With uni-directional microphones, bass response increases as the mic is moved closer (within 2 feet) to the sound source. With close-up uni-directional microphones (less than 1 foot), be aware of proximity effect and roll off the bass until you obtain a more natural sound. You can (1) roll off low frequencies on the mixer, or (2) use a microphone designed to minimize proximity effect, or (3) use a microphone with a bass roll-off switch, or (4) use an omni-directional microphone (which does not exhibit proximity effect).



Uni-directional microphones can help to isolate one voice or instrument from other singers or instruments, and minimize feedback, allowing higher gain.

Proximity effect graph

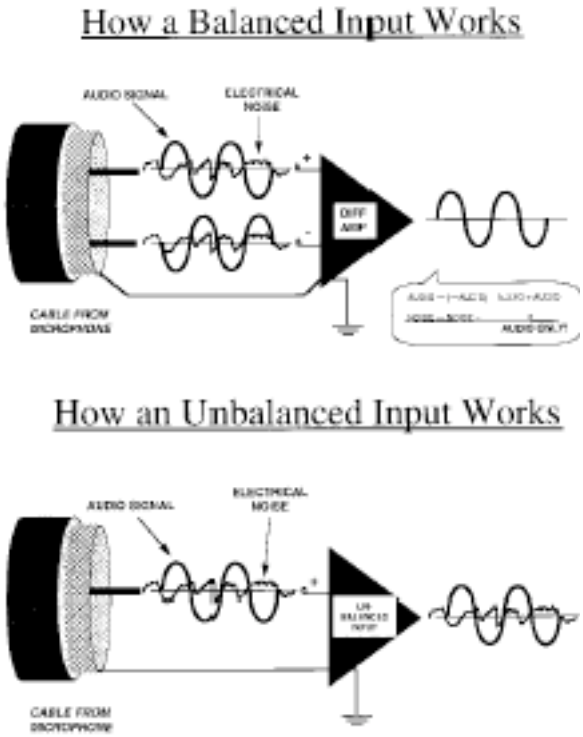
For these reasons, uni-directional microphones are preferred over omni-directional microphones in almost all sound reinforcement applications.

The **electrical output** of a microphone is usually specified by level, impedance and wiring configuration. Output level or sensitivity is the level of the electrical signal from the microphone for a given input sound level. In general, condenser microphones have higher sensitivity than dynamic types. For weak or distant sounds a high sensitivity microphone is desirable while loud or close-up sounds can be picked up well by lower-sensitivity models.

The output impedance of a microphone is roughly equal to the electrical resistance of its output: 150-600 ohms for low impedance (low-Z) and 10,000 ohms or more for high impedance (high- Z). The practical concern is that low impedance microphones can be used with cable lengths of 1000 feet or more with no loss of quality while high impedance types exhibit noticeable high frequency loss with cable lengths greater than about 20 feet.

Finally, the wiring configuration of a microphone may be *balanced* or *unbalanced*. A *balanced* output carries the signal on two conductors (plus a shield). The signals on each conductor are the same level but opposite polarity (one signal is positive when the other is negative). A *balanced* microphone input amplifies only the difference between the two signals and rejects any part of the signal that is the same in each conductor. Any electrical noise or hum picked up by a balanced (two-conductor) cable tends to be identical in the two conductors and is therefore rejected by the *balanced* input while the equal but opposite polarity original signals are amplified. On the other

hand, an *unbalanced* microphone output carries its signal on a single conductor (plus a shield) and an *unbalanced* microphone input amplifies any signal on that conductor. Such a combination will be unable to reject any electrical noise that has been picked up by the cable. ***Balanced*, low-impedance microphones are therefore recommended for nearly all sound reinforcement applications.**



ProSoundWeb.com

The **physical design** of a microphone is its mechanical and operational design. Types used in sound reinforcement include: handheld, headworn, lavaliere, overhead, stand-mounted, instrument- mounted and surface-mounted designs. Most of these are available in a choice of operating principle, frequency response, directional pattern and electrical output. Often the physical design is the first choice made for an application. Understanding and choosing the other characteristics can assist in producing the maximum quality microphone signal and delivering it to the sound system with the highest fidelity.

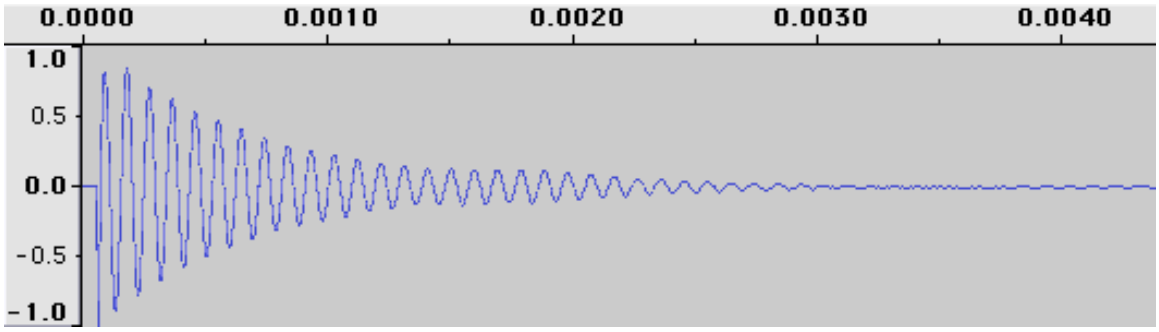
APPENDIX V

MUSIC SYNTH

Sound waves and oscillators

Sounds are pressure waves that travel through air, or another medium, to our ears. Unlike waves in the ocean, which move up and down, pressure waves move forward and back. These waves move our eardrums in and out, and we experience this as sound. Sound synthesis is the art of creating signals that, when turned into sound waves by a speaker, people find interesting. During the course of this article we'll explore a number of devices that create and modify signals used to synthesize sound.

The first such device we'll consider is called an *oscillator*. An oscillator generates a consistent, repeating signal. Signals from oscillators and other sources are used to control the movement of the cones in our speakers, which make real sound waves that travel to our ears. If you tie one end of a rope to a doorknob, stand back a few feet, and wiggle the other end of the rope up and down really fast, you're doing roughly the same thing as an oscillator. The difference is that you're wiggling a rope, whereas the oscillator is wiggling an audio signal.



Audio signals are often represented on a graph where the horizontal x-axis represents time and the vertical y-axis represents the pressure of the signal. This is called a *time domain* representation of audio. Time domain graphs are kind of like instructions for speakers about how to move in and out. When the graph reads 1, the speaker cone is pushed all the way out, when it reads -1, the cone is

pulled all the way in. This movement creates a pressure wave in the air, which we hear as sound. If a speaker cone moves in and out according to the graph above, it will make the sound of a bass drum.

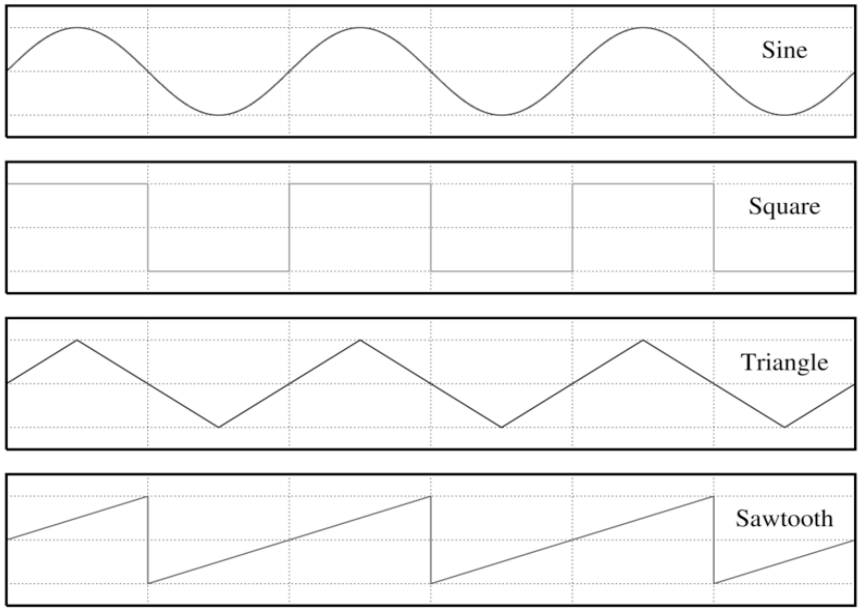
Frequency and pitch

The rate at which a sound wave moves in and out is called the *frequency*. Frequency is measured in cycles per second. The length of a signal cycle of a waveform is the span of time it takes for that waveform to repeat. People generally hear an increase in the frequency of a sound wave as an increase in pitch. When the frequency of an oscillator is doubled, the pitch of the sound it generates moves an octave up. For example, an oscillator generating a signal that repeats at the rate of 440 cycles per second will have the same pitch as middle A on a piano. An oscillator generating a signal that repeats at 880 cycles per second will have the same pitch as the A an octave above middle A. “Hertz” (Hz) is another way of measuring "cycles per second".

Basic waveforms

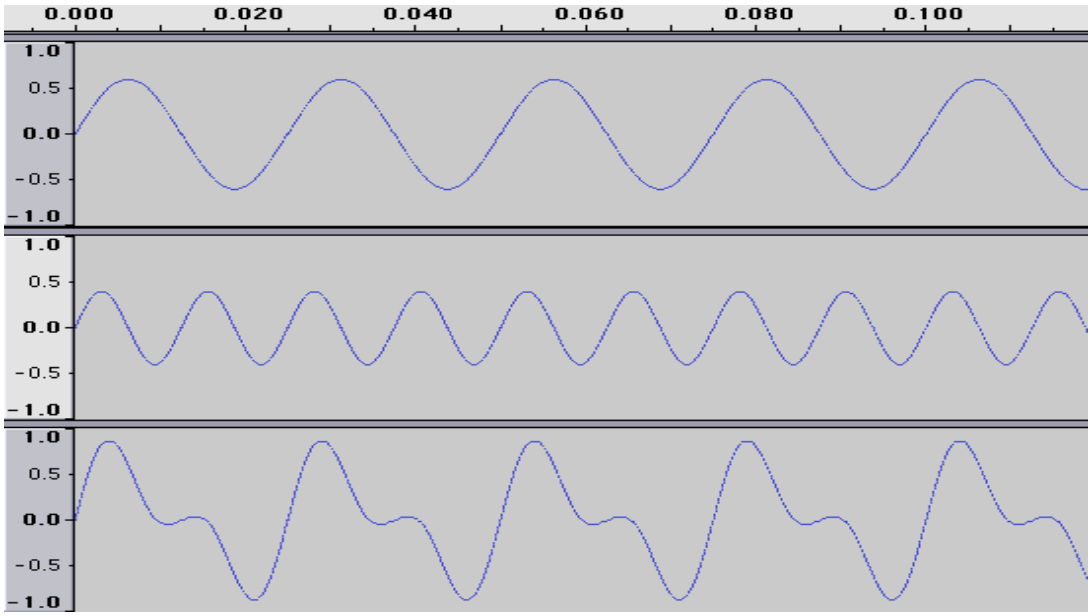
There are four different types of basic wave shapes, or *waveforms*.

- Sine
- Sawtooth
- Square
- Triangle



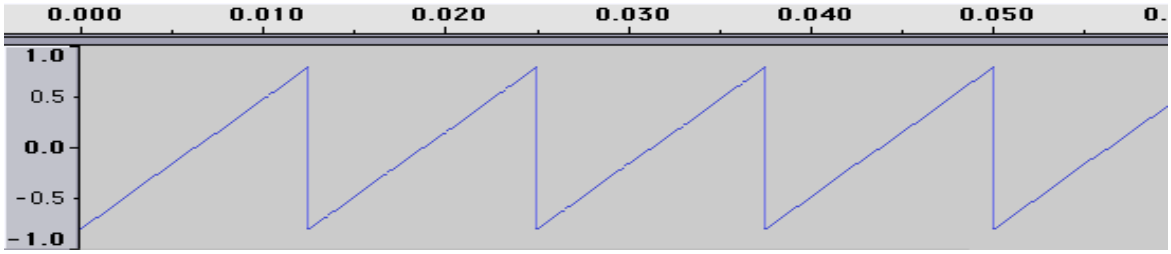
Sine

Sine waves look similar to a gentle wave in a bowl of water, moving up and down with no abrupt starts or stops. Common sounds similar to a sine wave include whistling, air blowing across the opening of an empty bottle, and a ringing tuning fork.



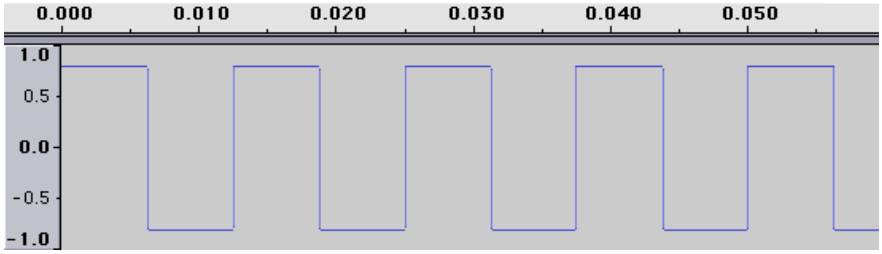
In the above picture, the first two sine waves are added together to produce a third, different wave.

Sawtooth



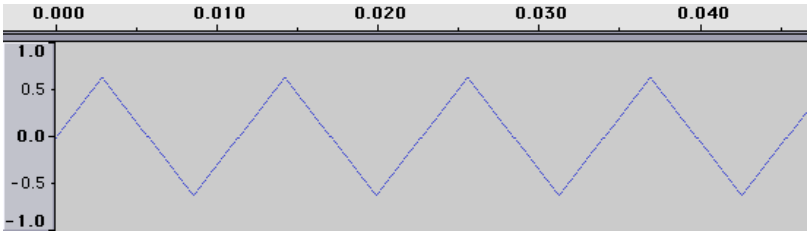
Sawtooth waves, also called saw waves, have a very strong, clear, buzzing sound. A sawtooth wave is created by adding a series of sine waves at different frequencies and volume levels. The frequency of the first, loudest sine wave is what we hear as the frequency of the resulting sawtooth. This is called the *fundamental* frequency. Each of the other, progressively quieter, sine waves that make up a sawtooth have frequencies which are integer multiples of the fundamental frequency. These frequencies are called *harmonics*.

Square



Square waves have a rich sound that's not quite as buzzy as a sawtooth wave, but not as pure as a sine. Like sawtooth waves, square waves can be generated by adding a series of sine waves with decreasing volume. However, the square wave contains only the odd numbered harmonics.

Triangle

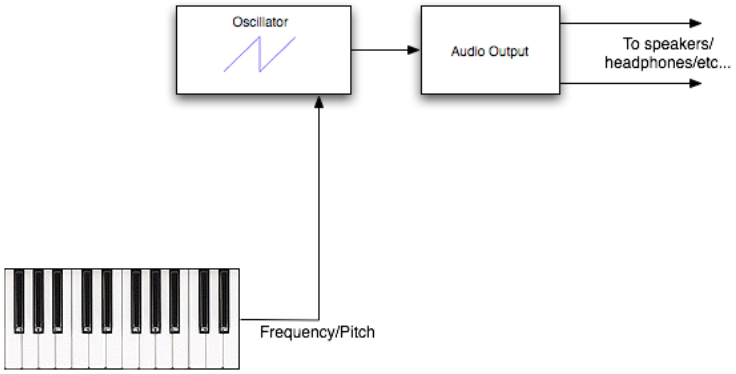


Triangle waves sound like something between a sine wave and a square

wave. Like square waves, they contain only the odd harmonics of the fundamental frequency. They differ from square waves because the volume of each added harmonic drops at a faster rate.

Building a Synthesizer

Using the knowledge of oscillators and waveforms, we can create a simple synthesizer. This synthesizer will contain a single sawtooth oscillator, which sends signal to our audio output, and then to our speakers. A MIDI keyboard will control the pitch of the oscillator.

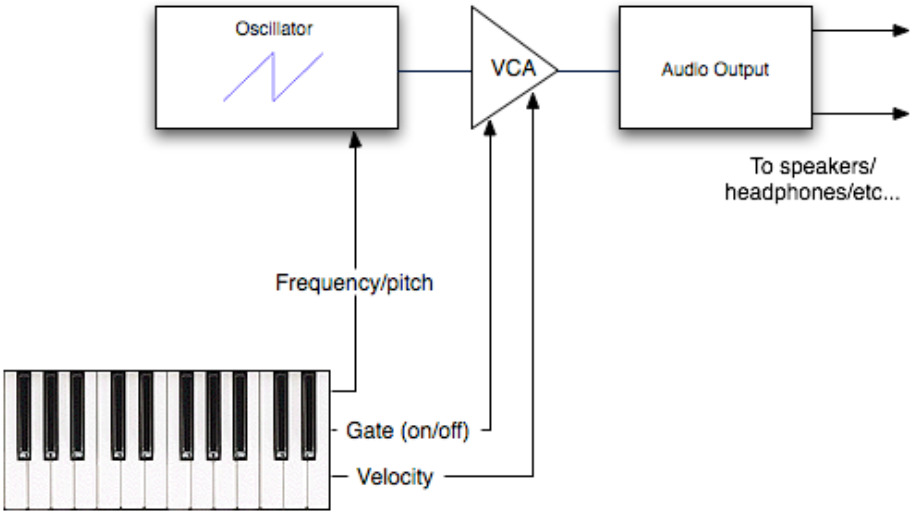


Individual synthesizer components that perform a single, simple function—such as oscillators and filters—are called *modules*. A *modular synthesizer* is a synthesizer made by linking together lots of small modules in varied ways. In the diagrams we use, the lines connecting the modules are like virtual cables, sending signals between them in much the same way an audio cable.

Volume control

There are some problems with our synthesizer design—not the least of which is that because we have no way of controlling the volume of the oscillator, our instrument is always making sound! In order to fix this problem, we need to add a module called a Voltage Controlled Amplifier, or VCA. The function of a VCA is to raise or lower the volume, often called *amplitude* or *level*, of a signal. Essentially, a VCA is a volume knob. Oscillators and other sound generating modules are always making sound, and VCAs are what keep the level down when you're not playing.

In analog synthesizers, VCAs are actually controlled by wires carrying electrical current. Adding a VCA to our simple synthesizer means adding a new module with its connecting wires.



The "*gate*" cable running from the keyboard to the VCA is a signal that sends one of two messages to the VCA: "on" if a key is depressed, and "off" otherwise. When the gate signal is off, or closed, we hear nothing. When the gate signal is on, or open, then the VCA will let the noise from the oscillator to the audio output. The "*velocity*" cable sends a level to the VCA that corresponds with how hard we hit the key. This function controls the volume level of the output. If we press a key very hard, the volume of the output will be louder than if we pressed the key soft.

Filters

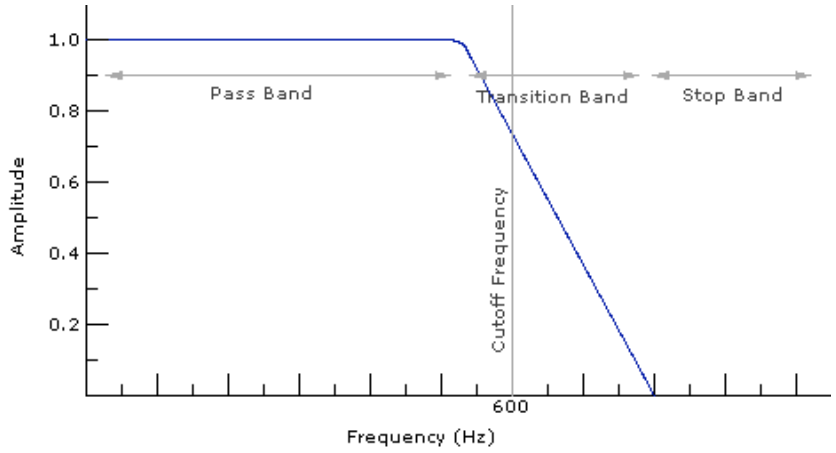
Filters are, generally speaking, tools for manipulating signals. Any device which modifies a signal in any way is, technically, a filter. When people talk about filters, however, they *usually* are referring to filters which modify the harmonic content of the signal, altering the characteristics of the sound in the frequency domain. This is the sense in which the term "filter" is used in this article.

Filters allow you to select a range of frequencies in a sound, and either amplify or reduce those frequencies. Decreasing high frequencies or increasing low frequencies within a sound makes it seem "darker" or muffled, while

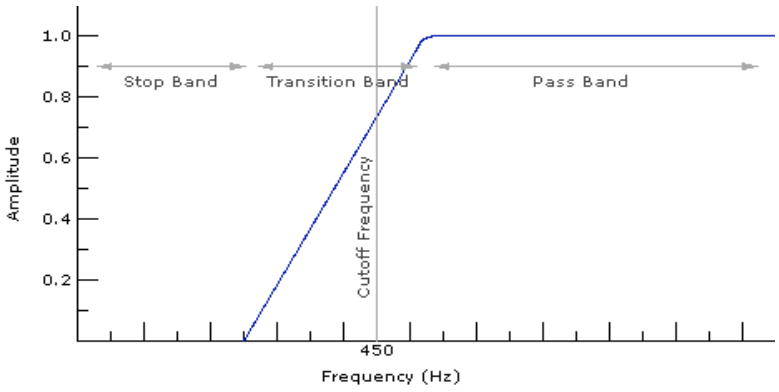
increasing high frequencies or decreasing low frequencies makes the sound seem "brighter."

Low pass and high pass filters

A *low pass filter* allows low frequencies to pass through the filter and blocks out high frequencies, causing the sound to seem muffled. The range of frequencies blocked by a filter is called the *stop band*. The range of frequencies allowed to pass through the filter is called the *pass band*. The transition from pass band to stop band is gradual, and happens over a range called the *transition band*. The width of the transition band depends on the rate at which the filter reduces the signal. This rate is called the *slope*, which is measured in decibels per octave. The frequency where the filter has reduced the level of the signal to about seven-tenths its original level is called the *cutoff frequency*. A *high pass filter* does the opposite of a low pass filter. It blocks low frequencies and lets high frequencies pass through.



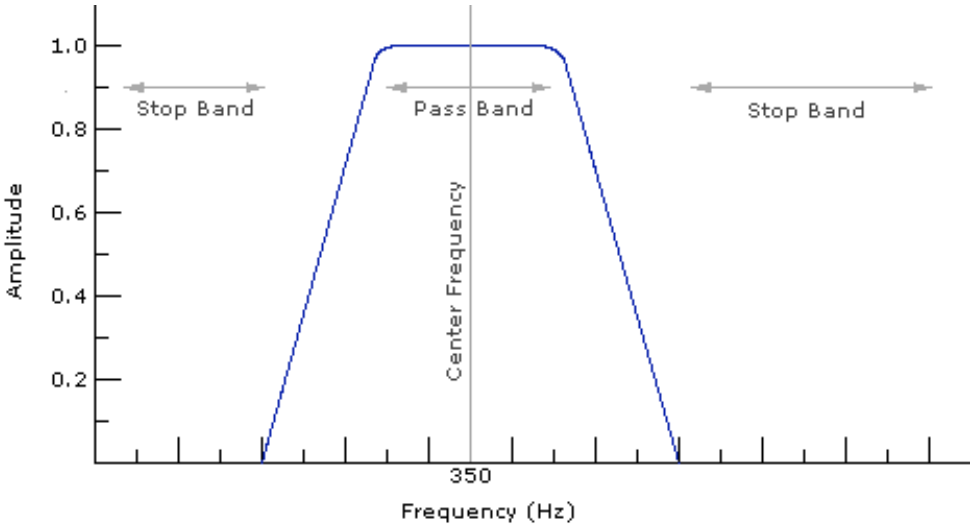
Low pass filter with a cutoff frequency of 600Hz



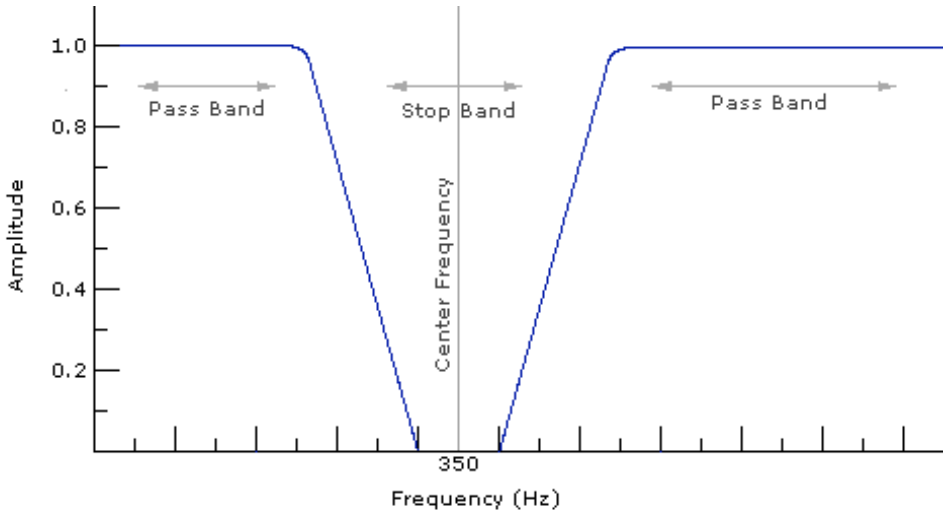
High pass filter with a cutoff frequency of 450Hz

Band pass and band reject filters

A *band pass filter* is like a low pass and a high pass filter used in combination to isolate a group of frequencies to pass through while everything else gets cut out. A *band reject filter* is the opposite of a band pass filter: a band of frequencies is blocked while everything else is let through



Band pass filter with a center frequency of 350Hz



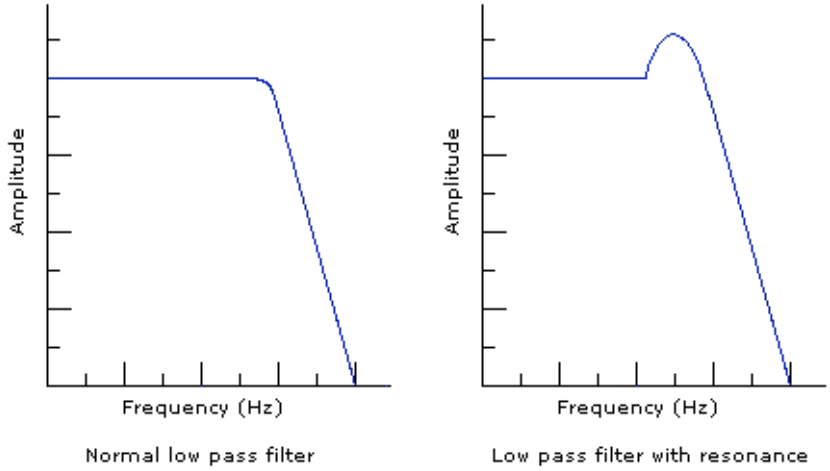
Band reject filter with a center frequency of 350Hz

Properties of filters

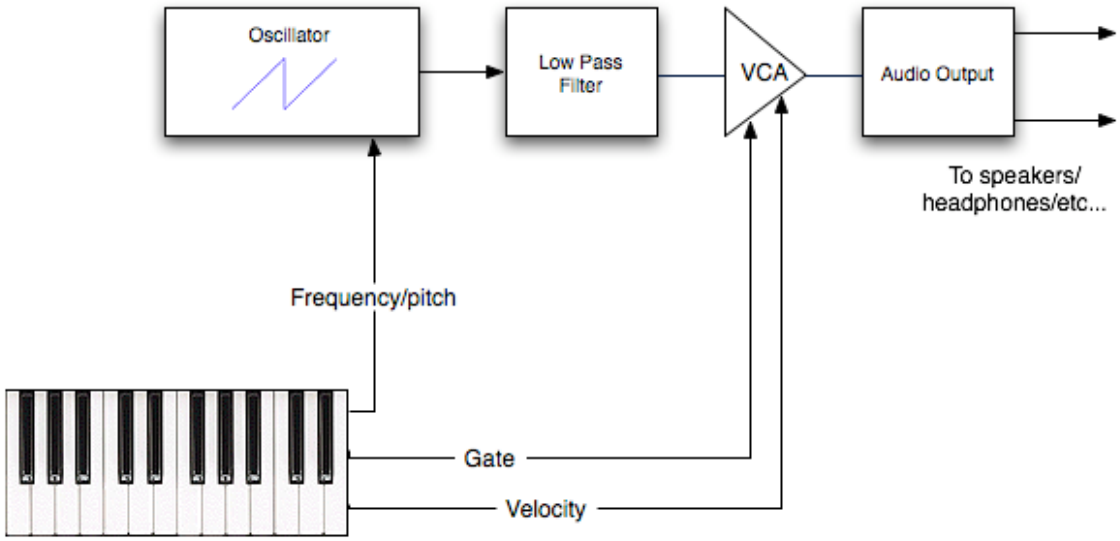
These filters have a number of attributes over which we have some control. For low pass and high pass filters, we can change the cutoff frequency, allowing control of the range of frequencies affected. Running a lead synthesizer through a low pass filter and slowly moving the cutoff frequency from high to low and back is a popular technique used in electronic dance music.

With band pass and band reject filters, rather than changing the cutoff frequency, we can change the center frequency and width of the affected band. With other filters we can also change the slope, which determines how quickly the stop band frequencies are reduced in level.

Many filters allow for a change in *resonance* or *Q*. Resonance occurs when sound in the pass band near the cutoff frequency is sent back into the filter as it comes out, creating feedback. The amount of feedback affects the volume of these frequencies, as well as the timbre of the sound. A *wah-wah* effect box is a resonant low pass filter with a foot pedal controlling the cutoff frequency.



When we add a low pass filter module to our synthesizer, it will be placed between the oscillator and our VCA. Depending on how we control it, this filter can vary our synth sound, from gently decreasing the harshness of the high frequencies to making a variety of more intense special effects.



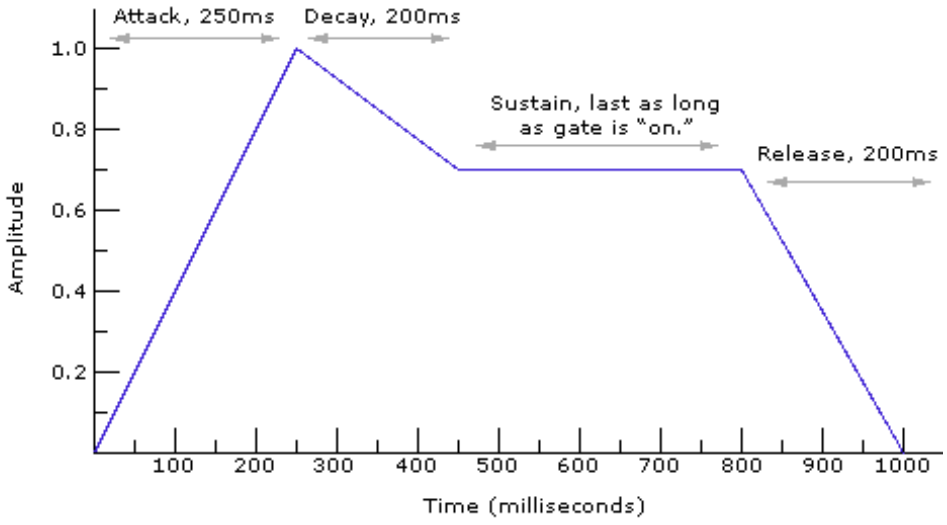
Control signals

In order to get the most mileage out of our synthesizer, we need a way of

controlling each of its components internally. While many synthesizers have myriad knobs and buttons for controlling the sound, most people only have two hands, and it's difficult to accurately twist more than one or two knobs at a time. Fortunately, almost every module in a synthesizer can be controlled by another module. Our imaginary synthesizer does this already: the frequency of the oscillator and the volume level of the VCA are controlled by our keyboard.

Envelope generators

One way we can control signals within a synthesizer is by using a module called an *envelope generator*. When an envelope generator receives an "on" gate signal, it sends out a new signal that can be used to control another module. Unlike an oscillator, which repeats its signal over and over again, an envelope generator sends out its signal only once. Like an oscillator, we can look at the signal produced by an envelope generator on a time domain graph:



An ADSR Envelope

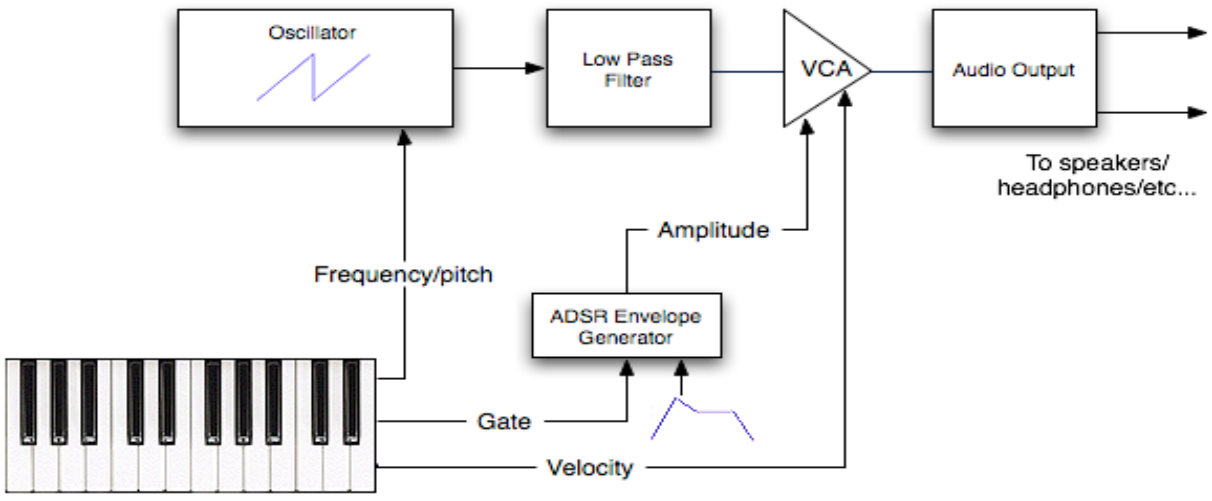
For every fraction a of a second the envelope generator is active, it sends a control signal that can be used to tell another module how to function. One way to visualize how an envelope works is like comparing it to a map for automatic knob control. For instance, the envelope pictured above starts by sending out a signal that gradually moves up from zero to one, which is like turning a knob from the far left, lowest position, to the far right, highest position. After that, the signal

moves gradually down to about 0.7, which is like turning the knob to the left a little bit, and so on.

Envelopes like the one pictured here are called *ADSR envelopes*, so named for their four stages: *Attack, Decay, Sustain,* and *Release*. When we put an ADSR envelope module in a synthesizer, we specify exactly what is to happen during each stage of the envelope after an "on" gate signal is received. For example, the envelope pictured above has an attack stage that lasts 250 milliseconds, where the level increases to 1. After that, it has a decay stage lasting 200 milliseconds where the level decreases to 0.7. During the sustain stage, the level stays at 0.7 for as long as the envelope generator is receiving an "on" gate signal. Sustain stages do not have a specified duration. When the gate signal changes to "off," we enter the release stage, where the level takes 200 milliseconds to drop to 0.

ADSR envelopes are often used to control the volume of a sound, although they can be used to control almost anything inside a modular synthesizer. For example, the same envelope could control a resonant low pass filter, making a cool sweeping and whooshing effect evolve as we play each note.

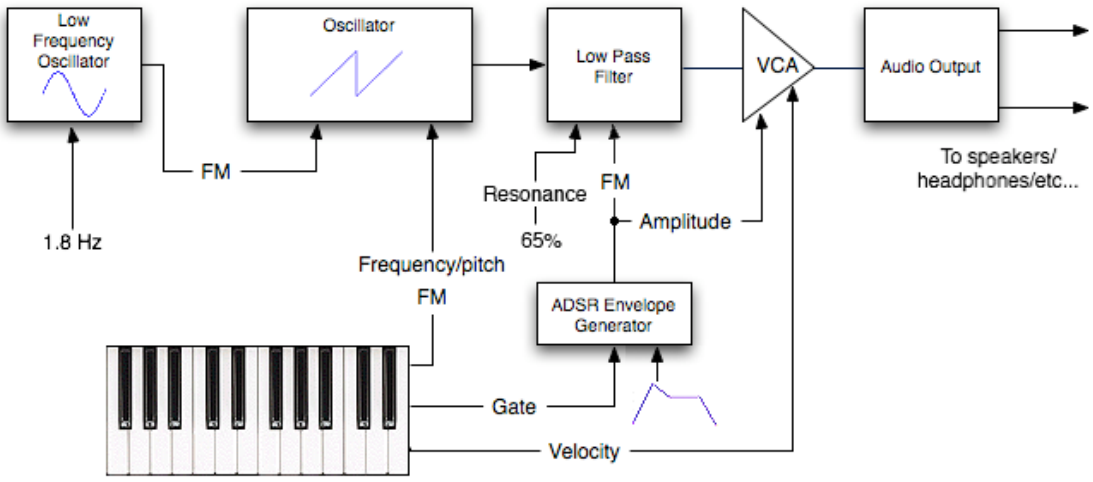
When we add the ADSR envelope to our synthesizer, the envelope will cause the volume of the sound from the oscillator to fade in gradually, sustain, and then drop off sharply. We'll use an ADSR envelope generator connected to the level input of our VCA:



Low frequency oscillators (LFOs)

Another type of module frequently used to control other modules is the *low frequency oscillator*, or *LFO*. An LFO is similar to a normal oscillator. It can have any waveform and amplitude we specify, but it has a very low, sub-audio frequency, producing a very slowly oscillating signal generally used to control other modules within a synthesizer. For example, an LFO might move the volume level of a VCA up and down, creating a tremolo effect. LFOs are like little robots that automate control knobs back and forth.

When we add the LFO to our synthesizer, it causes the pitch of our oscillator to slightly wiggle up and down. It sounds like a violinist moving their finger to create vibrato. We're also going to use the envelope generator to modulate the frequency of our filter to achieve a sweeping effect automatically on every note (especially if we turn up the filter's resonance.) Using a control signal to change the frequency of another module is called *frequency modulation*, or *FM*, as indicated in the diagram below:



Conclusion and Further Reading

Almost every commercially available synthesizer and music synthesis software package operates using these basic principles. With this knowledge and some ingenuity, one can create a myriad of sounds. Below is a list of books that delve further into the world of synth music.

- The Computer Music Tutorial, by Curtis Roads
- The Csound Book, Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming. Edited by Richard Boulanger
- Computer Music: Synthesis, Composition, and Performance, by Charles Dodge and Thomas Jerse
- Microsound, by Curtis Roads
- The Computer Music Journal
- Advanced Programming Techniques for Modular Synthesizers, ed. James J. Clark

APPENDIX VI

Why Have a Vocal/Choral Program?

By Wendy Mir

Every now and then, in the deepest scheduling maze of preparing for a choral concert or stage production, parents and teachers alike secretly ask this question, "Why are we doing this? Is this really worth it?" Every music teacher will think about the amount of work it takes to put together a difficult piece of music with the students and mull over the justifications for creating the performance. There are many different aspects to consider with this relevant topic especially in our present No Child Left Behind climate. To begin, the most basic purpose for training voices is listed in the "Music Educators Source Book" by MENC, (1947, p. 199). It says the following:

1. "To lay the groundwork for an appreciative concept of the art of singing and of fine repertoire, from the standpoint of the listener as well as the performer";
2. "To provide further training and individual help for the more talented student who may become a professional singer and teacher."
3. "To present the use of singing and speaking voice with a progressive study of good song literature and its intelligent interpretation".

These are perhaps the most basic fundamental purposes, but research shows there are many other reasons. Frank Wilson, the assistant clinical professor of neurology at the University of California School of Medicine says that learning to play an instrument (and the voice is one of our most intricate instruments) connects, develops, and refines the entire neurological and motor brain systems (1999). To be sure, musicians are aware of the following arguments:

- Music enhances our biological survival.
- It has predictable developmental periods.
- Cognitive systems are enhanced, including visual-spatial, analytical, mathematical, and creative.
- Emotional systems are positively affected, including endocrine, hormonal, social, personal skills, cultural and aesthetic appreciation.
- Perceptual-motor systems are enhanced, including listening, vestibular systems, sensory acuity, timing, state management.

- Stress response system is enhanced, which includes the immune response and autonomic nervous system, the sympathetic and parasympathetic systems.
- Memory systems are activated through improved listening, attention, concentration and recall. Eric Jensen,2001.

Well, if these aren't enough reason to add an extra Tuesday after school rehearsal for that up-coming Winter Concert, perhaps some of these other basic values might speak to the spirit. Studying singing

- Develops musicianship
- Makes life more worth living in giving pleasure to one's self and in many instances to others as well
- Provides opportunity for self-expression
- Promotes better general health, and physical development of the lungs
- Provides a worth[while emotional outlet and activity
- Provides an opportunity to contribute talent and service to community, church, home, school
- Helps to develop good bodily posture
- Develops a richer more resonant and correct speaking voice, expressiveness of emotions and animation to the mind
- Strengthens the imagination, the power of concentration and the ability to memorize
- Provides a connection to rich cultural heritage
- Provides an opportunity for supplementary income for many (performing as a professional or amateur/solo or with a group)
- Stimulates and awakens a better understanding of the fundamentals underlying all types of art
- Stimulates a deeper insight into prose and poetry
- Carries over for many to their adult life as a life-long learning experience
- Increases self-confidence, self esteem and poise
- Reduces feelings of self-consciousness and helps to break down inhibitions
- Strengthens one's personality and helps to develop strong character
- Provides a valuable social asset for those who attain skillful solo or ensemble ability

- To give a good example of proper and healthy singing in a culture where most "pop" singers have set bad examples for good vocal production; our students think "louder is better" (the belters and the screamers).
- Combats vocal neglect of misuse that often prevails during adolescent years.
- Promotes health, strength and endurance through singing
- To become acquainted with a wide range of vocal repertoire
- To develop good social skills especially in co-operation and working with other students (music students usually tend to become a "special family" who really care about each other.
- To develop future musical leaders, supporters of the arts
- To inspire and encourage students to pursue music as a career

Sezer, 2007.

Not only is the chorus a place to learn more of classic literature through song, but it also often provides a place of success for students within a performing ensemble who might otherwise not have a venue for successful performance. Taking part in a singing ensemble or learning to sing is a very personal experience. Students learn to express themselves in a true art form. Quite often a student who is always in trouble, or is quite shy, or very quiet will suddenly "find themselves" in the singing/choral class and realize they have a talent and true potential. Whenever this happens, we music teachers are truly rewarded, and this experience reminds us again why we teach.

Many of us have gone into teaching not only because we are performers and love the art, but many of us were inspired by that 'one special teacher' in our past who opened the door to artistic musical expression, and to 'finding ourselves'. For many of us, our relationship with our first teacher was a very personal and rewarding one, a relationship which partnered with our schools and families to create what we are today. With that in mind, a vocal/choral program is indeed a rewarding and unique educational experience which should be supported by all. With so many benefits to our students, how could we not?

Wilson, F., (1999). Hand; How its use shapes the brain, language, and human culture. New York: Vintage Books.

Jensen, E., (2001), Arts With the Brain in Mind; Virginia, ASCD, (Association for Supervision and Curriculum Development.)

Sezer, Christine, (2007), Tempo, The Official Magazine of the New Jersey Music Educators Association, Middle School Music, Fundamental Values and Objectives of Vocal/Choral Teaching, p. 60

APPENDIX VII

WEBSITES

American Choral Directors Association: http://acdaonline.org/

Baroque Music: http://baroque-music.com/

Boston Symphony Orchestra: http://www.bsokids.com/

Classics for Kids: http://www.teachersfirst.com/getsource.cfm?id=6372

Classroom displays and bulletin boards:
http://home.bellsouth.net/p/s/community.dll?ep=16&groupid=20303&ck

Dallas Symphony site: http://www.dsokids.com/2001/rooms/DSO_Intro.html

Invaluable Mail list through Teachers.net for music teachers:
www.teachers.net/mentors/music/posts.html

Invaluable Mail list through MENC for music teachers:
www.menc.org/networks/genmus/openforum/wwwboard.htm

Making Tracks: http://www.bbc.co.uk/radio3/makingtracks/makeatune.shtml

Morton Subotnik's Creating Music: http://www.creatingmusic.com/

Musicclass.com: http://www.mymusicclass.com

Music Express Magazine: http://www.musicexpressmagazine.com/kidscorner/index.jsp

MusicK8kids.com: http://www.musick8kids.com/html/links.tpl

Musical Mysteries:
http://www.bbc.co.uk/northernireland/schools/4_11/music/mm/index.shtml

NY Philharmonic Kids: http://www.nyphilkids.org/main.phtml

PBS Jazz site: http://pbskids.org/jazz/index.html

Reader's Theater Scripts: http://www.teachingheart.net/readerstheater.htm

Ricci Adams musictheory.net: http://www.musictheory.net/

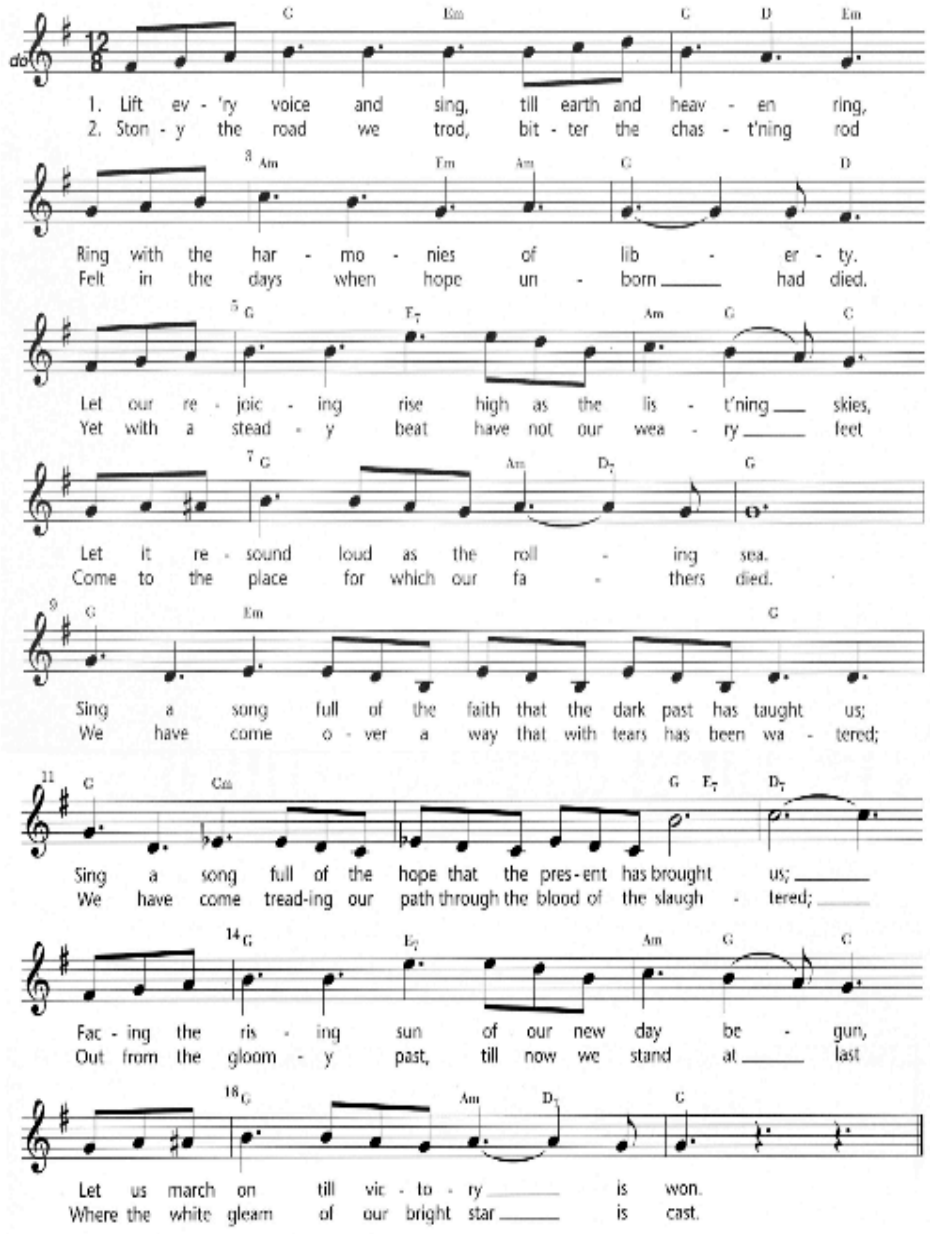
SFS Kids: http://www.sfskids.org/templates/splash.asp

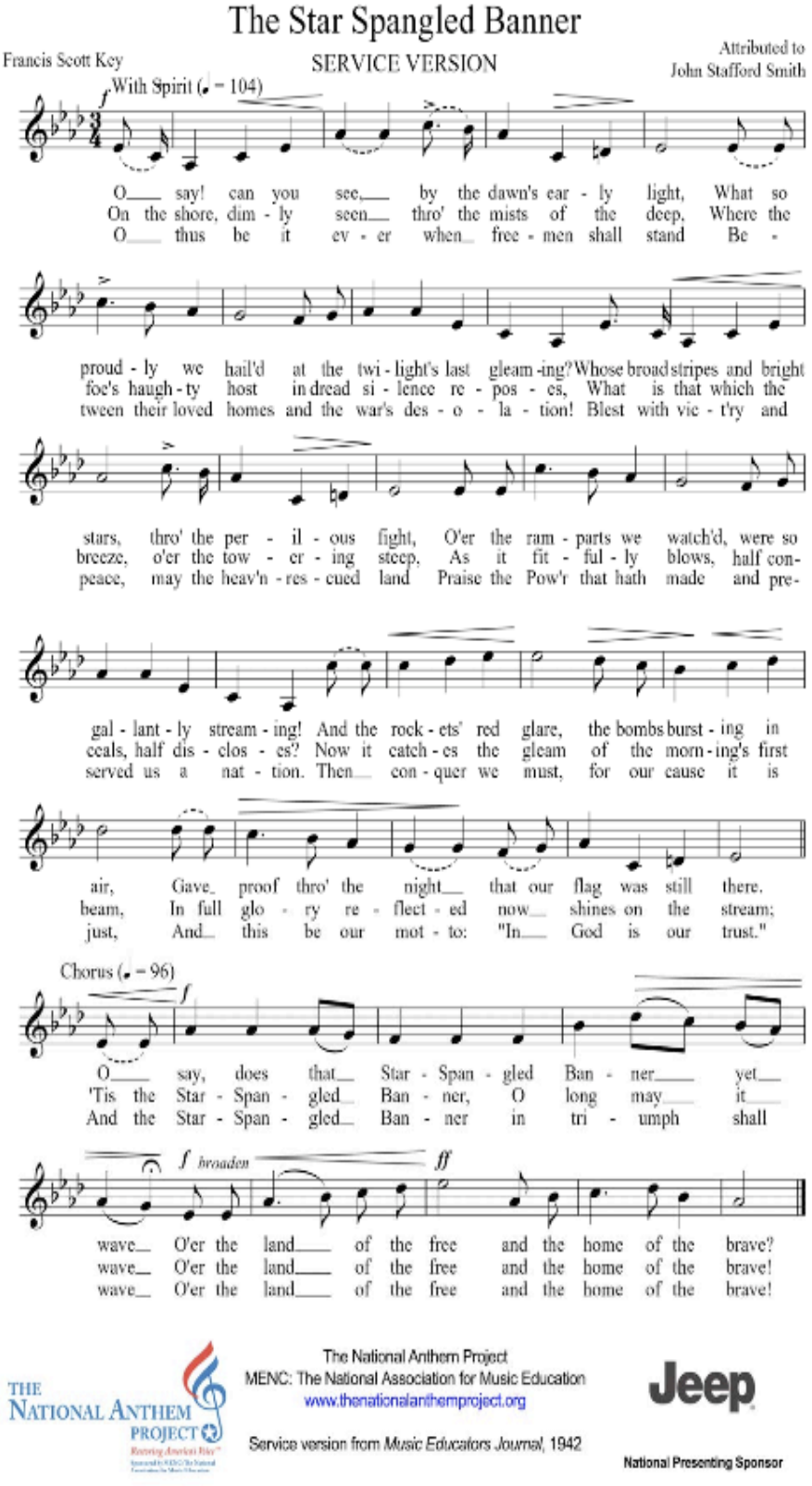
The Musical Scientist: http://members.aol.com/Alsabbeth/Music.html

APPENDIX VIII

Lift Ev'ry Voice and Sing

Words by James Weldon Johnson *Music by J. Rosamond Johnson*




The Star Spangled Banner
Francis Scott Key
SERVICE VERSION
Attributed to
John Stafford Smith
With Spirit (♩. = 104)
O say! can you see by the dawn's ear - ly light, What so
On the shore, dim - ly seen thro' the mists of the deep, Where the
O thus be it ev - er when free - men shall stand Be -
proud - ly we hail'd at the twi - light's last gleam -ing? Whose broad stripes and bright
foe's haugh - ty host in dread si - lence re - pos - es, What is that which the
tween their loved homes and the war's des - o - la - tion! Blest with vic - t'ry and
stars, thro' the per - il - ous fight, O'er the ram - parts we watch'd, were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con-
peace, may the heav'n - res - cued land Praise the Pow'r that hath made and pre-
gal - lant - ly stream - ing! And the rock - ets' red glare, the bombs burst - ing in
ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first
served us a nat - tion. Then con - quer we must, for our cause it is
air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed now shines on the stream;
just, And this be our mot - to: "In God is our trust."
Chorus (♩. = 96)
O say, does that Star - Span - gled Ban - ner yet
'Tis the Star - Span - gled Ban - ner, O long may it
And the Star - Span - gled Ban - ner in tri - umph shall
broaden
wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!
THE NATIONAL ANTHEM PROJECT
The National Anthem Project
MENC: The National Association for Music Education
www.thenationalanthemproject.org
Service version from Music Educators Journal, 1942
Jeep
National Presenting Sponsor