

DARIEN PUBLIC SCHOOLS

CURRICULUM GUIDE

General Music PK-5

DARIEN PUBLIC SCHOOLS

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SECTION I – Course Information	Page
Statement of Philosophy	5
Program Goals	6
Program Overview	7
Music Department Curriculum Map	8
Music Curricular Focus Theme	9-10
Related Goals and Standards	11
Essential Questions	12
Summary of Enduring Understandings	13
Summary of Process Components	14
Assessment Overview	15

SECTION II – Grade Level Performance Standards

Performing	18
Creating	26
Responding	28
Connecting	32
The Elements of Music	35
Supplemental Resources Technology	36
Assured Listening	37
Sample of Grade 5 Common Assessment	39
Music Glossary	49

Section I Program Information

PHILOSOPHY

Music is an art form based on creating, performing and responding where one's enjoyment increases exponentially with one's understanding.

Music offers unique learning opportunities to explore individual creativity, artistic expression and a more in-depth understanding of past and present cultures in our diverse global community.

A comprehensive music education based on developing artistically literate individuals will enable students to make more informed choices, develop their musical abilities through self-discipline and focus, and will provide a vehicle to increase their confidence in learning across the entire curriculum.

We believe that all students should have a comprehensive, balanced, sequential curriculum of in-school instruction in music education in accordance with national, state and local standards, and that an education in music and the arts will develop the life-long learning abilities and aesthetic skills necessary to improve the quality of life in a more cultured, educated society.

PROGRAM GOALS

PROGRAM GOALS

The Darien Public Schools Music Department's Pre-Kindergarten – Grade 5 General Music Curriculum provides a sequential program of study for students in grades PK-5. This 2016 revision has been aligned with National Core Arts Standards and contains alignments and common language with the Common Core State Standards.

Upon graduation from the Darien Public Schools the students who study music should be able to demonstrate skills, knowledge and conceptual understanding in each of the following artistic processes:

- **Performing:** Realizing artistic ideas and work through interpretation and presentation. Performing an existing work through a process that calls upon the interpretive or re-creative skills of the student.
- **Creating:** Conceiving and developing new artistic ideas and work. Improvising and composing original music.
- **Responding:** Interacting with and reflecting on artistic musical works and performances to develop and enhance understanding. To engage a student in critical listening of music utilizing content specific terminology.
- **Connecting:** Relating artistic ideas and works with societal, cultural and historical context to deepen understanding. This process is inherent and implied in all of the musical Artistic Processes.

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language of the arts is the ability to create, perform, present, respond and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person has the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and contexts to promote and enhance lifelong learning.

PROGRAM OVERVIEW

The study of music on the elementary school level is critical for the development of potential musical aptitude and lifelong learning skills in music.

The Elementary General Music program in the Darien Public Schools is designed to offer a sequential, comprehensive, standards-based music education to all children in Pre-Kindergarten through Grade Five.

Music Classes meet two times per six day rotation and are within the recommended state guidelines for the elementary general music time allotment.

- Pre-Kindergarten (ELP) 30 minute classes, two times per week
- Grades K-5 45 minute classes, two times per six day rotation

Pitched and non-pitched classroom instruments and movement are an integral part of the General Music curriculum. The General Music curriculum is designed to provide assured grade level experiences in the artistic processes of Creating music, Performing music, Responding to music and meaningfully Connecting to music and other disciplines for all students in the Darien Public Schools.

Because of the importance of the inherent performance nature of music, General Music students in Grades PK-3 will have the opportunity to participate in a minimum of one public performance or share program to demonstrate their musical skills each year. Students in grades 4-5 typically have the opportunity to perform in their school band, orchestra or chorus ensemble.

Every Elementary School in Darien has a school chorus that is open to all interested fourth and fifth grade students. Chorus rehearsals meet one time per week for 45 minutes and are held outside of the normal school hours. All elementary school choruses have a formal winter and spring concert performance each year. We also offer students who are interested in pursuing more choral experience an opportunity to audition for our All-Town Elementary Honors Chorus which takes place each spring and includes students from all five elementary schools.

Since our curriculum is based on the broader concepts of Creating, Performing, Responding and Connecting to music, all of the tasks, assessments and activities included in this document are designed to lead toward mastery of concepts in these areas.

Music Curriculum Map for the Darien Public Schools

GENERAL MUSIC

Pre-K (ELP)	<u>K</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
Adaptive Music	General Music					Guitar	Keyboard	Music Tech	Music Theory/AP Music Theory/Music Technology I and II				

INSTRUMENTAL MUSIC

<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
Strings (All-Town Orchestra)			Orchestra (Rockestra)			Orchestra (Pops Strings)			
Band (Elementary Honors Band) (Grade 5-6 Jazz Lab)			Band (Jazz Ensemble)			Band Jazz Ensemble			

CHORAL MUSIC

<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
(Elementary Chorus) (All-Town Honors Chorus)		Grade Level Chorus (Camerata Singers 7-8) (Viva Voce Gr. 6)			Concert Choir Tudor Singers (Boys and Girls a cappella)			

*(Parenthesis indicates a non-credit musical offering at the high school and middle school levels and a supplemental opportunity at the elementary level.)

The Darien Music Department Annual Curricular Focus Theme

Each year, the Darien Music Department in grades K-12, devotes Professional Development time and resources to learning more about a specified historical period, composer, artistic work or aspect of music history in order to promote a more focused, in-depth study of a relevant topic for the entire Darien teaching and learning community.

Our ultimate goal is that all of the students in the Darien Public Schools (PK-12) will engage in meaningful musical activities that lead toward a deeper understanding of our culture and history.

Collaborations with the organizations outside of the school district also provide additional opportunities for live musical performances and cultural enrichment programs in the schools to support this curricular focus theme. This annual project offers opportunities that encourage interdisciplinary connections, create meaningful, life-long learning experiences and provide a platform for real-world connections for our students and teachers.

Past Curricular Focus Themes:

2004-2005	Duke Ellington
2005-2006	The Music of Latin America
2006-2007	Music in the Media
2007-2008	Patriotic Music
2008-2009	The Music of George Gershwin
2009-2010	Music from East Asia
2010 -2011	The History of Rock
2011-2012	Bach to the Future
2012-2013	American Folk Music
2013-2014	The History of the Broadway Musical
2014-2015	Music of the Silver Screen: The History Movie Music
2015-2016	Voices of Freedom: The American Spiritual
2016-2017	Mozart and Friends: Music of the Classical Period
2017-2018	The Music of Russia!

Music Department Curricular Focus Theme Category Cycle

YEAR A

RENAISSANCE, BAROQUE, PATRIOTIC, AMERICAN
COMPOSERS

YEAR B

CLASSICAL, FOLK, JAZZ, BLUES, IMPROVISED MUSIC

YEAR C

ROMANTIC, BROADWAY, MULTICULTURAL

YEAR D

CONTEMPORARY, POPULAR, PROGRAM/FILM MUSIC
(NEW COMPOSERS)

This rotating cycle represents a focus area of content and repertoire that students in grades K-12 will study in each year that they study music in the Darien Public Schools. The students will annually be engaged in one in-depth unit or topic built around a selected composition, composer, culture or historical period or musically significant theme as determined by the K-12 Music teachers.



Related Goals and Standards

Connections with *Common Core State Standards* in English/Language Arts and Mathematics, higher order thinking, and 21st Century Skills are embedded throughout the General Music curriculum document, as they play an essential role in carrying out the four Artistic Processes of Creating, Performing, Responding and Connecting. Some of those connections would be:

- Key Common Core verbs such as compare, contrast, analyze, interpret, create and the Tier 3 content specific, music vocabulary that is essential to demonstrating an understanding of music.
- Explicit references to social, cultural and historical context and conveying ideas and meaning using complex text. Music literacy is considered complex text by Common Core definition.
- Opportunities for students to demonstrate 21st century skills such as collaboration, critical thinking, analyzing, evaluating, explaining and being involved in the creative process through the study of music

The creative practices of investigation and reflection are connected to all ten of the Anchor Standards for Reading, and all four skills – imagination, investigation, construction, and reflection, were strongly represented in the Anchor Standards for Writing. Additionally, all four creative practices were found to be aligned with each of the Standards for Mathematical Practice.

ESSENTIAL QUESTIONS

- How does the study of music provide essential ways to understand and express life experiences?
- How does the study of music develop deeper understandings of past and present cultures and prepare students for active participation in creating culture of the present and future?
- How does music develop imagination and creativity and help students to develop the full range of their abilities?
- How does music enable students to make informed aesthetic choices and prepare them for enjoyable recreation and leisure time?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Performing

- How do musicians prepare for performances? What skills are required to accurately perform choral music?
- How do performers select repertoire?
- How do performers interpret musical works?
- When is a musical selection judged ready to present? How does context and presentation influence audience response?

Creating

- How do musicians improve the quality of their creative work?
- How do musicians make creative decisions?
- When is a creative work ready to share?

Responding

- How do we judge the quality of musical works and performances?
- How does musical understanding inform one's overall choice of music to experience or perform?
- When is a performance judged ready to present?

Connecting

- How do musicians make meaningful connections to creating, performing and responding to music?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?

SUMMARY OF ENDURING UNDERSTANDINGS

Performing

- Musicians prepare for performances by methodically rehearsing, evaluating and refining technical skills to assure accurate interpretations.
- Performers make interpretative decisions based on their understanding of the musical work and the creator's intent.
- Musicians judge performances based on criteria that vary across time, place and cultures. The context and how a work is presented influence the audience response.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through planned practice, feedback, reflection and collaboration.
- Performer's knowledge of musical works, understanding of their own abilities and the context for a performance influence the selection of repertoire.

Creating

- Musician's creative choices are influenced by their personal experiences, context and expressive intent.
- Musicians make, evaluate and refine their own work through openness to new ideas and through feedback from multiple sources.
- A musician's presentation of creative work is the culmination of a process of creation and communication.

Responding

- An individual's selection of musical works to perform or experience is influenced by their interests, experiences, understandings and purposes.
- The personal evaluation of musical works and performances are informed by analysis, interpretation and established criteria.

Connecting

- Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding to music.
- Understanding connections to varied contexts and daily life enhances a musician's ability to create, perform and respond to music.

Process Components

In order to have a meaningful learning experience in music, students must be consistently actively engaged in many of the following learning behaviors:

- Creating
- Performing
- Responding
- Connecting
- Decoding
- Selecting
- Composing
- Improvising
- Analyzing
- Evaluating
- Interpreting
- Exploring
- Expressing
- Comparing
- Imagining
- Reflecting
- Singing
- Listening
- Notating
- Memorizing
- Identifying
- Modeling
- Imitating
- Writing
- Reading
- Describing
- Choosing
- Working independently and collaboratively

Assessment Overview

I. General Information

Opportunities for assessment are provided within each of the curricular goals and curricular achievement objectives in the Music Curriculum document. A series of well-designed instructional activities typically address more than one standard. While it is often desirable to break instruction into smaller specific skills or knowledge areas, the most interesting and effective instruction recognizes the fact that many of our musical goals and achievement standards are interrelated and are addressed simultaneously. Only those curricular objectives that are assessable and measurable are listed in this document.

Opportunities for assessment grow naturally out of well-designed sequences of instruction and are "embedded" in the lesson, rather than occurring as "add-ons" after the end of each sequence. Assessments in music education should be a process of designing the learning process so that we can integrate assessments to accurately measure what the students have learned and then provide meaningful feedback to students resulting in improved student performance and understanding. The ongoing process of reviewing and analyzing student work in order to refine our instructional methods and effectiveness is an important aspect of our plan for continued growth and improvement.

Types and areas of assessment may include:

- Performance: Singing
- Performance: Playing of instruments
- Performance: Reading notation
- Creating: Composing and improvising
- Oral/Verbal responses to teacher questions for immediate feedback
- Informal observations of student musical performance responses
- Written tests, quizzes and verbal responses to critical listening
- Self-assessment, peer assessment, student reflection

Formal Assessment:

- Criteria is known to the students
- Specific tasks and results are recorded

Informal Assessment:

- Criteria may not be known to students
- General observation of discussions, questioning and musical performance which is verbally assessed and addressed through immediate feedback, but is not recorded.

Common types of Scoring Scales:

- Checklists
- Rating Scales
- Analytic Rubrics
- Holistic Rubrics

District-wide Common Assessments

In order to more effectively measure student achievement, the elementary General Music teachers engage their students in pre- and post-common assessments that take place in all five elementary schools. The results of the data are used by teachers to address areas of concern and to design Student Learning Objectives (SLO) and data-based Indicators of Academic Growth and Development (IAGD) and in their respective classrooms.

Grading Guidelines:

Student progress is formally evaluated at the conclusion of each of three trimesters in November, March and June. The music section of the Student Progress Report evaluates individual student progress of musical skill development in the areas of Performing (Singing and Performing on Instruments) Creating (Composition and Improvisation) Movement, and Critical Listening in a grade level appropriate context.

SECTION II Grade Level Performance Standards

PERFORMING

(Realizing artistic ideas and work through interpretation and presentation)

Enduring Understandings

- Musicians prepare for performances by methodically rehearsing, evaluating and refining technical skills to assure accurate interpretations.
- Performers make interpretative decisions based on their understanding of the musical work and the creator's intent.
- Musicians judge performances based on criteria that vary across time, place and cultures. The context and how a work is presented influence the audience response.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through planned practice, feedback, reflection and collaboration.
- Performer's knowledge of musical works, understanding of their own abilities and the context for a performance influence the selection of repertoire.

Essential Questions

- How do musicians prepare for performances? What skills are required to accurately perform choral and instrumental music?
- How do performers select repertoire?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a musical selection judged ready to present? How does context and presentation influence audience response?

Process Components

Rehearse, Decode, Model, Evaluate, Analyze, Reflect, Refine, Interpret, Memorize, Perform, Present

PRE-KINDERGARTEN

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

Students, with substantial guidance, will:

- Sing a variety of simple songs by memory while maintaining a steady tempo
- Sing echo and conversational songs that reinforce pitch and vocal qualities

Performing on instruments a varied repertoire of music:

Students, with substantial guidance, will:

- Explore, experiment and create by playing a variety of non-pitched percussion instruments
- Perceive and perform a steady beat using body percussion, rhythm instruments and movement
- Demonstrate an ability to work cooperatively in group musical performances

KINDERGARTEN

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

Students will:

- Sing independently and in groups, on pitch and in correct rhythm while maintaining a steady tempo and appropriate dynamic level (loud and soft)

- Perform from memory a variety of songs representing various styles and/or cultures and languages
- Present a musical performance using proper posture and performance etiquette
- Sing echo and conversational songs with opportunities to sing alone
- Demonstrate differences between vocal qualities such as whispering, speaking, shouting, and singing.

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

Students will:

- Explore, experiment and create by playing a variety of non-pitched percussion instruments
- Perceive and perform a steady beat using body percussion, rhythm instruments and movement
- Demonstrate an ability to work cooperatively in group musical performances.
- Select and play a variety of classroom instruments to indicate different timbres.

Notating:

Students will:

- Begin to develop a melodic and rhythmic vocabulary (rhythm syllables including Ta, ti-ti, and quarter rest; solfege introduction including Curwen hand signs)
- Use personal icons to represent simple pitch patterns or directions
- Use iconic notation to create music

FIRST GRADE

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

Students will:

- Sing independently and in groups on pitch and in rhythm with appropriate tone quality and posture while maintaining a steady tempo. (Utilize major and minor tonalities.)
- Sing with appropriate dynamics and phrasing (piano and forte, proper breathing)
- Sing from memory a varied repertoire of songs representing genres and styles of different cultures (including, but not limited to, American patriotic and folk songs.)
- Echo short melodic patterns on pitch using neutral syllables and solfege syllables
- Present - in a group - a performance while following cues from a conductor including prep beats, entrances and cutoffs, using proper posture and stage etiquette.
- Evaluate and refine musical performances using established criteria

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

Students will:

- Perform correct pitches in rhythm and maintain a steady tempo using classroom instruments
- Perform easy rhythmic, melodic, choral patterns and borduns on classroom and Orff instruments using proper technique
- Echo short melodic (major) and rhythmic patterns on classroom and Orff instruments
- Perform a varied repertoire of music representing diverse genres and styles
- Perform on rhythm instruments while other students sing

Notating:

Students will:

- Recognize, read and perform quarter notes, eighth note pairs, and quarter rests in duple and quadruple meter using Kodaly rhythmic syllables and apply them to classroom instruments
- Use Kodaly solfege system and Curwen hand signs to sing simple pitch patterns

SECOND GRADE

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

- Sing independently and in groups on pitch and in rhythm with appropriate tone quality, diction and posture while maintaining a steady tempo. (Utilize major and minor tonalities.)
- Sing with appropriate dynamics and phrasing (piano and forte, proper breathing)
- Sing from memory a varied repertoire of songs representing genres and styles of different cultures (including, but not limited to, American patriotic and folk songs.)
- Echo short melodic patterns on pitch using solfege syllables
- Sing echo songs, countermelodies, partner songs, and 2-part rounds in major and minor tonalities
- Present - in a group - a performance while following cues from a conductor including prep beats, entrances and cutoffs, using proper posture and stage etiquette.
- Evaluate and refine musical performances using established criteria

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

Students will:

- Perform correct pitches in rhythm and maintain a steady tempo using classroom instruments
- Perform easy rhythmic, melodic, chordal patterns and borduns on classroom and Orff instruments using proper technique

- Echo short melodic (major) and rhythmic patterns on classroom and Orff instruments
- Perform a varied repertoire of music representing diverse genres and styles
- Perform independent instrumental parts (simple rhythmic or melodic ostinati, contrasting rhythmic lines, harmonic progressions and chords) while other students sing or play contrasting parts
- Evaluate and refine musical performances using established criteria

Notating:

Students will:

- Recognize, read and perform Quarter Note, Beamed 8th notes, Half Note, Beamed groups of 4 - 16th notes, Half Rest, Quarter Rest in duple, triple and quadruple meter using Kodaly rhythmic syllables and apply them to classroom instruments
- Use Kodaly solfege system and Curwen hand signs to sing simple pitch patterns
- Recognize simple pitch notation (including line/space, steps, skips and repeated tones) in the treble clef.
- Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly while performing and singing from a written text. (bar lines, piano, forte, repeat signs, D.C. al fine, first and second endings, double bar line and coda)
- Notate meter, rhythm and pitch in simple patterns using iconic notation and traditional notation

THIRD GRADE

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

- Sing independently and in groups on pitch and in rhythm with appropriate tone quality, diction and posture while maintaining a steady tempo.
- Sing expressively, with appropriate dynamics and phrasing (piano and forte, proper breathing)
- Sing from memory a varied repertoire of songs representing genres and styles of different cultures
- Echo melodic patterns on pitch using solfege syllables
- Sing 'call and response' songs, countermelodies, partner songs, and multi-part rounds in major and minor tonalities
- Present - in a group - a performance while following cues from a conductor including prep beats, entrances and cutoffs, using proper posture, dynamics and stage etiquette.
- Evaluate and refine musical performances using established criteria

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

Students will:

- Perform correct pitches in rhythm and maintain a steady tempo using classroom

instruments and recorders

- Perform easy rhythmic, melodic, chordal patterns and borduns on classroom and Orff instruments using proper technique
- Echo short melodic (major) and rhythmic patterns on recorders, Orff instruments and classroom instruments
- Perform a varied repertoire of music representing diverse genres and styles
- Perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor
- Perform independent instrumental parts (simple rhythmic or melodic ostinati, contrasting rhythmic lines, harmonic progressions and chords) while other students sing or play contrasting parts
- Evaluate and refine musical performances using established criteria

Notating:

Students will:

- Recognize, read and perform Quarter Note, Beamed 8th notes, Half Note, Beamed groups of 4 - 16th notes, Half Rest, Quarter Rest, syncopa, Whole Measure Rest, Whole note; Dotted Half Note in duple, triple and quadruple meter using Kodaly rhythmic syllables and apply them to classroom instruments
- Recognize, read and perform simple rhythm patterns using full-measure counting
- Use Kodaly solfege system and Curwen hand signs to sing pitch patterns
- Recognize pitch notation (including line/space, steps, skips and repeated tones) in the treble clef.
- Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly while performing and singing from a written text. (e.g. barlines, dynamics from pp to ff, repeat signs, *D.C./D.S.*, first and second endings, double bar line and coda)
- Notate meter, rhythm and pitch in simple patterns using iconic notation and traditional notation

FOURTH GRADE

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

Students will:

- Sing independently and in small and large groups, on pitch and in rhythm with appropriate tone quality, diction and posture while maintaining a steady tempo.
- Sing expressively, with appropriate dynamics and phrasing (piano and forte, proper breathing)
- Sing from memory a varied repertoire of songs representing genres and styles of different cultures

- Echo melodic patterns on pitch using solfege syllables
- Sing ‘call and response’ songs, countermelodies, partner songs, ostinati and multi-part rounds in major and minor tonalities
- Present - in a group - a performance while following cues from a conductor including prep beats, entrances and cutoffs, using proper posture, dynamics and stage etiquette.
- Using teacher-established and collaboratively-developed criteria, evaluate and refine musical performances toward a goal of technical mastery

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

Students will:

- Perform correct pitches and easy rhythmic, melodic, chordal patterns and borduns in rhythm while maintaining a steady tempo using classroom instruments, ukulele and recorders using proper technique
- Echo short melodic (major) and rhythmic patterns on recorders, Orff instruments and classroom instruments
- Perform a varied repertoire of music representing diverse genres and styles
- Perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor
- Perform independent instrumental parts (simple rhythmic or melodic ostinati, contrasting rhythmic lines, harmonic progressions and chords) while other students sing or play contrasting parts
- Using teacher-established and collaboratively-developed criteria, evaluate and refine musical performances toward a goal of technical mastery

Notating:

Students will:

- Recognize, read and perform Quarter Note, Beamed 8th notes, Half Note, Beamed groups of four 16th notes, Half Rest, Quarter Rest, syncopa, Whole Measure Rest, Whole note, Dotted Half Note, ti- tiri and tiri ti and triplets in duple, triple and quadruple meter using Kodaly rhythmic syllables and apply them to classroom instruments
- Recognize, read and perform rhythm patterns using full-measure counting
- Use Kodaly solfege system and Curwen hand signs to sing pitch patterns
- Recognize pitch notation (including line/space, repeated tones, steps, skips and leaps up to a 5th) in the treble clef.
- Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly while performing and singing from a written text. (add: fermata, crescendo/decrescendo, slur/tie, staccato/legato, accent)
- Notate meter, rhythm and pitch in simple patterns using traditional notation

FIFTH GRADE

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

Students will:

- Sing independently and in small and large groups, on pitch and in rhythm with appropriate tone quality, diction and posture while maintaining a steady tempo.
- Sing expressively, with appropriate dynamics and phrasing (piano and forte, proper breathing)
- Sing from memory a varied repertoire of songs representing genres and styles of different cultures
- Echo melodic patterns on pitch using solfege syllables
- Sing ‘call and response’ songs, countermelodies, partner songs, ostinati, multi-part rounds, and songs in 2 and 3-part harmony, in major and minor tonalities
- Present - in a group - a performance while following cues from a conductor including prep beats, entrances and cutoffs, using proper posture, dynamics and stage etiquette.
- Using teacher-established and collaboratively-developed criteria, evaluate and refine musical performances toward a goal of technical mastery

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

Students will:

- Perform correct pitches and easy rhythmic, melodic, chordal patterns and borduns in rhythm while maintaining a steady tempo using classroom instruments, ukulele and recorders using proper technique
 - Echo short melodic (major) and rhythmic patterns on recorders, Orff instruments and classroom instruments
 - Perform a varied repertoire of music representing diverse genres and styles, including student compositions
 - Perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor
 - Perform independent instrumental parts (simple rhythmic or melodic ostinati, contrasting
-

rhythmic lines, harmonic progressions and chords) while other students sing or play contrasting parts

- Explore sounds and tone colors of different instrumental ensembles (e.g. percussion ensemble accompaniments)
- Using teacher-established and collaboratively-developed criteria, evaluate and refine musical performances toward a goal of technical mastery

Notating:

Students will:

- Recognize, read and perform Quarter Note, Beamed 8th notes, Half Note, Beamed groups of four 16th notes, Half Rest, Quarter Rest, syncopa, Whole Measure Rest, Whole note, Dotted Half Note, ti- tiri and tiri ti, triplets, Dotted Quarter & 8th Note patterns, in duple, triple and quadruple meter using Kodaly rhythmic syllables and traditional full-measure counting, and apply them to classroom instruments
- Use Kodaly solfege system and Curwen hand signs to sing pitch patterns
- Recognize pitch notation (including line/space, repeated tones, steps, skips and leaps up to a 5th) in the treble clef.
- Identify symbols and traditional terms referring to dynamics, tempo, and articulation, as listed in the district-wide music assessment, and interpret them correctly while performing and singing from a written text.
- Notate meter, rhythm and pitch in simple patterns using traditional notation
- Analyze and compare melody in terms of movement, contour, motif, sequence and phrase.

CREATING

(Improvising and Composing)

Enduring Understandings:

- Musician’s creative choices are influenced by their personal experiences, context and expressive intent.
- Musicians make, evaluate and refine their own work through openness to new ideas and through feedback from multiple sources.
- A musician’s presentation of creative work is the culmination of a process of creation and communication.

Essential Questions:

- How do musicians improve the quality of their creative work?
- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- When is a creative work ready to share?

Process Components:

Imagine, Plan, Make, Evaluate, Refine, Explore, Express, Present

PRE-KINDERGARTEN and KINDERGARTEN:

Students will:

- Improvise rhythmic patterns
- create simple sound patterns and soundscapes using a variety of traditional and non-traditional sounds to accompany plays or stories
- Create endings to melodic phrases

FIRST GRADE:

Students will:

- Improvise rhythmic and ostinato patterns on classroom instruments
 - Rhythms used in grade 1: Ta, Ti-Ti, Quarter Rest
- create simple sound patterns and soundscapes using a variety of traditional and non-traditional sounds to accompany plays or stories
- Create endings to melodic phrases within a given tonality

SECOND GRADE:

Students will:

- Improvise “answers” to rhythmic and melodic “questions”

- Improvise simple rhythmic and melodic ostinato patterns
 - Rhythms in grade 2: Quarter Note, Beamed 8th notes, Ta-ah, Beamed groups of 4 - 16ths, Half Rest, Quarter Rest
- Improvise musical patterns to plays, poems and stories
- Create endings to melodic phrases within a given tonality

THIRD GRADE:

Students will:

- Improvise “answers” to rhythmic and melodic “questions” using classroom instruments - xylophones, drums and recorders
- Improvise simple rhythmic and melodic ostinato patterns
 - Rhythms in grade 3: Add syncopa, Whole Measure Rest, Whole note; Dotted Half Note
- Improvise musical patterns to poems or other literature
- Create endings to melodic phrases within a given tonality
- Evaluate and refine creative work of self and others
- Give feedback on other students’ compositions/improvisations

FOURTH GRADE

Students will:

- Improvise “answers” to rhythmic and melodic “questions” using classroom instruments - xylophones, drums and recorders
- Improvise simple rhythmic and melodic ostinato patterns
 - Rhythms in grade 4: add ti- tiri and tiri ti; triplets
- Improvise and Compose musical patterns and songs
- Evaluate and refine creative work of self and others
- Give feedback on other students’ compositions/improvisations

FIFTH GRADE:

Students will:

- Improvise “answers” to rhythmic and melodic “questions” using classroom instruments - xylophones, drums and recorders - in duple and triple meter
- Improvise simple rhythmic and melodic ostinati
 - Rhythms in grade 5: add Dotted Quarter & 8th Note patterns
- Improvise and Compose musical patterns and songs
- Evaluate and refine creative work of self and others
- Give feedback on other students’ compositions/improvisations

RESPONDING

(Critical Listening to enhance musical understanding)

Enduring Understandings

- An individual's selection of musical works to perform or experience is influenced by their interests, experiences, understandings and purposes.
- The personal evaluation of musical works and performances are informed by analysis, interpretation and established criteria.

Essential Questions

- How do we judge the quality of musical works and performances?
- How does musical understanding inform one's overall choice of music to experience or perform?
- When is a performance judged ready to present?

Process Components

Listen, Select, Analyze, Identify, Explain, Describe, Compare/Contrast, Interpret, Evaluate

PRE-KINDERGARTEN:

Students, with substantial guidance, will:

- State personal interests and preferences of music
- Explore musical contrasts such as subject matter, dynamics and tempo
- Demonstrate basic locomotor and non-locomotor movements to classroom songs and games individually and in groups. (including, but not limited to, walk, run, hop, jump, leap, gallop, slide, skip, bend, twist, sway, and swing) traveling forward, backward sideward, diagonally and turning.

KINDERGARTEN:

Students will:

- Listen to short compositions and participate in guided listening experiences
- Identify musical elements in listening examples (beat, repetition, fast/slow, high/low, major/minor, same/different)
- Through graphics and movement express contrast of loud and soft dynamic levels, style characteristics (march and lullaby)
- Visually and aurally identify instruments that represent the four orchestral families
- Students will identify musical sounds using simple vocabulary such as up/down, loud/soft,

fast/slow, high/low

- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Demonstrate basic locomotor and non-locomotor movements to classroom songs and games individually and in groups. (including, but not limited to, walk, run, hop, jump, leap, gallop, slide, skip, bend, twist, sway, and swing) traveling forward, backward sideward, diagonally and turning.
- Demonstrate understanding of spatial concepts through, for example: shape-making at low, middle and high levels, defining and maintaining personal space.
- Demonstrate accuracy in moving to a musical beat and responding to changes in tempo.

FIRST GRADE:

Students will:

- Listen to short compositions and participate in guided listening experiences
- Identify musical elements in listening examples (up/down, loud/soft, forte/piano, short/long, beat, repetition, fast/slow, presto/largo, high/low, major/minor, same/different)
- Through graphics and movement, express contrast of loud and soft dynamic levels, style characteristics (march and lullaby), form in music (such as AB, ABA, and call/response)
- Visually and aurally identify instruments that represent the four orchestral families, with emphasis on the percussion family, and identify classroom instruments that represent each family
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Demonstrate basic locomotor and non-locomotor movements to classroom songs (in duple and triple meter) and games individually and in groups. (including, but not limited to, walk, run, hop, jump, leap, gallop, slide, skip, bend, twist, sway, and swing) traveling forward, backward sideward, diagonally and turning.
- Demonstrate understanding of spatial concepts through, for example: shape-making at low, middle and high levels, defining and maintaining personal space.
- Demonstrate accuracy in moving to a musical beat in duple and triple meter, as well as responding to changes in tempo.
- Interpret music through movement within specified guidelines.

SECOND GRADE:

Students will:

- Listen to short compositions and participate in guided listening experiences

- Identify musical elements in listening examples using appropriate terminology (up/down, forte/piano, short/long, beat, repetition, presto/largo, high/low, major/minor, same/different, introduction/coda, verse/refrain)
- Through graphics and movement, express contrast of loud and soft dynamic levels, style characteristics (march and lullaby), form in music (such as AB, ABA, and call/response)
- Visually and aurally identify instruments that represent the four orchestral families, with emphasis on the string family
- Respond through purposeful movement (e.g. swaying, skipping, dramatic play) to selected prominent musical characteristics (e.g. meter, dynamics, tempo, register) or to specific musical events (e.g. meter changes, dynamic changes, same/different sections) while listening to music
- Demonstrate understanding of spatial concepts through, for example: shape-making at low, middle and high levels, defining and maintaining personal space.
- Demonstrate accuracy in moving to a musical beat in duple and triple meter, as well as responding to changes in tempo
- Interpret music through movement within specified guidelines.

THIRD GRADE:

Students will:

- Listen to and evaluate short compositions and participate in guided listening experiences
- Identify musical elements in listening examples using appropriate terminology (up/down, forte/piano, short/long, beat, repetition, presto/largo, high/low, major/minor, same/different, introduction/coda, verse/refrain)
- Through graphics and movement, express contrast of loud and soft dynamic levels, style characteristics (march and lullaby), form in music (such as AB, ABA, ABACA, Theme and Variation and call/response)
- Visually and aurally identify instruments that represent the four orchestral families, with emphasis on woodwind and brass families
- Respond through purposeful movement (e.g. swaying, skipping, dramatic play) to selected prominent musical characteristics (e.g. meter, dynamics, tempo, register) or to specific musical events (e.g. meter changes, dynamic changes, same/different sections) while listening to music
- Demonstrate understanding of spatial concepts through, for example: shape-making at low, middle and high levels, defining and maintaining personal space.
- Demonstrate accuracy in moving to a musical beat in duple and triple meter, as well as responding to changes in tempo
- Interpret music through movement within specified guidelines.

FOURTH GRADE

Students will:

- Listen to and evaluate short compositions and participate in guided listening experiences
- Identify musical elements in listening examples using appropriate terminology (up/down, forte/piano, short/long, beat, repetition, presto/largo, high/low, major/minor, same/different, introduction/coda, verse/refrain)
- Use appropriate terminology to explain music, musical notation, musical instruments and voices, as well as music performances
- Through graphics and movement, express contrast of loud and soft dynamic levels, style characteristics (march and lullaby), form in music (such as AB, ABA, ABACA, Theme and Variation and call/response)
- Identify the sounds of a variety of instruments, including voices and instruments, including instruments from various cultures
- Respond through purposeful movement to selected prominent musical characteristics or to specific musical events while listening to music
- Demonstrate accuracy in moving to a musical beat in duple and triple meter, as well as responding to changes in tempo
- Interpret music through movement within specified guidelines.

FIFTH GRADE:**Students will:**

- Listen to and evaluate music compositions, citing appropriate musical terminology from the elements of music
- Analyze and compare rhythmic elements, beat patterns, melodic phrases, musical contrasts, musical direction and texture in music compositions
- Through graphics and movement, express contrast of loud and soft dynamic levels, style characteristics (march and lullaby), form in music (such as AB, ABA, ABACA, Theme and Variation and call/response)
- Identify the sounds of a variety of instruments, including voices and instruments, including instruments from various cultures and relating to historical/social context
- Respond through purposeful movement to selected prominent musical characteristics or to specific musical events while listening to music
- Demonstrate accuracy in moving to a musical beat in duple and triple meter, as well as responding to changes in tempo
- Interpret music through movement within specified guidelines.

CONNECTING

(Relating artistic ideas and works with societal, cultural and historical context to deepen understanding.)

Enduring Understandings:

- Musicians connect their personal interests, experiences, ideas and knowledge to the processes of creating, performing and responding to music.
- Understanding connections to varied contexts and daily life enhances a musician's ability to create, perform and respond to music.

Essential Questions:

- How do musicians make meaningful connections to creating, performing and responding to music?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?

Process Components:

Synthesize, Comparing, Analyzing, Interpreting, Choosing, Researching, Imagining

(The process of connecting is embedded in the processes of Creating, Performing and Responding)

PRE-KINDERGARTEN and KINDERGARTEN:

Students will:

- make connections with subject matter in other disciplines
- identify various uses of music in their daily experiences
- identify and describe the roles of musicians (performers, composers, conductors)
- Perform choreographed and improvised movement and dances within specified guidelines.

FIRST GRADE:

Students will:

- Make connections with subject matter in other disciplines, identifying similarities and differences in the meanings of common terms used in the arts (contrast, repetition)
 - Identify ways that the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. new verses to songs, mathematics, language arts, foreign language, science, etc.)
 - Identify by genre or style examples of music from various historical periods and cultures
 - identify various uses of music in their daily experiences
 - identify and describe the roles of musicians in various settings and cultures (performers, composers, conductors)
 - Perform choreographed (folk and world) and improvised dances within specified guidelines.
-

SECOND GRADE:**Students will:**

- Make connections with subject matter in other disciplines, identifying similarities and differences in the meanings of common terms used in poetry (meter, phrase) and the other arts (form, contrast, repetition)
- Identify ways that the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. new verses to songs, mathematics, language arts, foreign language, science, etc.)
- Identify by genre or style examples of music from various historical periods and cultures
- identify various uses of music in their daily experiences
- identify and describe the roles of musicians in various settings and cultures (performers, composers, conductors)
- Perform choreographed (folk and world) and improvised dances within specified guidelines.

THIRD GRADE:**Students will:**

- Make connections with subject matter in other disciplines, identifying similarities and differences in the meanings of common terms used in poetry (meter, phrase) and the other arts (form, contrast, repetition)
- Identify ways that the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. new verses to songs, mathematics, language arts, foreign language, science, etc.)
- Identify by genre or style examples of music from various historical periods, cultures and foreign languages, with specific connections to the third grade country research project
- identify various uses of music in their daily experiences
- identify and describe the roles of musicians in various settings and cultures (performers, composers, conductors)
- Perform choreographed (folk and world) and improvised dances within specified guidelines.

FOURTH GRADE:**Students will:**

- Make connections with subject matter in other disciplines, identifying similarities and differences in the meanings of common terms used in poetry (meter, phrase) and the other arts (form, contrast, repetition)
 - Identify ways that the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. new verses to songs, mathematics, language arts, foreign language, science, etc.)
-

- Identify by genre or style examples of music from various historical periods, cultures and foreign languages, with specific connections to the fourth grade geographical projects on the regions of the USA (Native Americans, western expansion)
- identify various uses of music in their daily experiences
- identify and describe the roles of musicians in various settings and cultures (performers, composers, conductors)
- Perform choreographed (folk and world) and improvised dances within specified guidelines.

FIFTH GRADE:

Students will:

- Make connections with subject matter in other disciplines, identifying similarities and differences in the meanings of common terms used in poetry (meter, phrase) and the other arts (form, contrast, repetition)
- Identify the context of music in daily experience and describe characteristics that make the music appropriate
- Identify ways that the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. new verses to songs, mathematics, language arts, foreign language, science, etc.)
- Identify by genre or style examples of music from various historical periods, cultures and foreign languages, with specific connections to various historical periods (Baroque, Classical, Romantic, Modern, Contemporary Commercial Music)
- identify and describe the roles of musicians in various settings and cultures (performers, composers, conductors)
- Perform choreographed (folk and world) and improvised dances within specified guidelines.

The Elements of Music

Melody: (pitch, theme, conjunct, disjunct, intervals, strong/weak)

Harmony: (chord, progression, consonance, dissonance, key, tonality, atonality)

Rhythm: (beat, meter, tempo, syncopation)

Form: (binary, ternary, strophic, rondo, through-composed)

Texture: (monophonic, homophonic, polyphonic, imitation, counterpoint)

Dynamics: (pianissimo – fortissimo, crescendo, decrescendo, dynamic contour)

Tone color: (register, range, instrumentation)

Section IV – Supplemental Resources and Technology

Elementary General Music Resources

1. Now's the Time - Goodkin
2. Game Plan (all grade levels) - Delles/Kriske
3. Tyme For a Rhyme - Delles/Kriske
4. 150 American Folk Songs - edited by Peter Erdei, collected by Katalin Komlas
5. An American Methodology - Anne Eisen and Lamar Robertson
6. The Sound Garden Books, Carol Heath, Kodaly Training Institute
7. Phyllis Weickart's Dance and Movement book/CS's
8. Book of Canons, John Feierabend
9. Conversational Solfege Books 1 and 2, John Feierabend
10. Hey Jim Along and Chimes of Dunkirk (Amidons)
11. First Book of Circle Games, John Feierabend
12. Sail Away/150 American Folk Songs, Locke, Eleanor, Boosey and Hawkes, 1988.
13. Teachers' Manual for "Share the Music" Grade K
14. "The First Days of School," Harry Wong
15. Do It! Play Recorder, Froseth, James, GIA Publications, 1996.
16. Down in the Valley, Jump Jim Joe, (Amidons)
17. Sourwood Mountain – (28 North American & English folk songs)
18. Let Your Voice Be Heard!, Judith Cook Tucker
21. Favorite Folk Dances, Sanna Longden

Making Music/Music Connection, Silver-Burdett, Pearson/Scott Foresman Company
K-8 Magazine and CDs, Jennings, Theresa, Wauwautosa, WI: Plankhouse Road Publishing.

Essential Technology

Each Music room throughout the district is equipped with a sound system that enables the students to engage in quality listening experiences. Recording both audio and video of student classroom work and having the technology for immediate playback are essential tools for providing meaningful feedback to students. Some of the technology that we are currently using includes sound systems, microphones, hand-held audio and video recording devices, iPod, recording software (Audacity) notation software (Finale) iPad/chrome books, SmartMusic and SmartBoard projection systems.

Darien Public Schools
Assured Listening Experiences: Grades K-5
Kindergarten:

Carnival of the Animals	Saint-Saens	K: CD6 #14-15, 2: CD3 #11, 14, 3N: CD12 #14
Fur Elise	Beethoven	K: CD3 #40

Midsummer Night's Dream	Mendelssohn	4: CD3 #10-11
Minuet in G	Beethoven	2: CD2 #26

Stars and Stripes Forever	Sousa	4: CD5 #13
Four Seasons – Spring	Vivaldi	K: CD3 #14

Grade 1:

Prelude from Carmen	Bizet	5: CD1 #25
Pictures at an Exhibition	Mussorgsky	2: CD2 #6

Peter and the Wolf	Prokofiev	
The Nutcracker	Tchaikovsky	3: CD1 #23, 27, 1: CD6 #33

Pines of Rome	Respighi	K: CD5 #36, 1: CD3 #20
Viennese Musical Clock	Kodaly	4: CD1 #11

Grade 2:

New World Symphony – Largo	Dvorak	2: CD7 #55
Peer Gynt Suite	Grieg	2: CD2 #23, 2: CD4 #7

Symphony No. 5 – 1 st Movement	Beethoven	
Musical Sleigh Ride	L. Mozart	2: CD6 #18

Children's Corner	Debussy	2: CD8 #7, 2: CD4 #22
Symphony No. 9 - 4 th Movement	Beethoven	4: CD10 #2

Grade 3:

Flight of the Bumblebee	Rimsky-Korsakov	3N: CD6 #37
12 Variations in C (Twinkle)	Mozart	3N: CD1 #30

Four Seasons – Winter	Vivaldi	3N: CD4 #18
Prelude #2 for Piano	Gershwin	3: CD3 #23 (call chart)

Lullaby	Brahms	1: CD1 #19
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Firebird Suite	Stravinsky	3: CD2 #24
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Grade 4:

Rodeo – Hoedown	Copland	3: CD5 #9
Royal Fireworks Music	Handel	4: CD1 #30-31

Sleigh Ride	Anderson	4: CD8 #26
Amahl and the Night Visitors	Menotti	4: CD2 #17

Sakura	Traditional Japanese	4: CD7 #28
Variations on “America”	Ives	4: CD8 #8

Grade 5:

Tocata and Fugue	Bach	
Symphony No. 7 – 2 nd Movement	Beethoven	4: CD2 #6

The Messiah – Hallelujah Chorus	Handel	5: CD7 #14
Scheherazade	Rimsky-Korsakov	5: CD4 #17

The Magic Flute	Mozart	4: CD10 #37, 5: CD7 #12-13
Brandenburg Concerto, No. 2	Bach	5: CD5 #27

Sample Grade 5 Common Music Knowledge Assessment

VOCABULARY

1. Dynamics tell you

- a. the speed of the music.
- b. the louds and softs of the music.
- c. how high and low the music is.
- d. the pattern of the music.

2. Tempo is

- a. the speed of the music
- b. the louds and softs of the music.
- c. how high and low the music is.
- d. the pattern of the music.

3. Rhythm is

- a. the speed of the music.
- b. the steady, continuous pulse of a song.
- c. the arrangement of short and long musical sounds.
- d. the pattern of the music.

4. Contrast is

- a. when the music repeats
- b. when the motif goes up or down by step
- c. when the motif is different than the section before
- d. when the motif is backwards

5. Form is

- a. the steady, continuous pulse of a song.
- b. when the motive goes up or down by step.
- c. a musical sentence.
- d. the pattern of a song.

6. A motif is

- a. a musical sentence
- b. the main tune of a song
- c. a short, catchy part of a song that is used throughout the song.
- d. the pattern of a song

7. Improvisation is

- a. the main tune of a song
- b. the music that supports the melody.
- c. making up music as you go.
- d. A short, catchy part of a song that is used throughout the song.

8. A composer is a person who

- a. sings music.
- b. plays music.
- c. directs the orchestra.
- d. writes the music.

9. Harmony is

- a. the main tune of a song.
- b. the music that supports the melody
- c. making up music as you go.
- d. a short, catchy part of a song that is used throughout the song.

10. A musical phrase is

- a. a musical sentence.
- b. the main tune of a song.
- c. a short, catchy part of a song that is used throughout the song.
- d. the pattern of a song.

MUSICAL SYMBOLS

11. This symbol is called _____ .



- a. a crescendo
- b. a time signature
- c. a key signature
- d. a measure

12. A  tells you to _____ .

- a. play faster.
- b. play louder.
- c. play slower.
- d. play more quietly.

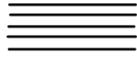
13. This symbol tells you to _____ .



- a. repeat the measure
- b. play louder
- c. play more quietly

d. to hold out the note

14. This set of five lines is called



- a. the staff
- b. a measure
- c. bar lines
- d. a beam

15. This symbol tells you to _____.



- a. repeat the measure
- b. play louder
- c. play more quietly
- d. to hold out the note

16. This symbol is called a _____.



- a. staccato
- b. tie
- c. slur
- d. crescendo

17. The order from softest to loudest are :

- a. ff, pp, mf, p, f
- b. pp, p, mf, f, ff
- c. p, f, mf, ff, pp
- d. f, mf, mp, p

NOTE VALUES

18.

$\text{Quarter Note} + \text{Eighth Note} + \text{Eighth Note} + \text{Quarter Note} - \text{Quarter Rest} =$

- a. 2
- b. 3
- c. 4
- d. 5

19.

$\text{Eighth Note} + \text{Eighth Note} + \text{Quarter Note} + \text{Quarter Note} =$

- a. 4
- b. 5
- c. 6
- d. 7

20.

$\text{Quarter Note} + \text{Quarter Rest} + \text{Triplet of Eighth Notes} =$

- a. 3
- b. 4
- c. 6
- d. 7

21.

$\text{Quarter Note} + \text{Eighth Note} + \text{Eighth Note} + \text{Quarter Note} + \text{Triplet of Eighth Notes} =$

- a. 4
- b. 5
- c. 6
- d. 9

22. Is the bar line in the correct place?

a. Yes
 b. No

The staff shows a 4/4 time signature. The first measure contains a quarter rest. The second measure contains a quarter note, an eighth note, another eighth note, and a quarter note. A bar line is placed at the end of the first measure.

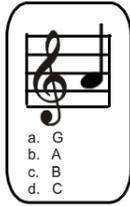
23. Is the bar line in the correct place?

a. Yes
 b. No

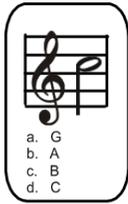
The staff shows a 3/4 time signature. The first measure contains a quarter note, an eighth note, and another eighth note. The second measure contains a quarter rest. The third measure contains a quarter note, an eighth note, and another eighth note. A bar line is placed at the end of the second measure.

NOTE READING ON STAFF

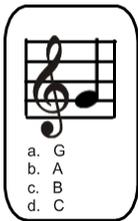
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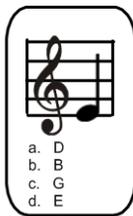
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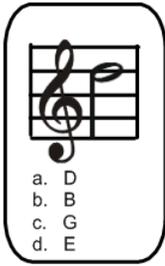
26.



27.



28.



LABELING RHYTHMS

29.



- a. Ta titi ta
- b. Ta-a ta ta ti
- c. Ta-a titi ta

30.



- a. ti-tiri tiri-tiri ta tiri-ti
- b. tiri-ti tiri-tiri ta t-tiri
- c. tiri-tiri tiri-tiri ta tiri-tiri

31.



- a. 1 2 3 4
- b. 1+ 2+ 3+ 4
- c. 1 2+ 3+ 4

32.



a. 1+ 2e+a 3+ 4

b. 1+ 2+ 3+ 4

c. 1 2+ 3 4

SOLFEGE RECOGNITION



33.



34.



35.

- a. Do Re Mi
- b. Do Mi Sol
- c. Do Mi Do

36.

- a. So So Mi Do
- b. Do Do Re Mi
- c. So La Ti Do

RHYTHM RECOGNITION

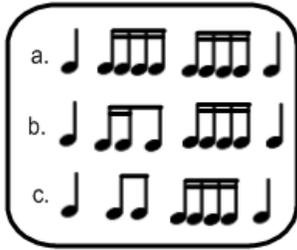
37.

- a.
- b.
- c.

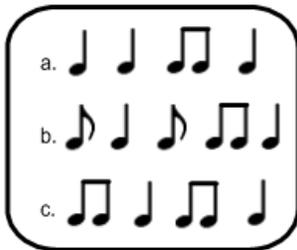
38.

- a.
- b.
- c.

39.



40.



LISTENING

41. Does this song sound Major or minor?
 - a. Major
 - b. minor

42. What instrument family do you hear?
 - a. Strings
 - b. Woodwind
 - c. Brass
 - d. Percussion

43. What type of group do you hear performing?
 - a. Orchestra
 - b. Band
 - c. Chorus

44. What dynamics do you hear?
 - a. the music is getting faster
 - b. the music is getting louder
 - c. the music is getting slower
 - d. the music is getting more quiet

45. What is the style of music you hear?
- a. Jazz
 - b. Classical
 - c. Folk
 - d. Spiritual

GLOSSARY OF MUSICAL TERMINOLOGY

Term	Definition
A cappella -	One or more vocalists performing without an accompaniment.
Accelerando -	A symbol used in musical notation indicating to gradually quicken tempo.
Accessible -	Music that is easy to listen to and understand.
Adagio -	A tempo having slow movement; restful at ease.
Allegro -	A direction to play lively and fast.
Atonal -	Music that is written and performed without regard to any specific key.
Baroque -	Time in music history ranging from the middle of the 16th to the middle of the 17th centuries. Characterized by emotional, flowery music; written in strict form.
Beat -	The unit of musical rhythm.
Cadence -	A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition.
Cadenza -	Initially an improvised cadence by a soloist; later becoming an elaborate and written out passage in an aria or concerto, featuring the skills of an instrumentalist or vocalist.
Cadenza -	Originally an improvised cadence by a soloist. Later it became a written out passage to display performance skills of an instrumentalist or performer.
Canon -	A musical form where the melody or tune is imitated by individual parts at regular intervals. The individual parts may enter at different measures and pitches. The tune may also be played at different speeds, backwards, or inverted.
Cantabile -	A style of singing which is characterized by the easy and flowing tone of the composition.
Cantata -	Music written for chorus and orchestra. Most often religious in nature.
Capriccio -	A quick, improvisational, spirited piece of music.
Carol -	A song or hymn celebrating Christmas.
Castrato -	Male singers who were castrated to preserve their alto and soprano vocal range.
Cavatina -	A short and simple melody performed by a soloist that is part of a larger piece.
Chamber music -	Written for 2 to 10 solo parts featuring one instrument to a part. Each part bears the same importance.
Chant -	Singing in unison, texts in a free rhythm. Similar to the rhythm of speech.
Choir -	Group of singers in a chorus.
Chorale -	A hymn sung by the choir and congregation often in unison.
Chord -	3 or 4 notes played simultaneously in harmony.
Chord progression -	A string of chords played in succession.
Chorus -	A group singing in unison.
Chromatic scale -	Includes all twelve notes of an octave.

Classical -	The period of music history which dates from the mid 1700's to mid-1800's. The music was spare and emotionally reserved, especially when compared to Romantic and Baroque music.
Classicism -	The period of music history which dates from the mid 1800's and lasted about sixty years. There was a strong regard for order and balance.
Clavier -	The keyboard of a stringed instrument.
Clef -	In sheet music, a symbol at the beginning of the staff defining the pitch of the notes found in that particular staff.
Coda -	Closing section of a movement.
Concert master -	The first violin in an orchestra.
Concerto -	A composition written for a solo instrument. The soloist plays the melody while the orchestra plays the accompaniment.
Conductor -	One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style by gestures and facial expressions.
Consonance -	Groups of tones that are harmonious when sounded together as in a chord.
Contralto -	Lowest female singing voice.
Counterpoint -	Two or three melodic lines played at the same time.
Courante -	A piece of music written in triple time. Also an old French dance.
Da Capo -	In sheet music, an instruction to repeat the beginning of the piece before stopping on the final chord.
Deceptive cadence -	A chord progression that seems to lead to resolving itself on the final chord; but does not.
Development -	Where the musical themes and melodies are developed, written in sonata form.
Dissonance -	Harsh, discordant, and lack of harmony. Also a chord that sounds incomplete until it resolves itself on a harmonious chord.
Drone -	Dull, monotonous tone such as a humming or buzzing sound. Also a bass note held under a melody.
Duet -	A piece of music written for two vocalists or instrumentalists.
Dynamics -	Pertaining to the loudness or softness of a musical composition. Also the symbols in sheet music indicating volume.
Elegy -	An instrumental lament with praise for the dead.
Encore -	A piece of music played at the end of a recital responding to the audience's enthusiastic reaction to the performance, shown by continuous applause.
Energico -	A symbol in sheet music a direction to play energetically.
Enharmonic Interval -	Two notes that differ in name only. The notes occupy the same position. For example: C sharp and D flat.
Ensemble -	The performance of either all instruments of an orchestra or voices in a chorus.
Espressivo -	A direction to play expressively.
Etude -	A musical composition written solely to improve technique. Often performed for artistic interest.
Exposition -	The first section of a movement written in sonata form, introducing the

	melodies and themes.
Expressionism -	Atonal and violent style used as a means of evoking heightened emotions and states of mind.
Falsetto -	A style of male singing where by partial use of the vocal chords, the voice is able to reach the pitch of a female.
Fermata -	To hold a tone or rest held beyond the written value at the discretion of the performer.
Fifth -	The interval between two notes. Three whole tones and one semitone make up the distance between the two notes.
Finale -	Movement or passage that concludes the musical composition.
Flat -	A symbol indicating that the note is to be diminished by one semitone.
Form -	The structure of a piece of music.
Forte -	A symbol indicating to play loud.
Fourth -	The interval between two notes. Two whole tones and one semitone make up the distance between the two notes.
Fugue -	A composition written for three to six voices. Beginning with the exposition, each voice enters at different times, creating counterpoint with one another.
Galliard -	Music written for a lively French dance for two performers written in triple time.
Gavotte -	A 17th century dance written in Quadruple time, always beginning on the third beat of the measure.
Glee -	Vocal composition written for three or more solo parts, usually without instrumental accompaniment.
Glissando -	Sliding between two notes.
Grandioso -	Word to indicate that the movement or entire composition is to be played grandly.
Grave -	Word to indicate the movement or entire composition is to be played very slow and serious.
Grazioso -	Word to indicate the movement or entire composition is to be played gracefully.
Gregorian Chant -	Singing or chanting in unison without strict rhythm. Collected during the Reign of Pope Gregory VIII for psalms and other parts of the church service.
Harmony -	Pleasant combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions.
Homophony -	Music written to be sung or played in unison.
Hymn -	A song of praise and glorification. Most often to honor God.
Impromptu -	A short piano piece, often improvisational and intimate in character.
Instrumentation -	Arrangement of music for a combined number of instruments.
Interlude -	Piece of instrumental music played between scenes in a play or opera.
Intermezzo -	Short movement or interlude connecting the main parts of the composition.
Interpretation -	The expression the performer brings when playing his instrument.
Interval -	The distance in pitch between two notes.

Intonation -	The manner in which tones are produced with regard to pitch.
Introduction -	The opening section of a piece of music or movement.
Key -	System of notes or tones based on and named after the key note.
Key signature -	The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played.
Klangfarbenmelodie -	The technique of altering the tone color of a single note or musical line by changing from one instrument to another in the middle of a note or line.
Leading note -	The seventh note of the scale where there is a strong desire to resolve on the tonic.
Legato -	Word to indicate that the movement or entire composition is to be played smoothly.
Leitmotif -	A musical theme given to a particular idea or main character of an opera.
Libretto -	A book of text containing the words of an opera.
Ligature -	Curved line connecting notes to be sung or played as a phrase.
Madrigal -	A contrapuntal song written for at least three voices, usually without accompaniment.
Maestro -	Refers to any great composer, conductor, or teacher of music.
Major -	One of the two modes of the tonal system. Music written in major keys have a positive affirming character.
March -	A form of music written for marching in two-step time. Originally the march was used for military processions.
Measure -	The unit of measure where the beats on the lines of the staff are divided up into two, three, four beats to a measure.
Medley -	Often used in overtures, a composition that uses passages from other movements of the composition in its entirety.
Mezzo -	The voice between soprano and alto. Also, in sheet music, a direction for the tempo to be played at medium speed.
Minor -	One of the two modes of the tonal system. The minor mode can be identified by the dark, melancholic mood.
Minuet -	Slow and stately dance music written in triple time.
Modes -	Either of the two octave arrangements in modern music. The modes are either major or minor.
Modulation -	To shift to another key.
Monotone -	Repetition of a single tone.
Motif -	Primary theme or subject that is developed.
Movement -	A separate section of a larger composition.
Musette -	A Baroque dance with a drone-bass.
Musicology -	The study of forms, history, science, and methods of music.
Natural -	A symbol in sheet music that returns a note to its original pitch after it has been augmented or diminished.
Neoclassical -	Movement in music where the characteristics are crisp and direct.

Nocturne -	A musical composition that has a romantic or dreamy character with nocturnal associations.
Nonet -	A composition written for nine instruments.
Notation -	First developed in the 8th century, methods of writing music.
Obbligato -	An extended solo, often accompanying the vocal part of an aria.
Octave -	Eight full tones above the key note where the scale begins and ends.
Octet -	A composition written for eight instruments.
Opera -	A drama where the words are sung instead of spoken.
Operetta -	A short light musical drama.
Opus -	Convenient method of numbering a composer's works where a number follows the word "opus". For example, Opus 28, No. 4.
Oratorio -	An extended cantata on a sacred subject.
Orchestra -	A large group of instrumentalists playing together.
Orchestration -	Arranging a piece of music for an orchestra. Also, the study of music.
Ornaments -	Tones used to embellish the principal melodic tone.
Ostinato -	A repeated phrase.
Overture -	Introduction to an opera or other large musical work.
Parody -	A composition based on previous work. A common technique used in Medieval and Renaissance music.
Part -	A line in a contrapuntal work performed by an individual voice or instrument.
Partial -	A harmonic given off by a note when it is played.
Partita -	Suite of Baroque dances.
Pastoral -	A composition whose style is simple and idyllic; suggestive of rural scenes.
Pentatonic Scale -	A musical scale having five notes. For example: the five black keys of a keyboard make up a pentatonic scale.
Phrase -	A single line of music played or sung. A musical sentence.
Piano -	An instruction in sheet music to play softly. Abbreviated by a "p".
Pitch -	The frequency of a note determining how high or low it sounds.
Pizzicato -	String instruments that are picked instead of bowed.
Polyphony -	Combining a number of individual but harmonizing melodies. Also known as counterpoint.
Polytonality -	Combination of two or more keys being played at the same time.
Portamento -	A mild glissando between two notes for an expressive effect.
Prelude -	A short piece originally preceded by a more substantial work, also an orchestral introduction to opera, however not lengthy enough to be considered an overture.
Presto -	A direction in sheet music indicating the tempo is to be very fast.
Progression -	The movement of chords in succession.
Quadrille -	A 19th century square dance written for 4 couples.

Quartet -	A set of four musicians who perform a composition written for four parts.
Quintet -	A set of five musicians who perform a composition written for five parts.
Recapitulation -	A reprise.
Recital -	A solo concert with or without accompaniment.
Recitative -	A form of writing for vocals that is close to the manner of speech and is rhythmically free.
Reed -	The piece of cane in wind instruments. The players cause vibrations by blowing through it in order to produce sound.
Refrain -	A repeating phrase that is played at the end of each verse in the song.
Register -	A portion of the range of the instrument or voice.
Relative major and minor -	The major and minor keys that share the same notes in that key. For example: A minor shares the same note as C major.
Relative pitch -	Ability to determine the pitch of a note as it relates to the notes that precede and follow it.
Renaissance -	A period in history dating from the 14th to 16th centuries. This period signified the rebirth of music, art, and literature.
Reprise -	To repeat a previous part of a composition generally after other music has been played.
Requiem -	A dirge, hymn, or musical service for the repose of the dead.
Resonance -	When several strings are tuned to harmonically related pitches, all strings vibrate when only one of the strings is struck.
Rhythm -	The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats.
Ricercar -	Elaborate polyphonic composition of the Baroque and Renaissance periods.
Rigaudon -	A quick 20th century dance written in double time.
Rococo -	A musical style characterized as excessive, ornamental, and trivial.
Romantic -	A period in history during the 18th and early 19th centuries where the focus shifted from the neoclassical style to an emotional, expressive, and imaginative style.
Rondo -	A musical form where the principal theme is repeated several times. The rondo was often used for the final movements of classical sonata form works.
Root -	The principal note of a triad.
Round -	A canon where the melody is sung in two or more voices. After the first voice begins, the next voice starts singing after a couple of measures are played in the preceding voice. All parts repeat continuously.
Rubato -	An important characteristic of the Romantic period. It is a style where the strict tempo is temporarily abandoned for a more emotional tone.
Scale -	Successive notes of a key or mode either ascending or descending.
Scherzo -	Pertaining to the sonata form, a fast movement in triple time.
Scordatura -	The retuning of a stringed instrument in order to play notes below the ordinary range of the instrument or to produce a usual tone color.

Septet -	A set of seven musicians who perform a composition written for seven parts.
Sequence -	A successive transposition and repetition of a phrase at different pitches.
Serenade -	A lighthearted piece, written in several movements, usually as background music for a social function.
Sextet -	A set of six musicians who perform a composition written for six parts.
Sharp -	A symbol indicating the note is to be raised by one semitone.
Slide -	A glissando or portamento. Also refers to the moving part of a trombone.
Slur -	A curve over notes to indicate that a phrase is to be played legato.
<u>Sonata</u> -	Music of a particular form consisting of four movements. Each of the movements differ in tempo, rhythm, and melody; but are held together by subject and style.
Sonata form -	A complex piece of music. Usually the first movement of the piece serving as the exposition, a development, or recapitulation.
Sonatina -	A short or brief sonata.
Song cycle -	A sequence of songs, perhaps on a single theme, or with texts by one poet, or having continuous narrative.
Soprano -	The highest female voice.
Staccato -	Short detached notes, as opposed to legato.
Staff -	Made up of five horizontal parallel lines and the spaces between them on which musical notation is written.
Stretto -	Pertaining to the fugue, the overlapping of the same theme or motif by two or more voices a few beats apart.
String Quartet -	A group of 4 instruments, two violins, a viola, and cello.
Suite -	A loose collection of instrumental compositions.
Symphony -	Three to four movement orchestral piece, generally in sonata form.
System -	A combination of two or more staves on which all the notes are vertically aligned and performed simultaneously in differing registers and instruments.
Tablature -	A system of notation for stringed instruments. The notes are indicated by the finger positions.
Temperament -	Refers to the tuning of an instrument.
Tempo -	Indicating speed.
Tessitura -	The range of an instrumental or a vocal part.
Theme -	A melodic or, sometimes a harmonic idea presented in a musical form.
Timbre -	Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound.
Time Signature -	A numeric symbol in sheet music determining the number of beats to a measure.
Tonal -	Pertains to tone or tones.
Tonality -	The tonal characteristics determined by the relationship of the notes to the tone.

Tone -	The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music.
Tone less -	Unmusical, without tone.
Tonic -	The first tone of a scale also known as a keynote.
Treble -	The playing or singing the upper half of the vocal range. Also the highest voice in choral singing.
Tremolo -	Quick repetition of the same note or the rapid alternation between two notes.
Triad -	Three note chords consisting of a root, third, and fifth.
Trill -	Rapid alternation between notes that are a half tone or whole tone apart.
Trio -	A composition written for three voices and instruments performed by three persons.
Triple time -	Time signature with three beats to the measure.
Triplet -	Three notes played in the same amount of time as one or two beats.
Tritone -	A chord comprised of three whole tones resulting in an augmented fourth or diminished fifth.
Tune -	A rhythmic succession of musical tones, a melody for instruments and voices.
Tuning -	The raising and lowering a pitch of an instrument to produce the correct tone of a note.
Tutti -	Passage for the entire ensemble or orchestra without a soloist.
Twelve-tone music -	Music composed such that each note is used the same number of times.
Unison -	Two or more voices or instruments playing the same note simultaneously.
Verismo -	A form of Italian opera beginning at the end of the 19th century. The setting is contemporary to the composer's own time, and the characters are modeled after everyday life.
Vibrato -	Creating variation pitch in a note by quickly alternating between notes.
Virtuoso -	A person with notable technical skill in the performance of music.
Vivace -	Direction to performer to play a composition in a brisk, lively, and spirited manner.
Voice -	One of two or more parts in polyphonic music. Voice refers to instrumental parts as well as the singing voice.
Waltz -	A dance written in triple time, where the accent falls on the first beat of each measure.
Whole note -	A whole note is equal to 2 half notes, 4 quarter notes, 8 eighth notes, etc.
Whole-tone scale -	A scale consisting of only whole-tone notes. Such a scale consists of only 6 notes.