



MUSIC CURRICULUM PK-12
Spring 2019



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Philosophy Statement

Music is an essential element to the education of the whole child. In addition to having its own intrinsic and aesthetic value, music develops critical thinking, cooperative learning, creativity, and discipline. It equips students with a unique form of expression and an additional means of communication. It is a distinctive way of understanding the human experience, both past and present. Music supports, strengthens and complements the academic core curriculum while giving all students a supplementary method of understanding content and personal development.

Goals of the Music Curriculum in the North Kingstown Schools

- Students will be able to utilize music as a means of self-expression.
- Students will use music to enhance verbal and nonverbal communication skills.
- Students will develop an understanding of musical concepts that will enable them to become learners, performers, and appreciators of music and advocates for the arts.
- Students will gain the skills necessary to pursue a post-secondary education in music or to enjoy a healthy, lifelong, enriching activity.

Hallmarks of Excellence for Music

Desirable Features of the Curriculum

MORE	LESS
<ul style="list-style-type: none"> ● Realization that music is a relevant entity, ever-changing and growing ● Music as a valid academic subject, as well as a vibrant art form ● Music as a resource ● Music Performance ● Creation of Music through legitimate composition practice and improvisation ● Exploration of a variety of music forms and styles ● Student input, involvement, and responsibility ● Performance-based assessment when applicable ● Continuity and frequency of classroom meetings ● Reasonably balanced music classes ● Immersion of music into the culture of the school ● Administrative, parent, and staff commitment to the arts 	<ul style="list-style-type: none"> ● Understanding that there is one style of music and it exists in a vacuum. ● Music as a “frill” or extracurricular ● Music as “recess” ● Paperwork ● Tasks that require identical products ● Paper and pencil assessment ● Once per week classes that lack continuity ● Overcrowded classes ● Isolated performances ● Passive commitment to the arts

Scope and Sequence

Grade Level	PK	K	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
General Music	R	R	R	R	R	R	R	SAS	SAS	SAS				
Chorus					E	E	E	E	E	E				
Band							E	E	E	E				
Strings							E	E	E	E				
Jazz Band								A/O	A/O	A/O				
CP Music Theory											E	E	E	E
A.P. Music Theory <i>EEP/CTE</i>											PE	PE	PE	PE
American Pop Music I <i>EEP/CTE</i>												E	E	E
American Pop Music II												E	E	E
History of Jazz <i>EEP/CTE</i>												E	E	E
Survey of Music <i>EEP/CTE</i>											E	E	E	E
Creating with Chrome											E	E	E	E
Piano Keyboarding <i>CTE</i>											E	E	E	E
Concert Band <i>CTE</i>											E/F	E/F	E/F	E/F
Symphonic Band <i>CTE</i>												A/E	A/E	A/E
String Ensemble <i>CTE</i>											E/F	E/F	E/F	E/F
Orchestra <i>CTE</i>												E/F	E/F	E/F
Freshman Chorus											E/F			
Mixed Choir											E/F	E/F	E/F	E/F
Concert Choir <i>CTE</i>											E/F	A/E/F	A/E/F	A/E/F
High School Musical											A/O	A/O	A/O	A/O
Percussion Ensemble											A/O	A/O	A/O	A/O
Junior Jazz Band											O	O	O	O
Senior Jazz Band											A/O	A/O	A/O	A/O
Jazz Combo											A/O	A/O	A/O	A/O
Mixed Instrumental Ensemble											A/O	A/O	A/O	A/O
Mixed Vocal Ensemble											A/O	A/O	A/O	A/O
KEY											COLOR CODE			
E = established elective class offering during school day											PK-8 STRAND			
A = audition required for participation											COMPOSITION THEORY STRAND			
O = meets outside of the school day											TECHNOLOGY STRAND			
F = Fulfills Fine Arts Graduation requirement											HARMONIZING INSTRUMENT STRAND			
PE = Prerequisite Examination											ENSEMBLE STRAND			
EEP = Early Enrollment Program for college credit through Rhode Island College														
CTE = Career and Technical Education program required class														
SAS = Special Area Class By Semester														

NOTES FOR SCOPE AND SEQUENCE

Elementary

- Students in grades K - 5 are provided 40 minutes of music instruction per week.
- Pre Kindergarten morning session classes receive 40 minutes of music instruction per week.
- Elementary Chorus classes are scheduled at the discretion of the music teacher.
- Chorus shall not be scheduled during recess time.
- Band and String instruction is available to students on an elective basis starting in grade five. Classes are scheduled for 30 minutes, once per week, during the school day at a time that is least disruptive to fifth grade classroom instruction.

Middle School

- Middle school students receive music instruction as a grade level special area class for 52 minutes every other day for one semester.
- Middle school Band, Strings, and Chorus are full year electives scheduled within the students' program of studies and meet for 52 minutes every other day.
- Middle School Jazz Band is part of the extracurricular program and meets outside of the school day.

High School

- At the high school, all music courses are elective, with the exception of those students enrolled in the music CTE program. For those students, the required courses are indicated in the chart. The courses on the chart marked with an "F" are those that can be used to fulfill the state mandated Fine Arts Proficiency requirement. Classes marked with EEP are eligible for college credits through Rhode Island College's **E**arly **E**nrollment **P**rogram.

INTRODUCTION TO THE NATIONAL CORE ARTS STANDARDS

The National Core Music Standards are designed to guide music educators as they help their students achieve the goal of independent music literacy. The structure of the standards organizes outcomes by Artistic Process, thereby facilitating sequential instruction while also authentically reflecting the way musicians think and work.

The music standards are organized and presented as follows:

- All music performance standards are grouped under the Artistic Processes of Creating, Performing, or Responding.
- Because music connections are an essential part of each Artistic Process, open-ended Connecting outcomes cross-reference users to Creating, Performing, and Responding performance standards.
- Music performance standards are organized and coded according to the process components or “steps” of the Artistic Processes. The process components for each Process are as follows:
 - o Creating: Imagine; Plan and Make; Evaluate and Refine, and Present
 - o Performing: Select; Analyze; Interpret; Rehearse, Evaluate, and Refine; and Present
 - o Responding: Select; Analyze; Interpret; and Evaluate
- Performance standards are provided for each grade level from Prekindergarten through grade eight. • Four distinct “strands” of high school performance standards are provided, reflecting the increasing variety of music courses offered in American secondary schools.
 - o Ensemble, Harmonizing Instrument (guitar, keyboard, etc.), Composition/Theory, and Music Technology performance standards are provided for three levels: Proficient, Accomplished, and Advanced.
 - o Because many students become involved in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards for these strands also include two preparatory levels: Novice (nominally assigned to the fifth grade level) and Intermediate (nominally the eighth grade level).
- To clarify the progression of performance standards across grade and high school levels, italic type is used to indicate changes from one grade level to the next.
- Similarities across the arts disciplines are highlighted in the eleven Common Anchors, which are shared by all five sets of discipline-specific standards. Each Anchor includes one or more process components.
- The standards are based on the assumption of quality resources, including instructional time, spanning PreK-8 and continuing at the high school level.

Many additional tools are available on this National Coalition for Core Arts Standards website. More detailed explanations of the organization and implications of the Core Music Standards can be found at <http://nafme.org/standards>. The National Association for Music Education (NAfME) site will present Opportunity-to-Learn Standards, outlining the resources needed to deliver quality instruction; advocacy resources for explaining standards-based education to decision-makers and the public; and links to available professional development, as well as advice on making the standards a reality in schools across the nation.

PRE-KINDERGARTEN General Music

RESOURCES - Supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, audio Equipment

ASSESSMENT - No formal assessments.

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.PKa	Experience a steady beat
2 - Creating: Plan & Make	MU:Cr2.1.PKa, MU:Cr2.1.PKb	Explore comparatives: High/Low Loud/Soft Fast/Slow
3 - Creating: Evaluating & Refine	MU:Cr3.1.PKa	Explore vocal qualities
3 - Creating: Present	MU:Cr3.2.PKa	Explore classroom instruments Experience varied rhythm patterns
4 - Performing: Select	MU:Pr4.1.PKa	Use creative movement to reflect expressive qualities of music
4 - Performing: Analyze	MU:Pr4.2.PKa	Make connections between music and other subject areas.
4 - Performing: Interpret	MU:Pr4.3.PKa	
5 - Performing:	MU:Pr5.1.PKa,	

Rehearse, Evaluate, and Refine	MU:Pr5.1.PKb	
6 - Performing: Present	MU:Pr6.1.PKa	
7 - Responding: Select	MU:Re7.1.PKa	
7 - Responding: Analyze	MU:Re7.2.PKa	
8 - Responding: Interpret	MU:Re8.1.PKa	
9 - Responding: Evaluate	MU:Re9.1.PKa	
10 - Connecting	MU:Cn10.0.PK	
11 - Connecting	MU:Cn11.0.PK	

KINDERGARTEN General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.Ka, MU:Cr1.1.Kb	Demonstrate a steady beat.
2 - Creating: Plan & Make	MU:Cr2.1.Ka, MU:Cr.2.1.Kb	Identify comparatives: High/Low Loud/Soft Fast/Slow Legato/Staccato
3 - Creating: Evaluating & Refine	MU:Cr3.1.Ka	Explore vocal qualities.
3 - Creating: Present	MU:Cr3.2.Ka	Match pitch.
4 - Performing: Select	MU:Pr4.1.Ka	Identify classroom instrument.
4 - Performing: Analyze	MU:Pr4.2.Ka	Echo rhythm patterns. With guidance, compose and improvise simple melodies.
4 - Performing: Interpret	MU:Pr4.3.Ka	Use creative movement to reflect expressive qualities of music. Perform in formal and informal settings.

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.Ka, MU:Pr5.1.Kb	<p>Make connections between music and other subject areas.</p> <p>Experience a variety of musical styles and multicultural music.</p>
6 - Performing: Present	MU:Pr6.1.Ka, MU:Pr6.1.Kb	
7 - Responding: Select	MU:Re7.1.Ka	
7 - Responding: Analyze	MU:Re7.2.Ka	
8 - Responding: Interpret	MU:Re8.1.Ka	
9 - Responding: Evaluate	MU:Re9.1.Ka	
10 - Connecting	MU:Cn10.0.Ka,	
11 - Connecting	MU:Cn11.0.Ka,	

GRADE 1 General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.1a MU:Cr1.1b	Sing, play and echo sol, mi and la. Identify melodic direction (up, down, repeat).
2 - Creating: Plan & Make	MU:Cr2.2.1a MU:Cr2.1.1b	Perform the steady beat and rhythm in song or chant.
3 - Creating: Evaluating & Refine	MU:Cr3.1.1a	Read, write and perform simple rhythms (ta, ti ti and rest).
3 - Creating: Present	MU:Cr3.2.1a	With guidance, compose and improvise simple melodies. Use creative movement to reflect expressive qualities of music.
4 - Performing: Select	MU:Pr4.1.1a	Perform in formal and informal settings.
4 - Performing: Analyze	MU:Pr4.2.1a MU:Pr4.2.1b	Make connections between music and other subject areas.
4 - Performing: Interpret	MU:Pr4.3.1a	Experience a variety of musical styles and multicultural music.
5 - Performing:	MU:Pr5.1.1a	

Rehearse, Evaluate, and Refine	MU:Pr5.1.1b	
6 - Performing: Present	MU:Pr6.1.1a MU:Pr6.1.1b	
7 - Responding: Select	MU:Re7.1.1a	
7 - Responding: Analyze	MU:Re7.2.1a	
8 - Responding: Interpret	MU:Re8.1.1a	
9 - Responding: Evaluate	MU:Re9.1.1a	
10 - Connecting	MU:Cn10.0. 1a	
11 - Connecting	MU:Cn11.0. 1a	

GRADE 2 General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.1a MU:Cr1.1b	Sing, play and echo sol, mi and la.
2 - Creating: Plan & Make	MU:Cr2.2.1a MU:Cr2.1.1b	Identify melodic direction (up, down, repeat) Perform the steady beat and rhythm in song or chant.
3 - Creating: Evaluating & Refine	MU:Cr3.1.1a	Read, write and perform simple rhythms (ta, ti ti and rest).
3 - Creating: Present	MU:Cr3.2.1a	With guidance, compose and improvise simple melodies. Use creative movement to reflect expressive qualities of music.
4 - Performing: Select	MU:Pr4.1.1a	Perform in formal and informal settings.
4 - Performing: Analyze	MU:Pr4.2.1a MU:Pr4.2.1b	Make connections between music and other subject areas.
4 - Performing:	MU:Pr4.3.1a	Experience a variety of musical styles and multicultural music.

Interpret		
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.1a MU:Pr5.1.1b	
6 - Performing: Present	MU:Pr6.1.1a MU:Pr6.1.1b	
7 - Responding: Select	MU:Re7.1.1a	
7 - Responding: Analyze	MU:Re7.2.1a	
8 - Responding: Interpret	MU:Re8.1.1a	
9 - Responding: Evaluate	MU:Re9.1.1a	
10 - Connecting	MU:Cn10.0. 1a	
11 - Connecting	MU:Cn11.0. 1a	

GRADE 3 General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance.

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.3a MU:Cr1.1.3b	Read, write and play the pentatonic scale.
2 - Creating: Plan & Make	MU:Cr2.1.3a MU:Cr2.1.3b	Read, write and play quarter, eighth, half, and sixteenth notes and rests. Identify individual instruments within families by sight and sound.
3 - Creating: Evaluating & Refine	MU:Cr3.1.3a	Sing in multiple parts (rounds and partner songs).
3 - Creating: Present	MU:Cr3.2.3a	With guidance, compose and improvise simple melodies. Perform in formal and informal settings.
4 - Performing: Select	MU:Pr4.1.3a	Make connections between music and other subject areas.
4 - Performing: Analyze	MU:Pr4.2.3a MU:Pr4.2.3b MU:Pr4.2.3c	Move expressively to music. Perform and create melodies and accompaniments on Orff instruments.
4 - Performing: Interpret	MU:Pr4.3.3a	Experience a variety of musical styles and multicultural music.

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.3a MU:Pr5.1.3b	
6 - Performing: Present	MU:Pr6.1.3a MU:Pr6.1.3b	
7 - Responding: Select	MU:Re7.1.3a	
7 - Responding: Analyze	MU:Re7.2.3a	
8 - Responding: Interpret	MU:Re8.1.3a	
9 - Responding: Evaluate	MU:Re9.1.3a	
10 - Connecting	MU:Cn10.0.3a	
11 - Connecting	MU:Cn11.0.3a	

GRADE 4 General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance.

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.4a MU:Cr1.1.4b	Master the notes, B, A and G on the recorder and be introduced to the notes C and D.
2 - Creating: Plan & Make	MU:Cr2.1.4a MU:Cr2.1.4b	Have a working understanding of the musical staff. Evaluate and revise group and individual performance.
3 - Creating: Evaluating & Refine	MU:Cr3.1.4a	Clap and count rhythms in standard notation.
3 - Creating: Present	MU:Cr3.2.4a	Experience a variety of musical styles and multicultural music. With guidance, compose and improvise simple melodies and harmonies.
4 - Performing: Select	MU:Pr4.1.4a	Perform in formal and informal settings.
4 - Performing: Analyze	MU:Pr4.2.4a MU:Pr4.2.4b MU:Pr4.2.4c	Make connections between music and other subject areas.
4 - Performing: Interpret	MU:Pr4.3.4a	

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.4a MU:Pr5.1.4b	
6 - Performing: Present	MU:Pr6.1.4a MU:Pr6.1.4b	
7 - Responding: Select	MU:Re7.1.4a	
7 - Responding: Analyze	MU:Re7.2.4a	
8 - Responding: Interpret	MU:Re8.1.4a	
9 - Responding: Evaluate	MU:Re9.1.4a	
10 - Connecting	MU:Cn10.0.4a	
11 - Connecting	MU:Cn11.0.4a	

GRADE 5 General Music

RESOURCES - *Share the Music* series, supplemental texts & recordings, picture books, classroom instruments, interactive whiteboards, keyboards, audio equipment

ASSESSMENT - Formative assessment based on performance.

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.5a MU:Cr1.1.5b	Read, write and play rhythms using standard notation.
2 - Creating: Plan & Make	MU:Cr2.1.5a MU:Cr2.1.5b	Perform rhythm and melodic accompaniments and ostinati on classroom instruments. Recognize the difference between major and minor.
3 - Creating: Evaluating & Refine	MU:Cr3.1.5a	Evaluate and revise group and individual performance.
3 - Creating: Present	MU:Cr3.2.5a	With guidance, compose and improvise simple melodies and harmonies. Perform in formal and informal settings.
4-Performing:Select	MU:Pr4.1.5a	Make connections between music and other subject areas.
4 - Performing: Analyze	MU:Pr4.2.5a MU:Pr4.2.5b MU:Pr4.2.5c	Experience a variety of musical styles and multicultural music.
4 - Performing: Interpret	MU:Pr4.3.5a	

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.5a MU:Pr5.1.5b	
6 - Performing: Present	MU:Pr6.1.5a MU:Pr6.1.5b	
7 - Responding: Select	MU:Re7.1.5a	
7 - Responding: Analyze	MU:Re7.2.5a	
8 - Responding: Interpret	MU:Re8.1.5a	
9 - Responding: Evaluate	MU:Re9.1.5a	
10 - Connecting	MU:Cn10.0.5a	
11 - Connecting	MU:Cn11.0.5a	

GRADE 6 General Music

RESOURCES - Supplemental texts & recordings, classroom instruments, interactive whiteboards, audio Equipment, chromebooks

ASSESSMENT - Formative assessment based on performance tasks and assignments

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU:Cr1.1.6a	Count and perform with accuracy, rhythms including whole, half, quarter, eighth, sixteenth, and quarter, half and whole rests.
2 - Creating: Plan & Make	MU:Cr2.1.6a MU:Cr2.1.6b	Identify notes of the treble clef.
3 - Creating: Evaluate and Refine	MU:Cr3.1.6a	Reconstruct simple melodies by ear on a melodic instrument.
3 - Creating: Present	MU:Cr3.2.6a	Compose using common chord progressions on a harmonizing instrument, such as ukulele or keyboard.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.6a	Demonstrate knowledge of nomenclature. Compose melody using step leap repeat according to teacher generated criteria.
6 - Performing: Present	MU:Pr6.1.6a	Analyze & identify form in music, ie: ABA, Rondeau and popular forms.
9 - Responding: Evaluate	MU:Re9.1.6a	
10 - Connecting	MU:Cn10.0.6a	
11 - Connecting	MU:Cn11.0.6a	

GRADE 7 General Music

RESOURCES - Supplemental texts & recordings, classroom instruments, interactive whiteboards, audio equipment, chromebooks

ASSESSMENT - Formative assessment based on performance tasks and assignments

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
1 - Creating: Imagine	MU: Cr1.1.7a	Count and perform with accuracy, rhythms including whole, half, quarter, eighth, sixteenth, and quarter, half and whole rests.
2 - Creating: Plan & Make	MU:Cr2.1.7b	Compose using common chord progressions on a harmonizing instrument, such as ukulele or keyboard.
3 - Creating: Present	MU:Cr3.2.7a	Demonstrate knowledge of nomenclature.
4 - Performing: Analyze	MU: Pr4.2.7c	Compose melody using step leap repeat according to teacher generated criteria.
6 - Performing: Present	MU:Pr6.1.7a	Analyze & identify form in music, ie: ABA, Rondeau and Popular forms.
7 - Responding: Select	MU: Re7.1.7a	Identify and compare: Folk, Classical, Jazz and Popular. Styles of music.
7- Responding: Analyze	MU:Re7.2.7a MU: Re7.2.7b	
9 - Responding: Evaluate	MU:Re9.1.7a	
11 - Connecting	MU:Cn11.0.7a	

GRADE 8 General Music

RESOURCES - Supplemental texts & recordings, classroom instruments, interactive whiteboards, audio equipment, chromebooks

ASSESSMENT - Formative assessment based assignments

Anchor Standard	NCAS Code (PK-8 Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf
4- Performing: Analyze	MU: Pr4.2.8c	Identify and describe biographical information of major composers of western classical music including Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. Analyze, identify, and describe characteristics of styles using appropriate terminology. Analyze and identify form in music such as ABA, Rondeau and other popular forms.
7- Responding: Analyze	MU: Re7.2.8a MU: Re7.2.8b	
8 - Responding: Interpret	MU:Re8.1.8a	
9 - Responding: Evaluate	MU:Re9.1.8a	
10- Connecting	MU: Cn10.0.8a	
11 - Connecting	MU:Cn11.0.8a	

GRADE 5 Instrumental Music

RESOURCES - Student supplied and school owned instruments, instrument method books, chromebooks, interactive whiteboard, web-based applications, audio equipment, music stands, piano keyboard

ASSESSMENT - Formative assessment during rehearsals and/or concerts.

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4-Performing:Select	MU:Pr4.1.E.5a	Use correct playing technique, including correct posture, embouchure, breathing, articulation, hand position, bow hold, and bow placement.
4 - Performing: Analyze	MU:Pr4.2.E.5a	Blend and balance ensemble sound.
4 - Performing: Interpret	MU:Pr4.3.E.5a	Accurately read and perform notes and rhythms specific to instrument.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.2a	Learn and demonstrate proper instrument care and assembly.
6 - Performing: Present	MU:Pr6.1.E.5a, MU:Pr6.1.E.5b	Perform as individuals as well as in groups in formal and informal settings.
7 - Responding: Select	MU:Re7.1.E.5a	Prepare for performances.

7 - Responding: Analyze	MU:Re7.2.E.5a	Discuss and evaluate performances.
8 - Responding: Interpret	MU:Re8.1.E.5a	
9 - Responding: Evaluate	MU:Re9.1.E.5a	
10 - Connecting	MU:Cn10.0.H.5a,	
11 - Connecting	MU:Cn11.0.T.5a,	

GRADE 6 Chorus

RESOURCES - Sight Singing materials, supplemental texts & recordings, classroom instruments, interactive whiteboards, audio equipment, chromebooks, choral Risers, piano

ASSESSMENT - Formative assessment during class (Individual and Small Group), teacher generated rhythm tests, self-evaluations, summative assessments during performances and through participation in ACDA/RIMEA choral performance assessment festival at the discretion of director

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.5a	<p>Count and perform with accuracy, rhythms including whole, half, quarter, eighth, sixteenth, and dotted quarters with their rest equivalents.</p> <p>Sing in unison and two parts.</p> <p>Demonstrate an increased knowledge of nomenclature. (New items may include but are not limited to D.S., D.C. Coda, Staccato, Legato, Slur, Piano, Mezzoforte, Forte, Crescendo, and Diminuendo).</p> <p>Use correct solfeggio* syllables to sing a major scale.</p> <p>Present a final performance of prepared work.</p>
4 - Performing: Analyze	MU:Pr4.2.E.5a	
4 - Performing: Interpret	MU:Pr4.3.E.5a	
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.5a	
6 - Performing: Present	MU:Pr6.1.E.5a MU:Pr6.1.E.5b	
7 - Responding: Select	MU:Re7.1.E.5a	

7 - Responding: Analyze	MU:Re7.2.E.5a	
8 - Responding: Interpret	MU:Re8.1.E.5a	
9 - Responding: Evaluate	MU:Re9.1.E.5a	
10 - Connecting	MU:Cn10.0.E.5a	
11 - Connecting	MU:Cn11.0.T.5a	

GRADE 6 Band

RESOURCES - Method Books, instruments (both rented and school provided) band literature, chromebooks, teacher created documents

ASSESSMENT - Formative assessment based on performance, performance tests, Individual student preparedness for class, teacher generated material/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks
		https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.e.5a	<p>Count and perform with accuracy, rhythms which include quarter, half, whole, eighth and sixteenth notes and their rest equivalents. Also included are dotted half and dotted quarter note values. Rhythms performed will be presented in 4/4, 2/4, and 3/4 time signatures.</p> <p>Continue to increase note vocabulary commensurate to literature being performed.</p> <p>Use correct technique on their instrument to create proper tone production, embouchure, hand position, grip and posture.</p> <p>Perform music from a variety of repertoire. Styles may include, but are not limited to Overture, March, Ballad, Pop and Symphony.</p> <p>Demonstrate an increased knowledge of nomenclature. New items may include but are not limited to 1st, 2nd endings, accidentals, slurs, D.C and D.S. al coda, staccato, legato and tenuto.</p>
4 - Performing: Analyze	MU:Pr4.2.e.5a	
4 - Performing: Interpret	MU:Pr4.3.e.5a	
5 - Rehearse, Evaluate, and Refine	MU:Pr5.3.e.5a MU:Pr5.3.e.5a	
6 - Performing: Present	MU:Pr6.1.e.5a MU:Pr6.1.e.5b	
7 - Responding: Select	MU:Re7.1.e.5a	
7 - Responding: Analyze	MU:Re7.2.e.5a	

8 - Responding: Interpret	MU:Re8.1.6a MU:Re8.1.7a MU:Re8.1.8a	
9 - Responding: Evaluate	MU:Re9.1.e.5a	
10 - Connecting	MU:Cn10.0.H.5a	
11 - Connecting	MU:Cn11.0.T.5a	

GRADE 6 Strings

RESOURCES - Method Books, instruments (both rented and school provided), orchestral literature, chromebooks

ASSESSMENT - Formative assessment based on performance, performance tests (both live and recorded), individual student preparedness for class, teacher generated materials/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.5a	Count and perform with accuracy, rhythms which include quarter, half, whole, eighth and sixteenth notes and their rest equivalents. Also included are dotted half and dotted quarter note values. Rhythms performed will be presented in 4/4, 2/4, and 3/4 time signatures. Continue to increase note vocabulary commensurate to literature being performed.
4 - Performing: Analyze	MU:Pr4.2.E.5a	
4 - Performing: Interpret	MU:Pr4.3.E.5a	Use correct technique on their instrument to create proper tone production, bowing, articulations, hand position, bow hold, and posture.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.e.5a MU:Pr5.3.e.5a	Perform music from a variety of repertoire styles. Styles may include but are not limited to Overture, March, Ballad, Pop, and Symphony.
6 - Performing: Present	MU:Pr6.1.E.5a MU:Pr6.1.E.5b	Demonstrate an increased knowledge of nomenclature. New items may include but are not limited to 1st, 2nd endings, accidentals, slurs, pizzicato, D.C and D.S. al coda, staccato, legato and tenuto.
7 - Responding: Select	MU:Re7.1.E.5a	
7 - Responding:	MU:Re7.2.E.5a	

Analyze		
8 - Responding: Interpret	MU:Re8.1.6a MU:Re8.1.7a MU:Re8.1.8a	
9 - Responding: Evaluate	MU:Re9.1.E.5a	
10 - Connecting	MU:Cn10.0.E.5a	
11 - Connecting	MU:Cn11.0.E.5a	

GRADE 7 Chorus

RESOURCES - Sight-singing materials, supplemental texts & recordings, classroom instruments, interactive whiteboards, audio equipment, chromebooks, choral risers, piano

ASSESSMENT - Formative assessment during class (Individual and Small Group), teacher generated rhythm tests, self-evaluations, summative assessments during performances and through participation in ACDA/RIMEA choral performance assessment festival at the discretion of director

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
2 - Creating: Plan & Make	MU:Cr2.1.E.5a MU:Cr2.1E.5b MU:Cr2.1.E.8a MU:Cr2.1.E.8b	Count and perform with accuracy, rhythms including whole, half, quarter, eighth, sixteenth, and dotted quarters with their rest equivalents. Sing in unison, two, and three parts.
3 - Creating: Evaluating & Refine	MU:Cr3.1.E.5a MU:Cr3.1.E.8a	Demonstrate an increased knowledge of nomenclature. (New items may include but are not limited to D.S., D.C. Coda, Staccato, Legato, Piano, Mezzoforte, Forte, Crescendo, Diminuendo, and slurs)
3 - Creating: Present	MU:Cr3.1.E.5a MU:Cr3.1.E.8a	Use correct solfeggio* syllables to sing a major scale. Identify solfeggio syllables in melodic examples.
4 - Performing: Select	MU:Pr4.1.E.5a MU:Pr4.1.E.8a	Identify musical elements.
4 - Performing: Analyze	MU:Pr4.2.E.5a MU:Pr4.2.E.8a	Perform music with stylistic consideration.

4 - Performing: Interpret	MU:Pr4.3.E.5a MU:Pr4.3.E.8a	Present a final performance of prepared work.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.5a MU:Pr5.3.E.8a	
6 - Performing: Present	MU:Pr6.1.E.5a MU:Pr6.1.E.8a MU:Pr6.1.E.5b MU:Pr6.1.E.8b	
7 - Responding: Select	MU:Re7.1.E.5a MU:Re7.1.E.8a	
7 - Responding: Analyze	MU:Re7.2.E.5a MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Re8.1.E.5a MU:Re8.1.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.5a MU:Re9.1.E.8a	
10 - Connecting	MU:Cn10.0.H.5a MU:Cn10.0.H.8a	
11 - Connecting	MU:Cn11.0.T.5a MU:Cn11.0.T.8a	

GRADE 7 Band

RESOURCES - Method Books, instruments (both rented and school provided), band literature, chromebooks

ASSESSMENT - Formative assessment based on performance, performance tests (live and recorded), Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion, teacher generated materials

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4. 1.e.5a MU:Pr4.1.e.8a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include eighth note syncopated combinations. Time signatures will include those from previous grades as well as simple mixed meters and 6/8.
4 - Performing: Analyze	MU:Pr4.2.e.5a MU:Pr4.2.e.8a	Continue to increase note vocabulary commensurate to literature being performed.
4 - Performing: Interpret	MU:Pr4.3.e.5a MU:Pr4.3.e.8a	Use correct technique on their instrument to create proper tone production, embouchure, hand position, and posture. Perform music from a variety of repertoire. Styles may include, but are not limited to Overture, March, Ballad, Pop and Symphony.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.e.5a MU:Pr5.3.e.8a	Demonstrate an increased knowledge of nomenclature. New items may include but are not limited to Ritardando*, cesura*, accelerando*, fermata*, Mezzo*.
6 - Performing: Present	MU:Pr6.1.e.5a MU:Pr6.1.e.8a MU:Pr6.1.e.5a	

	MU:Pr6.1.e.5b	
7 - Responding: Select	MU:Re7.1.e.5a MU:Re7.1.e.8b	
7 - Responding: Analyze	MU:Re7.2.e.5a MU:Re7.2.e.8a	
8 - Responding: Interpret	MU:Re8.1.e.5a MU:Re8.1.e.8a	
9 - Responding: Evaluate	MU:Re9.1.e.5a MU:Re9.1.e.8a	
10 - Connecting	MU:Cn10.0.h.5a MU:Cn10.0.h.8a	
11 - Connecting	MU:Cn11.0.t.5a MU:Cn11.0.t.8a	

GRADE 7 Strings

RESOURCES - Method Books, instruments (both rented and school provided) string literature, chromebooks

ASSESSMENT - Formative assessment based on performance, performance tests (live and recorded), Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion, teacher generated materials/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4. 1.e.5a MU:Pr4.1.e.8a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include eighth note syncopated combinations. Time signatures will include those from previous grades as well as simple mixed meters and 6/8.
4 - Performing: Analyze	MU:Pr4.2.e.5a MU:Pr4.2.e.8a	Read and perform one octave major scale including the keys D, G, A and C. All scales will be in first position
4 - Performing: Interpret	MU:Pr4.3.e.5a MU:Pr4.3.e.8a	Continue to increase note vocabulary commensurate to literature being performed. Use correct technique on their instrument to create proper tone production, embouchure, hand position, bow hold, and posture.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.e.5a MU:Pr5.3.e.8a	Perform music from a variety of repertoire. Styles may include, but are not limited to Overture, March, Ballad, Pop and Symphony. Demonstrate an increased knowledge of nomenclature. New items may include but are not limited to Ritardando*, cesura*, accelerando*, fermata*, Mezzo*.
6 - Performing: Present	MU:Pr6.1.e.5a MU:Pr6.1.e.8a MU:Pr6.1.e.5a MU:Pr6.1.e.5b	

7 - Responding: Select	MU:Re7.1.e.5a MU:Re7.1.e.8b	
7 - Responding: Analyze	MU:Re7.2.e.5a MU:Re7.2.e.8a	
8 - Responding: Interpret	MU:Re8.1.e.5a MU:Re8.1.e.8a	
9 - Responding: Evaluate	MU:Re9.1.e.5a MU:Re9.1.e.8a	
10 - Connecting	MU:Cn10.0.h.5a MU:Cn10.0.h.8a	
11 - Connecting	MU:Cn11.0.t.5a MU:Cn11.0.t.8a	

GRADE 8 Chorus

RESOURCES - Sight Singing materials, supplemental texts & recordings, classroom instruments, interactive whiteboards, audio equipment, chromebooks, choral risers, piano

ASSESSMENT - Formative assessment during class (Individual and Small Group), teacher generated rhythm tests, self-evaluations, summative assessments during performances and through participation in ACDA/RIMEA choral performance assessment festival at the discretion of director

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.5a MU:Pr4.1.E.8a	Count and perform with accuracy, rhythms including whole, half, quarter, eighth, sixteenth, and dotted quarters with their rest equivalents.
4 - Performing: Analyze	MU:Pr4.2.E.5a MU:Pr4.2.E.8a	Sing in unison, two, and three parts. Identify musical elements.
4 - Performing: Interpret	MU:Pr4.3.E.5a MU:Pr4.3.E.8a	Perform music with stylistic consideration.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.5a MU:Pr5.3.E.8a	Demonstrate an increased knowledge of nomenclature. (New items may include but are not limited to D.S., D.C. Coda, Staccato, Legato, Slurs, Piano, Mezzoforte, Forte, Crescendo, Diminuendo). Use correct solfeggio* syllables to sing a major scale.
6 - Performing: Present	MU:Pr6.1.E.5a MU:Pr6.1.E.8a MU:Pr6.1.E.5b	Identify solfeggio syllables in melodic examples.

	MU:Pr6.1.E.8b	Present a final performance of prepared work.
7 - Responding: Select	MU:Re7.1.E.5a MU:Re7.1.E.8a	
7 - Responding: Analyze	MU:Re7.2.E.5a MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Re8.1.E.5a MU:Re8.1.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.5a MU:Re9.1.E.8a	
10 - Connecting	MU:Cn10.0.H.5a MU:Cn10.0.H.8a	
11 - Connecting	MU:Cn11.0.T.5a MU:Cn11.0.T.8a	

GRADE 8 Band

RESOURCES - Method Books, instruments (both rented and school provided), band literature, chromebooks

ASSESSMENT - Formative assessment based on performance, performance tests, (live and recorded) Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion or similar performance assessment, teacher generated tests/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.8a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include dotted eighth/sixteenth combinations and triplets. Time signatures will include 6/8, cut time (alla breve) and mixed meters.
4 - Performing: Analyze	MU:Pr4.2.E.5a	Continue to increase note vocabulary commensurate to literature being performed.
4 - Performing: Interpret	MU:Pr4.3.E.8a	Use correct technique on their instrument to create proper tone production, embouchure, hand position, grip and posture.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a	Perform music from a variety of repertoire. Styles may include, but are not limited to Overture, March, Ballad, Pop and Symphony. Demonstrate an increased knowledge of nomenclature. Knowledge of the complete dynamic spectrum will be demonstrated as well as tempo markings. Synthesis of nomenclature learned over middle school years will be emphasized.
6 - Performing: Present	MU:Pr6.1.E.8a	
7 - Responding: Select	MU:Pr6.1.E.8a	

7 - Responding: Analyze	MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Re8.1.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.8a	
10 - Connecting	MU:Re9.1.E.8a	
11 - Connecting	MU:Cn11.0.T.8a	

GRADE 8 Strings

RESOURCES - Method books, instruments (both rented and school provided), string literature, chromebooks

ASSESSMENT - Formative assessment based on performance, Performance tests (live and recorded), Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion, teacher generated materials

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand-1.pdf
4 - Performing: Select	MU:Pr4.1.E.8a	<p>Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include dotted eighth/sixteenth combinations and triplets. Time signatures will include 6/8, cut time (alla breve) and mixed meters.</p> <p>Continue to increase note vocabulary commensurate to literature being performed.</p> <p>Use correct technique on their instrument to create proper tone production, embouchure, hand position, bow hold, grip and posture.</p> <p>Perform music from a variety of repertoire. Styles may include, but are not limited to Overture, March, Ballad, Pop and Symphony.</p> <p>Demonstrate an increased knowledge of nomenclature. Knowledge of the complete dynamic spectrum will be demonstrated as well as tempo markings. Synthesis of nomenclature learned over middle school years will be emphasized.</p>
4 - Performing: Analyze	MU:Pr4.2.E.5a	
4 - Performing: Interpret	MU:Pr4.3.E.8a	
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a	
6 - Performing: Present	MU:Pr6.1.E.8a MU:Pr6.1.E.5b	
7 - Responding: Select	MU:Re7.1.E.8a	
7 - Responding:	MU:Pr6.1.E.8a	

Analyze		
8 - Responding: Interpret	MU:Re8.1.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.8a	
10 - Connecting	MU:Re9.1.E.8a	
11 - Connecting	MU:Cn11.0.T.8a	

HIGH SCHOOL Freshman Choir

RESOURCES - Sight-singing technique book, choral repertoire, professional recordings of various styles, online resources, chromebooks, department generated materials

ASSESSMENT - Formative assessment based on performance in class, successful performance of choral literature, department generated rubrics/tests, self-recordings

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand-1.pdf
4 - Performing: Select	MU:Pr4.1.E.5a MU:Pr4.1.E.8a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include compound meter.
4 - Performing: Analyze	MU:Pr4.2.E.5a MU:Pr4.2.E.8a	Sight-read accurately and expressively music with a level 2, on a scale of 1-6. Use correct posture and breath control to create proper tone production. Sing music written in three or more parts with and without accompaniment. Perform with expression and technical accuracy literature with a level of difficulty of 2-4, on a scale of 1-6.
4 - Performing: Interpret	MU:Pr4.3.E.5a MU:Pr4.3.E.8a	Perform music from a variety of repertoire. Identify melodies and countermelodies in their music and on scores. Perform in a stylistically correct manner, music of different cultures, styles and genres.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.5a MU:Pr5.3.E.8a	Demonstrate an increased knowledge of nomenclature. Knowledge of the complete dynamic spectrum will be demonstrated as well as tempo markings. Synthesis of nomenclature learned over high school years will be emphasized.
6 -	MU:Pr6.1.E.5a	

Performing: Present	MU:Pr6.1.E.8a	
7 -Responding: Select	MU:Re7.1.E.5a MU:Re7.1.E.8a MU:Re7.1.E.1a	
7 -Responding: Analyze	MU:Re7.2.E.5a MU:Re7.2.E.8a	
8 -Responding: Interpret	MU:Re8.1.E.5a MU:Pr4.3.E.8a	
9 -Responding: Evaluate	MU:Re9.1.E.5a MU:Re9.1.E.8a MU:Re9.1.E.1a	
10-Connecting	MU:Cn10.0.H.5a MU:Cn10.0.H.8	
11-Connecting	MU:Cn11.0.T.5a MU:Cn11.0.T.8a	

HIGH SCHOOL Mixed Choir

RESOURCES - Sight-singing technique book, choral repertoire, professional recordings of various styles, online resources, chromebooks, department generated materials

ASSESSMENT - Formative assessment based on performance in class, successful performance of choral literature, department generated rubrics/tests, self-recordings

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.5a MU:Pr4.1.E.8a MU:Pr4.1.E.1a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include compound meter.
4 - Performing: Analyze	MU:Pr4.2.E.5a MU:Pr4.2.E.8a MU:Pr4.2.E.1a	Sight-read accurately and expressively music with a level 2, on a scale of 1-6. Use correct posture and breath control to create proper tone production. Sing music written in three or more parts with and without accompaniment. Perform with expression and technical accuracy literature with a level of difficulty of 2-4, on a scale of 1-6.
4 - Performing: Interpret	MU:Pr4.3.E.5a MU:Pr4.3.E.8a D MU:Pr4.3.E.1a	Perform music from a variety of repertoire. Identify melodies and countermelodies in their music and on scores. Perform in a stylistically correct manner, music of different cultures, styles and genres.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.5a MU:Pr5.3.E.8a MU:Pr5.3.E.1a	Demonstrate an increased knowledge of nomenclature. Knowledge of the complete dynamic spectrum will be demonstrated as well as tempo markings. Synthesis of nomenclature learned over high school years will be emphasized.

6 - Performing: Present	MU:Pr6.1.E.5a MU:Pr6.1.E.8a MU:Pr6.1.E.1a MU:Pr6.1.E.5b	
7 - Responding: Select	MU:Re7.1.E.5a MU:Re7.1.E.8a MU:Re7.1.E.1a	
7 - Responding: Analyze	MU:Re7.2.E.5a MU:Re7.2.E.8a MU:Re7.2.E.1a	
8 - Responding: Interpret	MU:Re8.1.E.5a MU:Pr4.3.E.8a MU:Re8.1.E.1a	
9 - Responding: Evaluate	MU:Re9.1.E.5a MU:Re9.1.E.8a MU:Re9.1.E.1a	
10 - Connecting	MU:Cn10.0.H.5a MU:Cn10.0.H.8 MU:Cn10.0.H.1a	
11 - Connecting	MU:Cn11.0.T.5a MU:Cn11.0.T.8a MU:Cn11.0.T.1a	

HIGH SCHOOL Concert Choir

RESOURCES - Sight-singing technique book, choral repertoire, professional recordings of various styles, online resources, chromebooks, department generated materials

ASSESSMENT - Formative assessment based on performance in class, successful performance of choral literature, department generated rubrics/tests, self-recordings

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4-Performing: Select	MU:Pr4.1.E.8a	Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include compound meter, complex rhythms. (syncopations, triplets, etc.) Perform using changing meters, metronomic modulations.
4 - Performing: Analyze	MU:Pr4.2.E.5a	
4 - Performing: Interpret	MU:Pr4.3.E.8a D	Sight-read accurately and expressively music with a level 3, on a scale of 1 to 6.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a	Use correct posture and breath control to create proper tone production. Sing music written in four or more parts with and without accompaniment. Perform with expression and technical accuracy literature with a level of difficulty of 4-6, on a scale of 1-6.
6 - Performing: Present	MU:Pr6.1.E.8a MU:Pr6.1.E.5b	Perform music from a variety of repertoire. Identify melodies and countermelodies in choral scores.
7 - Responding: Select	MU:Re7.1.E.8a	

7 - Responding: Analyze	MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Pr4.3.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.8a	
10 - Connecting	MU:Cn10.0.H.8a D MU:Cr3.2.E.8a MU:Pr4.2.E.5a MU:Pr6.1.E.5c MU:Re7.1.E.8a	
11 - Connecting	MU:Cn11.0.T.8a MU:Cr1.1.E.8a MU:Cr3.2.E.8a MU:Pr6.1.E.5b MU:Re9.1.E.8a	

HIGH SCHOOL Concert Band

RESOURCES - Major scale sheets, percussion rhythm sheets, band arrangements, recordings

ASSESSMENT - Formative assessment based on performance - group and individual, live and recorded, teacher generated rhythmic tests/rubrics, summative assessment through successful performance of band literature

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.Ia	Count and perform with accuracy, rhythms from previous grades in complex combinations.
4 - Performing: Analyze	MU:Pr4.2.E.Ia	Read and perform all major scales on wind and brass instruments. Percussion will perform up to five major scales on mallet instruments.
4 - Performing: Interpret	MU:Pr4.3.E.Ia	Use correct technique on their instrument to create proper tone production, embouchure, hand position, grip and posture.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.Ia	Discussion of compositional styles, influences, and inspiration as well as biographical information about composer as it pertains to their music. Perform band literature commensurate to a grade 4 level.
6 - Performing: Present	MU:Pr6.1.E.Ia	
7 - Responding:	MU:Re7.1.E.Ia	

Select		
7 - Responding: Analyze	MU:Re7.2.E.Ia	
8 - Responding: Interpret	MU:Re8.1.E.Ia	
9 - Responding: Evaluate	MU:Re9.1.E.Ia	
10 - Connecting	MU:Cn10.0.H.Ia MU:Pr4.1.E.Ia MU:Pr4.3.E.Ia MU:Re7.1.E.Ia	
11 - Connecting	MU:Cn11.0.T.Ia MU:Pr6.1.E.Ib MU:Re9.1.E.Ia	

HIGH SCHOOL Symphonic Band

RESOURCES - Major scale sheets, advanced percussion rhythm sheets, band literature, recordings
ASSESSMENT - Formative assessment based on performance, performance tests, (live and recorded) Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion or similar performance assessment, teacher generated tests/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.IIa MU:Pr4.1.E.IIIa	<p>Count and perform with accuracy, rhythms from previous grades in complex combinations.</p> <p>Read and perform all major scales on wind, brass, and mallet instruments; two octaves when appropriate. Extended range of notes and knowledge of fingerings and alternate fingerings will be demonstrated..</p> <p>Play pitches with minimal technical difficulty and with a fine tone quality with an increased knowledge of intonation tendencies for student's particular instrument.</p> <p>Demonstrate an understanding of nomenclature. Students are responsive to dynamics, tempo, style and expression as indicated in the music.</p> <p>Perform music from a variety of repertoire graded 4-6, demonstrating a familiarity with major stylistic characteristics. Performance opportunities will present in a variety of forms which include but are not limited to: concerts, competitions/performance assessments, chamber ensembles, and masterclasses with guest conductors.</p>
4 - Performing: Analyze	MU:Pr4.2.E.IIa MU:Pr4.2.E.IIIa	
4 - Performing: Interpret	MU:Pr4.3.E.IIa MU:Pr4.3.E.IIIa	
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.IIa MU:Pr5.3.E.IIIa	
6 - Performing: Present	MU:Pr6.1.E.IIa MU:Cr6.1.E.IIIa MU:Pr6.1.E.IIb MU:Pr6.1.E.IIIb	

7 - Responding: Select	MU:Re7.1.E.IIIa	Comprehensive Course Assessment in third quarter analyzing performance recordings identifying areas that need improvement and develop strategies for making said improvements.
7 - Responding: Analyze	MU:Re7.1.E.IIa MU:Re7.2.E.IIIa	
8 - Responding: Interpret	MU:Re8.1.E.IIa MU:Re8.1.E.IIIa	
9 - Responding: Evaluate	MU:Re9.1.E.IIa MU:Re9.1.E.IIIa	
10 - Connecting	MU:Cn10.0.H.IIa MU:Cn10.0.H.IIIa	
11 - Connecting	MU:Cn11.0.T.IIa MU:Cn11.0.T.IIIa	

HIGH SCHOOL String Ensemble

RESOURCES - String literature, string instruments (both rented and school provided), scale sheets, fingering charts, chromebooks

ASSESSMENT - Formative assessment based on performance - group, individual, live and recorded, summative assessment through successful performance of string ensemble repertoire

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 - Performing: Select	MU:Pr4.1.E.8a MU:Pr4.1.E.1a	Count and perform with accuracy rhythms learned in middle school years with additions of more complex combinations.
4 - Performing: Analyze	MU:Pr4.2.E.5a MU:Pr4.2.E.1a	Learn how to construct and perform all major scales.
4 - Performing: Interpret	MU:Pr4.3.E.8a MU:Pr4.3.E.1a	Expand knowledge of shifting and fingering extensions as needed for literature being performed.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a MU:Pr5.3.E.1a	Continue to foster proper technique in regards to finger placement and bow hold. Introduce new bowing styles such as martelle*, loure*, detache*, and spiccato*. Develop a controlled vibrato and use in appropriate musical settings.
6 - Performing: Present	MU:Pr6.1.E.8a MU:Pr6.1.E.1a	Perform expressively and with good intonation, a variety of repertoire from different styles, genres, and culture on a grade 3-4 difficulty level.
7 - Responding: Select	MU:Re7.1.E.8a MU:Re7.1.E.1a	

7 - Responding: Analyze	MU:Re7.2.E.8a MU:Re7.2.E.1a	
8 - Responding: Interpret	MU:Re8.1.E.8a MU:Re8.1.E.1a	
9 - Responding: Evaluate	MU:Re9.1.E.8a MU:Re9.1.E.1a	
10 - Connecting	MU:Cn10.0.H.8a MU:Cn10.0.H.1a	
11 - Connecting	MU:Cn11.0.T.8a MU:Cn11.0.T.1a	

HIGH SCHOOL Orchestra

RESOURCES - String literature, string instruments (both rented and school provided) scale sheets, fingering charts, recordings, chromebooks

ASSESSMENT - Formative assessment based on performance, performance tests, (live and recorded) Individual student preparedness for class. RIMEA State Festival Performance Assessment at director's discretion or similar performance assessment, teacher generated tests/rubrics

Anchor Standard	NCAS Code (Ensemble Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf
4 Performing: Select	MU:Pr4.1.E.IIa MU:Pr4.1.E.IIIa	<p>Count and perform with accuracy, rhythms from previous grades as well as new rhythms which include compound meter, complex rhythms. (syncopation*, triplets, etc.) Perform using changing meters, metronomic modulations.</p> <p>Read and perform all major and minor scales in natural and harmonic minor forms, using appropriate fingering and bowing.</p> <p>Use correct technique on their instrument to create proper tone production, hand position, grip and posture. Play with a well developed bow technique demonstrating mastery of a variety of bowings, including: martelle*, loure*, detache*, spiccato*. Play with a controlled vibrato when appropriate to the musical setting.</p> <p>Perform music from a variety of repertoire. Identify melodies and countermelodies in their music and on scores. Perform in a stylistically correct manner music of different cultures, styles and genres.</p>
4 - Performing: Analyze	MU:Pr4.2.E.IIa MU:Pr4.2.E.IIIa	
4 - Performing: Interpret	MU:Pr4.3.E.IIa MU:Pr4.3.E.IIIa	
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.IIa MU:Pr5.3.E.IIIa	
6 - Performing: Present	MU:Pr6.1.E.IIa MU:Pr6.1.E.IIIa MU:Pr6.1.E.IIb MU:Pr6.1.E.IIIb	

7 - Responding: Select	MU:Re7.1.E.IIa MU:Re7.1.E.IIIa	Demonstrate an increased knowledge of nomenclature. Knowledge of the complete dynamic spectrum will be demonstrated as well as tempo markings. Synthesis of nomenclature learned over high school years will be emphasized.
7 - Responding: Analyze	MU:Re7.2.E.IIa MU:Re7.2.E.IIIa	
8 - Responding: Interpret	MU:Re8.1.E.IIa MU:Re8.1.E.IIIa	
9 - Responding: Evaluate	MU:Re9.1.E.IIa MU:Re9.1.E.IIIa	
10 - Connecting	MU:Cn10.0.H.IIa MU:Cn10.0.H.IIIa	
11 - Connecting	MU:Cn11.0.T.IIa MU:Cn11.0.T.IIIa	

High School Survey of Music-EEP

Music 201-Rhode Island College (4 credits)

RESOURCES - Recordings, chromebooks, teacher generated materials, approved music history text

ASSESSMENT - Formative & summative assessments based on writing responses, listening tests and other department generated assessments

Anchor Standard	NCAS Code (Composition Theory Strand)	Skills/Tasks (See appendix for Rhode Island College Syllabus) https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
7 - Responding: Select	MU:Re7.1.C.Ia	Recognize and describe elements of music including: sound, performing media, notation, melodic/harmonic material, tempo and dynamics.
7 - Responding: Analyze	MU:Re7.2.C.Ia	Identify, analyze, and describe types of musical form, i.e. <i>song form</i> etc.
8 - Responding: Interpret	MU:Re8.1.Ia.	Familiarize the student with tone colors, instruments and music of non-western cultures.
9 - Responding: Evaluate	MU:Re9.1.C.Ib	Identify and describe music of all periods of Western civilization including: medieval, renaissance, baroque, classical, romantic, and 20th century.
10 - Connecting	MU:Cn10.0.IA	Exposure to opera and musical theatre with analysis of the similarities and differences
11 - Connecting	MU:Cn11.0.IA	

HIGH SCHOOL History of Popular Music 1-EEP

Music-150 Rhode Island College (3 credits)

RESOURCES - History of Rock & Roll videos, aural & visual examples of historical events, other teacher generated materials

ASSESSMENT - Formative & summative assessments based on reading, writing and listening activities

Anchor Standard	NCAS Code (Composition Theory Strand)	Skills/Tasks <i>(See appendix for Rhode Island College Syllabus)</i> https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
7 - Responding: Select	MU:Re7.1.C.Ia	Identify and describe biographical information of major artists and composers in Popular Music from 1950 – 1970. Featured artists/groups are Elvis Presley, Chuck Berry, The Beatles, The Beach Boys, Bob Dylan, Jimi Hendrix, The Rolling Stones, The Who, Eric Clapton, The Supremes, Marvin Gaye, and more.
7 - Responding: Analyze	MU:Re7.2.C.Ia	
8 - Responding: Interpret	MU:Re8.1.Ia.	Identify genres and styles of music in Popular Music from 1950 – 1970 using the appropriate terminology to describe tempo, dynamics, texture, form and timbre. Featured genres are R&B, Pop, Folk, British Invasion, Dance, Motown, Rockabilly, Psychedelic and more.
9 - Responding: Evaluate	MU:Re9.1.C.Ib	
10 - Connecting	MU:Cn10.0.IA	Describe major historic events that corresponded with and influenced popular music from 1950 – 1970. Such events include The Civil Rights Movement, Vietnam, the JFK Assassination, Woodstock, technological changes and pop culture.
11 - Connecting	MU:Cn11.0.IA	

HIGH SCHOOL History of Popular Music 2

RESOURCES - History of Rock & Roll videos, aural & visual examples of historical events, other teacher generated materials

ASSESSMENT - Formative & summative assessments based on reading, writing and listening activities

Anchor Standard	NCAS Code (Composition Theory Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
7 - Responding: Select	MU:Re7.1.C.1a	Identify and describe biographical information of major artists and composers in Popular Music from 1970 – 1990. Featured artists/groups are Elton John, Billy Joel, Bruce Springsteen, James Brown, Aretha Franklin, Michael Jackson, Madonna, Led Zeppelin, Aerosmith, Run-DMC, Nirvana, and more.
7 - Responding: Analyze	MU:Re7.2.C.1a	
8 - Responding: Interpret	MU:Re8.1.1a.	Identify genres and styles of music in Popular Music from 1970 – 1990 using the appropriate terminology to describe tempo, dynamics, texture, form and timbre. Featured genres are funk, singer-songwriter, hard rock, punk, New Wave, Disco, Heavy Metal, Hip-Hop, Alternative, and more. Describe major historical events that corresponded with and influenced the Popular Music from 1970 – 1990. Such events include Civil Rights, Vietnam, Women’s Rights, the Cold War, the Fall of the Berlin Wall, the energy crisis, space exploration, technological changes and pop culture.
9 - Responding: Evaluate	MU:Re9.1.C.1b	
10 - Connecting	MU:Cn10.0.1A	
11 - Connecting	MU:Cn11.0.1A	

HIGH SCHOOL History of Jazz - EEP

Music-225 Rhode Island College (4 credits)

RESOURCES - History of Jazz videos, aural & visual examples of historical events, other teacher generated materials
ASSESSMENT - Formative & summative assessments based on reading, writing and listening activities

Anchor Standard	NCAS Code (Composition Theory Strand)	Skills/Tasks (See appendix for Rhode Island College Syllabus) https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
7 - Responding: Select	MU:Re7.1.C.Ia	Identify and describe biographical information of major artists and composers in Jazz History. Featured artists/groups are Louis Armstrong, Count Basie, Duke Ellington, Benny Goodman, Charlie Parker, Billie Holiday, Ella Fitzgerald and more. Identify genres and styles of Jazz music using the appropriate terminology to describe tempo, dynamics, texture, form and timbre. Featured genres are Spirituals, Blues, Ragtime, Dixieland, Swing, Be-Bop, and more. Describe major historic events that corresponded with Jazz Music. Such events include Segregation, WW I & II, the Harlem Renaissance, Civil Rights, technological changes and pop culture.
7 - Responding: Analyze	MU:Re7.2.C.Ia	
8 - Responding: Interpret	MU:Re8.1.Ia.	
9 - Responding: Evaluate	MU:Re9.1.C.Ib	
10 - Connecting	MU:Cn10.0.IA	
11 - Connecting	MU:Cn11.0.IA	

HIGH SCHOOL CP Music Theory

RESOURCES - Music theory workbooks, teacher-generated materials, chromebooks, recordings, assorted pitched instruments.

ASSESSMENT - Formative assessment based on performance in class, department generated quizzes and tests

Anchor Standard	NCAS Code (Composition Theory Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
1 - Creating: Imagine	MU:Cr1.1.E.8a	Read and write basic rhythms using standard notation. Note values will include whole, half, quarter, eighth and sixteenth notes in combination with dotted variants and their rest equivalents. Write and read music notation in treble and bass clef up to four ledger lines.
2 - Creating: Plan & Make	MU:Cr2.1.E.8a MU:Cr2.1.E.8b	
3 - Creating: Evaluating & Refine	MU:Cr3.1.E.8a E	Write, read, and build major and minor scales and accompanying key signatures. Read, write, and identify chords and chord symbols including major, minor, augmented, diminished, root and inverted positions in a I, IV V progression.
3 - Creating: Present	MU:Cr3.2.E.8a	
4-Performing: Select	MU:Pr4.1.E.8a	
4 - Performing: Analyze	MU:Pr4.2.E.5a	
4 - Performing: Interpret	MU:Pr4.3.E.8a D	

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a	
6 - Performing: Present	MU:Pr6.1.E.8a MU:Pr6.1.E.5b	
7 - Responding: Select	MU:Re7.1.E.8a	
7 - Responding: Analyze	MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Pr4.3.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.8a	
10 - Connecting	MU:Cn10.0.H.8a D	
11 - Connecting	MU:Cn11.0.T.8a	

HIGH SCHOOL Advanced Placement Music Theory

RESOURCES - College Board approved Music Theory texts and workbooks, chromebooks

ASSESSMENT - Summative assessment by AP exam. Formative assessments through classwork and homework.

Anchor Standard	NCAS Code (Composition/ Theory Strand)	Skills/Tasks <i>(See appendix for in-depth explanation and expansion of course objectives)</i> https://nafme.org/wp-content/files/2014/06/2-Core-Music-Standards-Composition-Theory-Strand.pdf
1 - Creating: Imagine	MU:Cr1.1.E.8a	Notate pitch and rhythm in accordance with standard notation practices.
2 - Creating: Plan & Make	MU:Cr2.1.E.8a MU:Cr2.1.E.8b	Read melodies in treble, bass, and movable C clefs. Write, sing, and play major scales and all three forms of minor scales.
3 - Creating: Evaluating & Refine	MU:Cr3.1.E.8a E	Participate in daily ear training, including rhythmic, melodic, and harmonic dictation. Participate in weekly sightsing using “moveable do” for pitches.
3 - Creating: Present	MU:Cr3.2.E.8a	Analyze two-part counterpoint and four-part harmony.
4 - Performing:Select	MU:Pr4.1.E.8a	Recognize by ear and by sight all intervals within an octave. Use the basic rules that govern music composition.
4 - Performing: Analyze	MU:Pr4.2.E.5a	Harmonize a melody with appropriate chords using good voice leading.

4 - Performing: Interpret	MU:Pr4.3.E.8a D	Practice and use Figured bass in dictation and composition.
5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.3.E.8a	Transpose a composition from one key to another. Express musical ideas by composing and arranging. Understand and recognize basic musical forms: ternary, binary, rondo, etc.
6 - Performing: Present	MU:Pr6.1.E.8a MU:Pr6.1.E.5b	Write simple rhythmic, melodic, and harmonic dictation.
7 - Responding: Select	MU:Re7.1.E.8a	Use and understand secondary dominants and their functions.
7 - Responding: Analyze	MU:Re7.2.E.8a	
8 - Responding: Interpret	MU:Pr4.3.E.8a	
9 - Responding: Evaluate	MU:Re9.1.E.8a	
10 - Connecting	MU:Cn10.0.H.8a D	
11 - Connecting	MU:Cn11.0.T.8a	

HIGH SCHOOL Piano/Keyboarding

RESOURCES - Electronic Keyboard Lab (one keyboard per student), headphones (with central teacher access to monitor individual students), teacher chosen method book, supplementary materials as needed

ASSESSMENT - Formative and summative assessment based on performance in class.

Anchor Standard	NCAS Code (Harmonizing Instrument Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/4-Core-Music-Standards-Guitar-Harmonizing-Instruments-Strand.pdf
1 - Creating: Imagine	MU:Cr1.1.H.5a MU:Cr1.1.H.8a MU:Cr1.1.H.1a	Use correct hand position, posture and technique on piano keyboard. Accurately read and perform notes and rhythms in bass and treble clef, appropriate to level.
2 - Creating: Plan & Make	MU:Cr2.1.H.5a MU:Cr2.1.H.8a MU:Cr2.1.H.1a	Demonstrate basic instrument care and assembly.
3 - Creating: Evaluating & Refine	MU:Cr3.1.H.5a MU:Cr3.1.H.8a MU:Cr3.1.H.1a	Discuss and evaluate performances. Compose an original melody with chordal accompaniment appropriate to level.
3 - Creating: Present	MU:Cr3.2.H.5a MU:Cr3.2.H.8a MU:Cr3.2.H.1a	Prepare music individually, for both left and right hands as well as preparing hands together. Present prepared performances.
4 - Performing: Analyze	MU:Pr4.2.H.5a MU:Pr4.2.H.8a MU:Pr4.2.H.1a	

5 - Performing: Rehearse, Evaluate, and Refine	MU:Pr5.1.H.5a MU:Pr5.1.H.8a MU:Pr5.1.H.1a	
6 - Performing: Present	MU:Pr6.1.H.5a MU:Pr6.1.H.8a MU:Pr6.1.H.1a	
7 - Responding: Select	MU:Re7.1.H.5a MU:Re7.1.H.8a MU:Re7.1.H.1a	
7 - Responding: Analyze	MU:Re7.2.H.5a MU:Re7.2.H.8a MU:Re7.2.H.8a	
9 - Responding: Evaluate	MU:Re9.1.H.5a MU:Re9.1.H.8a MU:Re9.1.H.	

HIGH SCHOOL-Creating with Chrome

RESOURCES - School issued chromebooks, headphones, teacher generated resources

ASSESSMENT - Formative assessment based on performance

Anchor Standard	NCAS Code (Technology Strand)	Skills/Tasks https://nafme.org/wp-content/files/2014/06/3-Core-Music-Standards-Technology-Strand1.pdf
1 - Creating: Imagine	MU:Cr1.1.T.Ia	Develop and apply criteria to critique, improve, and refine drafts of compositions (<i>representing a variety of forms and styles</i>), improvisations <i>in a variety of styles</i> , and <i>stylistically appropriate</i> harmonizations for given melodies using applications on chromebooks.
2 - Creating: Plan & Make	MU:Cr2.1.T.Ia	
3 - Creating: Evaluating & Refine	MU:Cr3.1.T.Ia	
3 - Creating: Present	MU:Cr3.2.T.Ia	
4 - Performing: Select	MU:Pr4.1.T.Ia	
4 - Performing: Interpret	MU:Pr4.3.T.Ia	
6 - Performing:	MU:Pr6.1.T.Ib	

Present		
7 - Responding: Select	MU:Re7.I.T.Ia	
8 - Responding: Interpret	MU:Re8.1.T.Ia	
9 - Responding: Evaluate	MU:Re9.1.T.Ia	
10 - Connecting	MU:Cn10.0.T.Ia MU:Re7.I.T.Ia	
11 - Connecting	MU:Cn11.0.T.Ia	

AP Music Theory Syllabus

Course Overview

This rigorous course expands upon the skills learned in the Music Theory I course. This course is designed for students who need it for career study as well as those who desire it for enrichment. This course is designed to develop musical skills that will lead to a thorough understanding of music composition and music theory. Students are prepared to take the AP Music Theory Exam when they have completed the course. Student planning to major in music in college may be able to enroll in an advanced music theory course, depending on individual college AP policies.

Course Objectives:

During this course students will learn and be able to:

- a. Notate pitch and rhythm in accordance with standard notation practices
- b. Read melodies in treble, bass, and movable C clefs
- c. Write, sing, and play major scales and all three forms of minor scales
- d. Participate in daily ear training, including rhythmic, melodic, and harmonic dictation
- e. Participate in weekly SightSinging using “moveable do” for pitches
- f. Analyze two-part counterpoint and four-part harmony
- g. Recognize by ear and by sight all intervals within an octave
- h. Use the basic rules that govern music composition
- i. Harmonize a melody with appropriate chords using good voice leading
- j. Practice and use Figured bass in dictation and composition
- k. Transpose a composition from one key to another
- l. Express musical ideas by composing and arranging
- m. Understand and recognize basic musical forms: ternary, binary, rondo, etc.

- n. Write simple rhythmic, melodic, and harmonic dictation
- o. Use and understand secondary dominants and their functions

Textbooks

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

***With the use of the corresponding workbook**

Clendinning, Jane Piper, and Elizabeth West Marvin. *Anthology to Accompany The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. *The Musician's Guide to Aural Skills*. Vols. 1 & 2. New York: W. W. Norton, 2005.

Expanded Course Objectives

1. Identify and notate pitch in four clefs: treble, bass, alto, and tenor
2. Notate, hear, and identify simple and compound meters
3. Notate and identify all major and minor key signatures
4. Notate, hear and identify and following scales: chromatic, major and the three minor forms
5. Name and recognize scale degree terms, for example: tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, leading tone
6. Notate, hear and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian
7. Notate, hear and identify whole tone and pentatonic scales

8. Notate, hear and identify all major, minor, diminished and augmented intervals inclusive of an octave
9. Transpose a melodic line to or from concert pitch for any common band or orchestral instrument
10. Notate, hear, and identify triads, including inversions
11. Notate, hear and identify authentic, plagal, half and deceptive cadences in major and minor keys
12. Detect pitch and rhythm errors in written music from given aural excerpts
13. Notate a melody from dictation, 6 to 12 bars, in a major key, mostly diatonic pitches, simple or compound time, three to four repetitions
14. Notate melody from dictation, 6 to 12 bars, in a minor key, chromatic alteration from harmonic/melodic scales, simple or compound time, three to four repetitions
15. Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, using solfege.
16. Notate and analyze simple 2-bar counterpoint in sixteenth and /or eighteenth century styles
17. Realize a figured bass according to the rules of eighteenth century chorale style, major or minor key, using any or all of the following devices: diatonic triads, seventh chords, inversions, nonharmonic tones, and secondary dominant seventh chords
18. Analyze a four-part chorale style piece using Roman and Arabic numeral to represent chords and their inversions
19. Notate, hear, and identify the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), pedal tone
20. Notate the soprano and bass pitches and the Roman and Arabic numeral analysis of a harmonic dictation, eighteenth century chorale style, seventh chords, secondary dominants, 4 to 8 bars in length, major or minor key, three to four repetitions
21. Compose a melody or expand a motive with or without text, 6 to 12 bars long, given specific directions about key, mode, phrasing, rhythm, and harmonic language. Harmonize a 4- to 12-bar melody by writing a bass line, chords and/or chord symbols, given specific directions about key, mode, phrasing, rhythmic and harmonic language
22. Define and identify common tempo and expression markings
23. Identify aurally and /or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation
24. Recognize standard musical algorithms, i.e., standard melodic, rhythmic, and harmonic idioms that occur in music

Expectations of Students

1. Students will participate in all classroom discussions and activities
2. Students will complete all assigned exercises and readings
3. Student will keep and maintain a Music Theory notebook, which will include class notes, handouts, assignments, and listening logs
4. Students will study the released AP Exams and take practice test to prepare for the exam
5. Student will listen to approximately two hours of music each week outside of class and maintain a music listen log, which will consist of written include observations analysis/evaluations of each listening and selection. These written logs should and evaluations regarding and following items:

Melodic characteristics (conjunct/disjunct)

Harmonic characteristics (harmonic idioms present)

Rhythm (straight/syncopated)

Texture (homophonic, monophonic, polyphonic, heterophonic)

Timbre (instrumentation, tone color)

Dynamics (dynamic contrasts)

Temp (temp changes)

Meter (duple/triple, simple/compound, regular/irregular)

Mode (major, minor, modal, atonal)

Form (binary, ternary, sonata, rondo, etc.)

Articulation (legato, staccato, etc)

6. Students will attend one concert each nine weeks and submit a paper about the concert, using an appropriate musical vocabulary. This paper should contain general information about the concert, the student's evaluation of it, and specific analysis of three individual selection from the concert. This analysis should include the following:

Melodic characteristics (conjunct/disjunct)

Harmonic characteristics (harmonic idioms present)

Rhythm (straight/syncopated)
Texture (homophonic, monophonic, polyphonic, heterophonic)
Timbre (timbre (instrumentation, tone color)
Dynamics (dynamic contrasts)
Tempo (tempo changes)
Meter (duple/triple, simple/compound, regular/irregular)
Mode (major, minor, modal atonal)
Form (binary, ternary, sonata, rondo, etc.
Articulation (legato, staccato, etc.)

7. Students will submit two major compositions each nine weeks based on assigned form and content. Other minor compositions will be required to demonstrate understanding and synthesis of concepts presented. These compositions include:

A song in binary form
A song in ternary form
A song in sonata form
A song based on a major mode
A song based on a minor mode
A song using two-part counterpoint
A song using three-part counterpoint
A four-part fugue with subject, countersubject and free improvisation
A song that modulates from one tonal center to another through the use of a pivot chord
A song based on the whole tone scale
A song based on the chromatic scale
A song based on a tone row or serialism
A song based on a church mode

An orchestration or arrangement with correct notation, range, and transpositions is the final composition project for the year.

Course Planner

First Nine Weeks

Week 1:

- Review of basic pitch notation: the staff and its evolution, clefs ledger lines, grand staff, octave designation, half steps and whole steps, intervals, chromatic alterations, enharmonic equivalents, accidentals.
- Melodic dictation/Sightsinging: major key, diatonic pitches, conjunct melodies using scale degrees: 16
- Harmonic Dictation: bass voice

Week 2:

- Review of meter and rhythm: the proportional system, beat and tempo, accent, meter and measure, meter signatures, simple meters, compound meters, asymmetric meter, conflict of rhythm and meter, borrowed divisions, syncopation, cross rhythms, hemiola, dots ties, rest, dynamic and articulation markings
- Melodic Dictation/SightSinging: Major keys, diatonic pitches, conjunct melodies using scale degrees: 16
- Harmonic Dictation: Bass voice

Week 3:

- Review of major scales/circle of fifths/key signatures: the chromatic scale, the whole tone scale, the major scale, transposition, tonality, key signatures, the placements of sharps and flats, the outer circle of fifths.
- Melodic Dictation/SightSinging: major key, diatonic pitches, conjunct melodies using scale degrees 16, add movement from scale degree 71
- Harmonic Dictation: outer voices

Week 4:

- Review of minor scales/circle of fifths/key signatures: the inner circle of fifths, relative major and minor scales, the natural minor scale, the harmonic minor scale, the melodic minor scale, the parallel minor keys

- Melodic Dictation/SightSinging: major key, diatonic pitches, conjunct melodies using scale degrees 1, 6, add movement from scale degree 7 to 1
- Harmonic Dictation: outer voices

Week 5:

- Review of intervals: numeric values of intervals, quality of intervals (major, minor, diminished, augmented), the intervals of the major scale, alteration of interval quality, enharmonic intervals, inversions of intervals, simple versus compound intervals, diatonic vs. chromatic intervals.
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips using scale degrees 1, 3, and 5
- Harmonic Dictation: outer voices

Week 6:

- Review of triads/seventh chords: building and identifying triads (major triads, minor triads, diminished triads, augmented triads), building and identifying seventh chords (major seventh chords, minor seventh chords, diminished seventh chords, augmented seventh chords)
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with scale degree 1, 3, and 5
- Harmonic Dictation: outer voices

Week 7:

- Chord inversions: identifying and building triadic inversions (root position, first inversion, second inversion), identifying and building inversions of the seventh chord (root position, first inversion, second inversion, third inversion)
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with scale degree 1, 3, 5 skips, add cadential skips from scale degree 5 to 1
- Harmonic Dictation: outer voices

Week 8:

- Chord symbols and figured bass: using traditional eighteenth century nomenclature to identify and analyze chords
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with scale degree 1, 3, 5 skips, add cadential skips from scale degree 5 to 1
- Harmonic Dictation: outer voices

Week 9

Diatonic triad function in major and minor keys: diatonic primary and secondary chords in a major key, diatonic and chromatically altered primary and secondary chords in a minor key (based on form of scale)

- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with scale degree 1, 3, and 5 skips, add cadential skips from scale degree 51
- Harmonic Dictation: outer voices

Second Nine Weeks

Week 1

- Functional tonal principles: tonality, chordal hierarchy, progression vs. regression, harmonic motion, harmonic rhythm, variants in a minor key, idiomatic chord substitutions (vii/V, IV/ii)
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 6
- Harmonic Dictation: outer voices and authentic cadence

Week 2

- Cadences: authentic and perfect authentic cadence, plagal cadence, half cadence, deceptive cadence
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 6
- Harmonic Dictation: outer voices, add authentic, plagal cadences

Week 3: Chapter 9

- Embellishing/nonharmonic tones: passing tone, neighboring tone, changing tone, anticipation, suspension, retardation, simultaneous embellishing tones, pedal point: use of non harmonic tones in harmonic analysis
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 6
- Harmonic Dictation: outer voices, add half and deceptive cadences

Week 4

- Melodic principles in four-part writing/voicing chords: characteristics of the individual line's range, tessitura, spacing, movement, doubling and resolution of tendency tones
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 4
- Harmonic Dictation: outer voices and primary triads (major and minor)

Week 5

- Principles in chord connection: contrary motion, oblique motion, similar motion, parallel motion
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 4
- Harmonic Dictation: outer voices and primary triads (major and minor)

Week 6

- Connecting root position triads: triads in the fifths relationship, triads in a thirds relationship, triads in a seconds relationship
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips, add skips to scale degree 4
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 7

- Voicing triads in first inversion: frequency, spacing, doubling of first inversion chords, connecting root position and first inversion triads, successive first inversion triad
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips to any scale degree
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 8

- Part writing using nonchord tones: voicing suspensions and retardations, stylistic use of nonchord tones
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips to any scale degree
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 9

- Review for Exam
- Melodic Dictation/SightSinging: major key, diatonic pitches, melodies with skips to any scale degree
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Semester One MidTerm Exam

Third Nine Weeks:

Week 1

- Triads in the second inversion: the cadential sixfour chord, the passing sixfour chord, the pedal sixfour chord, the arpeggiated sixfour chord
- Melodic Dictation/SightSinging: major key, chromatic pitches based on natural minor
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 2

- Connecting triads in all positions
- Melodic Dictation/SightSinging: major key, chromatic pitches based on natural minor
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 3

- Harmonizing a melody and part writing for SATB voices: writing with inversions, writing with nonchord tones, writing with inner voices
- Melodic Dictation/SightSinging: major key, chromatic pitches based on natural minor
- Harmonic Dictation: outer voices, primary and secondary triads (major and minor)

Week 4

- The dominant seventh chord: part writing with the V^7 chord, part writing with inversions of the V^7 chord, proper resolutions of tendency tones in the V^7 chord
- Melodic Dictation/SightSinging: major key, chromatic pitches based on harmonic minor
- Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

Week 5

- The leading tone seventh chord: part writing with the vii^{o7} chord, part writing with inversions of the vii^{o7} chord, proper resolution of tendency tones in the vii^{o7} chord
- Melodic Dictation/SightSinging: major key, chromatic pitches based on harmonic minor
- Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

Week 6

- Harmonizing with other seventh chords: common diatonic seventh chords in major keys, common diatonic seventh chords in a minor key (based on scale), voice leading with nondominant seventh chords, predominant seventh chords, sequences using seventh chords, chain suspensions using seventh chords
- Melodic Dictation/SightSinging: major key, chromatic pitches based on harmonic minor
- Harmonic Dictation: outer voices, primary and secondary triads, seventh chords

Week 7

- Secondary dominant chords: the V/V , V/iii , V/ii , V/vi chords and the V^7/V , V^7/iii , V^7/ii , V^7/vi chords
- Melodic Dictation/SightSinging: major key, chromatic pitches based on melodic minor
- Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

Week 8

- Secondary leading tone chords: the vii^o/V , vii^o/iii , vii^o/ii , vii^o/vi chords and the vii^{o7}/V , vii^{o7}/iii , vii^{o7}/ii , vii^{o7}/vi chords
- Melodic Dictation/SightSinging: major Key, chromatic pitches based on melodic minor
- Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

Week 9

- Identifying secondary dominants in analysis of music, part writing with secondary dominants, voice leading and secondary dominants
- Melodic Dictation/SightSinging: major key, chromatic pitches out of the key (i.e., secondary dominants)
- Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominants

Fourth Nine Weeks

Week 1

- More harmonization and analysis with use of secondary dominant chords and modulation to closely related keys
- Melodic Dictation/SightSinging: major key, chromatic pitches out of the key (i.e. secondary dominants)
- Harmonic Dictation: outer voices, all triads, seventh chords, secondary dominant

Week 26

Review for AP Music Theory Exam and take practice free response questions

Week 7

Work on Final Project

Week 8

Work on Final Project

Week 9

Present final projects

Semester Two Exam Student Evaluation

The final grade breaks down this way:

Daily assignments	20 percent
Homework	10 percent (listening logs, concert reports)
SightSinging	10 percent
Dictation	10 percent
Listening	10 percent
Unit tests/quizzes	20 percent
Compositions	20 percent

Teacher Resources

Benjamin, Thomas, Michael Horvit, and Robert Nelson, 2001. *Music for Analysis
Examples from the Common Practice Period and the Twentieth Century*, 5th ed. Belmont, CA: Wadsworth

Benward, Bruce, and Gary White. 1997. *Music In Theory and Practice* Vol I, 6th ed.

Clough, John, Joyce Conley, and Claire Boge. 1999.
Scales, Intervals, Keys, Triads

Kostka, Stefan, and Dorothy Payne. 2000
Tonal Harmony with an Introduction to Twentieth Century Music. New York: McGrawHill

Ottman, Robert 1998. *Elementary Harmony: Theory and Practice*, 5th ed.
Upper Saddle River, N.J.: Prentice Hall

Ottman, Robert, 2001. *Music For Sight Singing*, 5th ed. Upper Saddle River, N.J.: Prentice Hall

Roig-Francoli, Miguel A. 2003. *Harmony in Context*. Boston: McGraw Hill.

Technology Aids

Web site for *Musician's Guide* texts at www.wwnorton.com

SmartMusic subscriptions available for all AP Music Theory students form www.makemusic.com

Free download of *Finale NotePad* software at www.makemusic.com

Ricci Adam's interactive tutorials: www.musictheory.net

**Rhode Island College and
North Kingstown High School
The Early Enrollment Program
Syllabus: History of Popular Music
MUS 150
Instructor: Toni-Annette Silveira
Email: toni_silveira@nksd.net**

NORTH KINGSTOWN HIGH SCHOOL
HISTORY OF POPULAR MUSIC 1
COURSE OUTLINE

Introduction to course

This course is a look at the History of Popular Music

I. American society before Rock and Roll

- a. WWI & WWII overview – who fought and who stayed behind
 - 1. The effect on the roles of women and children (work/schooling)
 - 2. The effect on the economy
 - 3. The effect on entertainment
- b. The end of WWII
 - 1. The return of soldiers
 - 2. Women back into homes, children return to school
 - 3. The Baby Boom
 - 4. Effects of a strong economy
 - 5. Conforming means being a “good” American
- c. The emergence of “The Teenager”
 - 1. Clothing, movies and food aimed at youth with money
 - 2. Cars become a form of freedom
 - 3. Music is written towards teens’ interests: cars, dancing, dating, fun

II. Music is a regional experience

- a. The music you heard was based on where you lived (sea songs near ocean, bluegrass in mountains, jazz in urban areas)
- b. Radio stations were local so early hits stayed regional

- c. Teens listened to what their parents listened to
 - 1. teens could not identify with lyrics of marriage, mortgages and morbidity
- d. The Blackboard Jungle – “Rock Around the Clock” – 1st national hit song
 - 1. National hit because it was in a movie. No matter where you lived, everyone saw the same movie with the same song
 - 2. Lyrics are simple and catchy – based on a clock, so only count to 12
 - 3. Song is about a fun night out, dancing with friends/date
 - 4. Slang is incorporated in lyrics – as teens would address teens
 - 5. Upbeat, easy to dance to, spirited
- e. Record industry thinks it is a quick trend and will send scouts around to find similar material to sell to teens.

III. Records

- a. 78’s, the Victrola
- b. albums (33 1/3 RPM, usually 1 – 3 hits, rest was filler)
 - 1. The Beatles will change the importance of LPs with *Sgt. Pepper*
- c. singles (45 RPM, A/B side, B was the filler, teens bought more 45’s than LPs)
- d. eight tracks, cassettes, CDs, videos, MP3s
 - 1. boom boxes, Walkmans, Discmans, Ipods, Itunes

IV. Performers, Songwriters, and Copyright owners

- a. how money is divided and permission is granted/withheld

V. 1950’s

- a. Racism in America
- b. Fear and Dislike of Rock and Roll
 - 1. Parents, The Church, The School, The Government
 - 2. Fear of rebellion and mixing of the races
- c. R&B Artists
 - 1. Fats Domino
 - 2. Chuck Berry
 - 3. Little Richard
- d. The roles of a producer and a manager
 - 1. Sam Philips
 - 2. Elvis Presley
 - 3. Carl Perkins

- 4. Jerry Lee Lewis
 - 5. Johnny Cash
 - e. The Plane Crash
 - 1. The Big Bopper and novelty songs
 - 2. Ritchie Valens and the Latino influence
 - 3. Buddy Holly
 - f. Scandals, drafts & deaths
- VI. 1960's - Early
- a. Record Companies tame rock and roll
 - 1. Teen Idols and Girl Groups (*My Boyfriend's Back, Baby Love, Chapel of Love, He's So Fine, It's in His Kiss, Venus, Puppy Love, Runaround Sue*)
 - 2. Phil Spector's "Wall of Sound" (*Be My Baby*)
 - 3. Righteous Brothers' "Blue-eyed Soul" (*You've Lost That Lovin' Feelin'*)
 - b. Early 60's trends
 - 1. Dances (*The Locomotion, The Twist, The Mashed Potato, Limbo Rock*)
 - 2. Teen Tragedy Songs (*Leader of the Pack, Last Kiss, Deadman's Curve, Teen Angel*)
 - 3. Instrumental Hits (*Walk Don't Run, Tequila, Wipeout!*)
 - 4. Garage Rock (*You Really Got Me, Louie Louie*)
 - c. Beach Boys
 - 1. early success
 - 2. Brian Wilson's breakdown & Dr. Landy
 - 3. Loss of Dennis & Carl Wilson
 - d. Motown – Berry Gordy Jr. and Race relations in America
 - 1. Smokey Robinson & The Miracles (*Shop Around, Tears of a Clown*)
 - 2. The Supremes (*Baby Love, Love Child, You Keep Me Hangin On*)
 - 3. Marvin Gaye (*Ain't No Mountain High Enough, I Heard It Through the Grapevine, What's Going on?*)
 - 4. Stevie Wonder (*Sir Duke, Pastime Paradise, I Wish, Isn't She Lovely*)
 - 5. The Jackson Five (*ABC, Stop the Love You Save, I Want You Back*)
 - 6. The Four Tops (*I Can't Help Myself, Same Old Song*)
 - 7. The Temptations (*The Way You Do the Things You Do, Papa Was a Rolling Stone, Ain't Too Proud To Beg, My Girl*)
 - e. Folk Rock
 - 1. Pete Seeger (*We Shall Overcome, Where Have All the Flowers Gone*)
 - 2. Peter, Paul & Mary (*If I Had A Hammer, Puff the Magic Dragon*)

3. Simon & Garfunkel (Sound of Silence, Mrs. Robinson)
4. Bob Dylan (*Blowin in the Wind, These Times They Are A Changin', Like A Rolling Stone, Tangled Up in Blue*)

VII. The Beatles

- a. Beatles' record breaking accomplishments
- b. The election and assassination of Kennedy
- c. Individual Beatle bios
- d. The arrival of The Beatles
 1. The crazed fans, Ed Sullivan, Beatlemania, interest in British culture
 2. Merchandising
 3. Early Hits (*Love Me Do, I Want to Hold Your Hand, I Saw Her Standing There*)
 4. Playing in Stadiums, screaming
 5. Movie featuring all four as themselves (can't see them live – see them on screen)
- e. Creativity and musical/lyrical growth
 1. Sitar – *Norwegian Wood*
 2. Reflective lyrics: *Help!, If I Fell, In My Life*
 3. Not typical teen lyrics: *Eleanor Rigby, Yesterday, Paperback Writer*
 4. Feedback – *I Feel Fine*
- f. 1966 – The Philippines, John's misquote, end touring
- g. Sergeant Pepper's Lonely Hearts Club Band (*Sgt. Pepper, With A Little Help from My Friends, Lucy in the Sky with Diamonds, A Day in the Life*)
 1. Changes the focus onto albums
 2. Band involved in production
 3. Lyrics provided on album
 4. Band involved in elaborate cover and packaging
 5. Band allowed time in studio to create
 6. Obvious use of LSD
- h. Charles Manson & *Helter Skelter*
- i. George Harrison, Eric Clapton and Patty Boyd (*Layla, Something, Wonderful Tonight*)
- j. Yoko Ono, Julian and Sean Lennon (*Hey Jude, Ballad of John and Yoko*)
- k. Let It Be filming, fighting, Phil Spector production (*Let it Be, The Long and Winding Road*)
- l. Abbey Road (*Here Comes the Sun, Come Together, Medley*)
- m. John Lennon's assassination, Mark David Chapman and The Catcher in the Rye

VIII. The British Invasion

a. The Rolling Stones

1. Bad Boy image, Mick is our first front man, Keith's trademark guitar riffs, Altamont Speedway (*Satisfaction, You Can't Always Get What You Want, Sympathy for the Devil*)

b. Eric Clapton: Yardbirds, Blind Faith, Derek & the Dominos, Cream, solo (*Sunshine of Your Love, Bell-Bottom Blues, Layla, I Shot the Sheriff, Tears in Heaven*)

c. The Who (*My Generation, Pinball Wizard, Who Are You?*)

1. Stage antics – destroying instruments

2. heavier rock – intricate bass playing, spastic drumming, powerful vocals, intense guitar

3. Tommy – first rock opera

4. death of Keith Moon & John Entwistle

IX. 1960's - late

a. The Hippie Movement (*Going to San Francisco, California Dreaming*)

b. Jimi Hendrix (*Purple Haze, The Wind Cries Mary, Castles Made of Sand, Little Wing*)

1. Guitar innovations

2. Songwriting talent

c. Janis Joplin (*Me & Bobby McGee, Piece of My Heart*)

1. Influence on the role of women in music

d. The Doors (*LA Woman, Love Her Madly, Light My Fire, Riders on the Storm*)

1. Keyboard innovations

2. Jim Morrison's positive and negative effects on the band

e. Crosby, Stills, Nash & Young (*Almost Cut My Hair, Woodstock*)

X. Woodstock

XI. Analyze "American Pie" by Don Mclean

**Rhode Island College and
North Kingstown High School
The Early Enrollment Program
Syllabus: History of Jazz
MUS 225 (4 credits)
Instructor: Toni-Annette Silveira
Email: toni_silveira@nksd.net**

Course Description: This class is designed to introduce students to the history and cultural contexts of jazz and blues music. The blues emerged at the turn of the century as a unique genre of African-American musical expression. Jazz and blues have developed through the twentieth century as complementary musical art forms often reinventing itself into other genres such as rhythm and blues, rock and roll, soul, funk, pop and hip-hop.

The course will develop chronologically moving from the roots of blues music in nineteenth century spirituals, Ragtime, Dixieland, Swing, Be-bop, Fusion and Modern Jazz. Also included is the advent of recording technology, radio programs, television programs as well as an examination of the advancing instrumentation.

The goals of the course are to explore the development of jazz throughout its various stages and develop the student into an educated audiophile and/or performer. Lectures, readings, demonstrations, concert footage, listening and discussions of musical elements, forms and stylistic periods in music will occur. Facts and musical thinking are required, but the purpose is to stimulate the students' curiosity, enthusiasm and to develop the love of music. The course requires no previous musical experience.

Required Resources:

- Jazz Binder created by instructor
- "Jazz" documentary by Ken Burns
- "Jazz for Young People" by Jazz at Lincoln Center

Course Requirements:

- Daily participation in class discussions and song exploration
- Biographies and Readings with summary questions
- Unit Tests with listening examples
- Binder, Worksheets & Study Guide Assignments
- Class Projects
- Final Exam (Senior exemption is at teacher discretion)

Grading Policy:

- Summative (tests, CCA, quizzes, listening test) 75% of grade
- Formative (song critiques, worksheets, daily participation) 25% of grade

Course Outline:

Introduction:

- How to listen to music
- How to identify/describe instruments, voices, tempi, genres

Unit 1: America before and after the Civil War

- Negro Spirituals
- Country Blues
 - 12 Bar Blues format
 - Leadbelly, Blind Willie Johnson, Blind Lemon Jefferson, Son House, Robert Johnson
- City Blues
 - Ma and Pa Rainey, Bessie Smith, W.C. Handy

Unit 2: Ragtime

- Definition of Ragtime and video demonstrations on Ragtime and Stride piano
- Scott Joplin
- Jelly Roll Morton
- Evolution of recording technology

Unit 3: Dixieland

- The role of New Orleans as the birthplace of jazz
 - Creoles, marching bands, funeral marches, ethnic diversity
- Instrumentation
- Buddy Bolden, King Oliver, Kid Ory, Johnny Dodds, Baby Dodds, Johnny St. Cyr
- Louis Armstrong, The Hot Five and The Hot Seven
- Lillian Armstrong, The Original Dixieland Band
- Sydney Bechet and the evolution of the saxophone

Unit 4: Swing

- Chicago to New York, The Depression and WWII
- Instrumentation, the role of an arranger
- Fletcher Henderson, Count Basie, Glenn Miller, Duke Ellington, Benny Goodman, Dorsey Brothers
- The evolution of the drum set, Gene Krupa, Buddy Rich, popular drummers
- Women in jazz
- The role of the vocalist, Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Frank Sinatra, Mel Torme and various swing vocalists
- Swing Dancing, Zoot Suit Riots

Unit 5: Be-Bop

- Swing to Be-bop, changes in instrumentation and improvisation, NYC clubs
- Charlie Parker, Dizzy Gillespie, Thelonious Monk, John Coltrane
- Be-Bop drummers, role of the bass player

Unit 6: Cool

- Be-Bop to cool, additions to instrumentation, changes to style
- Tonal color and mutes
- Miles Davis, Dave Brubeck, Charles Mingus, Chet Baker

Unit 7: Latin Jazz

- Instrumentation and style
- Samba, Salsa, Merengue, Afro-Cuban, Bossa-Nova
- The role of dance in Latin music

Unit 8: Fusion

- Mix of rock, funk and jazz
- Electric instruments and synthesizers
- Mahavishnu Orchestra, Bela Fleck, Pat Metheny, The Brecker Brothers, Weather Report
- Evolution of Guitar: Emily Remler, Wes Montgomery, Joe Pass, Bucky Pizzarelli, George Benson, Kenny Burrell

Unit 9: New Music

- Vocalese
- Jazz and Hip Hop
- Today's artists
- The Newport Jazz Festival

**Rhode Island College and North Kingstown High School
The Early Enrollment Program**

Syllabus: Survey of Music - Music 201 (4 credit)

Instructor: Norma Caiazza Email: norma_caiazza@nksd.net

School Year: 2019-2020

Fall Semester

Course Description: Music 201 is designed as an introduction course to the world of music. The goals of the course are to involve the student as an active listener-participant. It is designed to develop the students' listening abilities and to heighten their interest in music. Lectures, demonstrations, listening and discussions of musical elements, forms and stylistic periods in music will occur. Facts and musical thinking are required, but the purpose is to stimulate the students' curiosity and enthusiasm and to develop the love of music. The ability to read music is not presumed (4 credits).

Suggested Text: Music – An Appreciation: Seventh Edition by Roger Kamien; McGraw-Hill

Course Requirements:

- Daily participation in class discussions and journals
- Unit Tests with listening
- Folder, Workbook & Study Guide Assignments
- Class Projects
- Midterm Exam & Final Exam

Grading Policy:

Assignments: 20% of grade

Tests: 20% of grade

Folder: 10% of grade

Quizzes: 10% of grade

Participation: 20% of grade

Exams: 20% of grade

Course Outline:

Unit 1: Elements of Music:

- Sound: Pitch, Dynamics, Tone Color
- Performing Media: Voices & Instruments
- Rhythm and Music Notation
- Melody and Harmony
- Tempo and Dynamics

Unit 2: Musical Form:

Types of Form

- Anatomy of a song
- Form Analysis
- Group Project – Form

Unit 3 :World Music:

- Ethnomusicology
- Tone Color
- Instruments

Unit 4: Western Music History Part I:

Music of the Middle Ages (450-1450)

- Sacred Music
- Secular Music
- °Organum

Renaissance Period (1450-1600)

- Word Painting
- Baroque Period (1600-1750)
- Concerto
- Program Musicality
- Music of Vivaldi

Unit 5: Western Music History Part II:

Classical Period (1750-1825)

- The Symphony
- Sonata-Allegro Form
- Music of Beethoven & Mozart

Romantic Period (1825-1900)

- Art Song
- Tone Poem
- Nationalist Composers

Music of the 20th Century (1900- present)

- Impressionism
- Expressionism
- Music of the Avant Garde
- Minimalism
- Aleatoric Music/Atonality

Unit 6: Opera & Musical Theatre:

- Opera Buffa & Opera Seria
- La Boheme
- Rent

GLOSSARY OF MUSICAL TERMS

Accelerando – An Italian musical term meaning to gradually increase the tempo or speed of the music.

Accidentals – Sharp, flat, or natural notes not found in the key signature in a piece of music.

Cesura – A complete pause or break in the music between sections.

Chromatic – A scale of notes consisting of twelve consecutive half steps.

Detache – A bowing style in which the bow stays on the string but the notes are separated and the bow changes direction.

D.C. al Coda – Italian musical term whose literal definition means “From the head to the tail.” In performance, this means to return to the beginning of the composition and play until it tells you to skip to an additional ending.

D.C. al Fine – Italian musical term whose literal definition means “From the head to the end.” In performance, it means to return to the beginning of the piece and play until you reach the “fine” or end.

D.S. al Coda – Italian musical term whose literal definition means “From the sign to the tail.” In performance, this means to return the indicated sign in the music and play until it tells you to skip to an additional ending.

Dynamics – The volume level of music as it pertains to softness or loudness.

Fermata – An Italian musical symbol that indicates that a player should hold a note longer than the value of that note would indicate.

Form – The structure of a musical composition

Grade Level- Pertains to the level of difficulty of a particular piece of music. Publishing companies generally use a scale from 1 - 6 with six as the highest level of difficulty.

Idée Fixe – A French musical term that refers to a recurring musical theme that represents a person, place, or idea.

Leitmotif – A German musical term that refers to a recurring musical theme that represents a person, place, or idea.

Legato – Italian musical term literally meaning “tied-together”. In performance, you would play the notes in a smooth, connected style.

Loure – A short series of pulsated, smooth, connected notes in the same bow direction.

Martele – A bowing style that means “hammered” or accented, separated notes.

Mezzo – An Italian word used in music meaning “moderately” or “in between”.

NAfME – National Association for Music Education (formerly Music Educators National Conference)

Nomenclature – In reference to music, is the signs, symbols and terminology used in reading, writing, and performing music.

Octave – A series of eight notes or the interval (distance) from one note in the musical alphabet to the same note only higher or lower. (e.g. C to C on a piano keyboard)

Ostinato(i) – An Italian musical term pertaining to a repetitive rhythmic pattern. Ostinato is singular and ostinati is plural.

Ritardando – An Italian musical term meaning to gradually slow down the tempo or speed of the music.

Slurs – Two or more notes of different pitches that are played as one unbroken sound. On a wind instrument, you would sustain the flow of air to connect them and on a string instrument, you would continue the bow in the same direction.

Staccato – Italian musical term literally meaning “detached”. In performance, you would play the notes in a separated or nonconnected style.

Standard Notation – Standard notation refers to composing music using actual musical notation as opposed to the Kodaly method.

Solfeggio - Syllables assigned to each note in a musical scale to aid in teaching of reading music and ear-training. Also known as Solfege in French.(e.g. Do,Re,Mi,Fa,So,La,Ti,Do)

Syncopation – Rhythms that give emphasis to non-emphasized beats. Many styles of music use syncopation to some extent. (e.g. Funk music relies heavily on syncopated rhythms to make it sound “funky”.)

Spiccato-- bowing style in which the bow bounces lightly on the string.

Tempo – The speed of the beat or pulse in music.

Tenuto – Literally, the past participle tense of the Italian verb “tenere” or “to hold”. In performance, you would hold the note for its full value. It serves as the opposite of staccato.

Texture – The arrangement of melody versus harmony. Music can basically have three textures. (Monophony – one unaccompanied melody/Homophony – melody with accompaniment/Polyphonic – two or more melodies happening simultaneously)

Timbre – The physical characteristics that make one sound different from another. (e.g. a percussion instrument vs. the sound of the human voice)

Ti-Ti, Ta – Syllables used to teach rhythmic reading and writing in the elementary grades. Developed by Hungarian composer and educator Zoltan Kodaly, these syllables are widely used in music education all over the world.