

Music Curriculum

Sixth – Eighth Grades

The period represented by Grades 6-8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. By the end of Eighth Grade students should be able to sing accurately, with good breath control and expression throughout their singing ranges, alone and in small and large ensembles as well as sing music written in two and three parts. At this level, students should be able to perform on at least one instrument including music representing diverse genres and cultures as well as music from our Catholic tradition. They should play simple melodies by ear and improvise simple harmonic accompaniments in a consistent style, meter and tonality. By the end of Eighth Grade Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures as well as identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression and demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. They can evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music. *– Adapted from the National Association for Music Education*

Archdiocese of Santa Fe Standard 1: Students sing alone and with others, a varied repertoire of music.

NSAE Music Standard 1: Singing, alone and with others, a varied repertoire of music.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Exhibit good vocal listening skills: <ul style="list-style-type: none"> • Identify Soprano, Alto, Tenor and Bass voicing. 	<ul style="list-style-type: none"> • Students listen to aural examples of solo voices and correctly identify the voicing. • Students take turns singing a pitch. The 	

<ul style="list-style-type: none"> Identify correct vs. incorrect intonation, (sharp - too high, flat - too low, etc.). 	<p>teacher simultaneously sings slightly off key. Students identify sharp (high) or flat (low). Roto-tom drums or tunable drums could also be used. Students take turns tuning the drum to different pitches played or sung by another student.</p> <ul style="list-style-type: none"> Students slide notes up or down to match the teacher or other student's pitches. 	
<p>2. Sing independently:</p> <ul style="list-style-type: none"> On pitch, and in rhythm, expanding vocal range, utilizing steps and leaps, adding solphege hand signs for <i>fa</i> and <i>ti</i>. With appropriate posture, breath control, and diction. Maintaining a steady beat and tempo. Distinguishing between a head and chest voice. 	<ul style="list-style-type: none"> Students sing a vocal warm-up using <i>so, mi, la, re, fa, ti</i> and <i>do</i> modulating tonalities (moveable <i>do</i>) as high and low as possible, expanding their vocal range. This could include a litany or melody based on the diatonic scales and major and minor modes. The teacher rotates around students assessing their pitch, diction, range, hand signs and vocal projection. Students pass an object such as a microphone (could be a mallet) singing a simple well known phrase, experimenting with head vs. chest voice (i.e., <i>Somebody's Knocking at Your Door, Oh When the Saints</i>, etc.). 	
<p>3. Sing expressively:</p> <ul style="list-style-type: none"> With appropriate expanded dynamics. Experimenting with phrasing. Experimenting with interpretation. Experimenting with varied timbres. Incorporating correct style. Interpreting the mood of a song. 	<ul style="list-style-type: none"> Students interpret the style and mood of a song and decide in which timbre to sing the song. Students sing <i>Ave Maria</i> (Gregorian Chant), <i>Awesome God, The Walkin' Blues, Battle Hymn of the Republic, etc.</i>, experimenting with different tempos, dynamics, articulations timbres, phrasing and moods. They contrast and decide the appropriate mood, characteristics and circumstances for each song in conjunction with its time period, lyrics, style and tonality. 	

<p>4. Sing in groups:</p> <ul style="list-style-type: none"> • With proper intonation. • Blending vocal timbres. • Incorporating two and three part harmony. • Matching and contrasting dynamic levels. • Responding to the cues of a conductor. • Partner songs. • 2-4 part rounds. • Performing contrasting melodies and ostinatos simultaneously, distinguishing monophony, polyphony, and homophony. 	<ul style="list-style-type: none"> • Students sing all three parts to <i>Dona Nobis Pacem</i> in small groups, individually, then as an entire class. Each group performs all three sections blending with students in their group as well as the entire class. (Students enjoy experimenting with blending and intonation by deliberately singing a bit higher or lower, or with an open or nasal quality, while the opposing group or student tries to match the intonation and/or tone color.) • Once mastered, it is sung in canon and students take turns conducting. • Students sing <i>The Saints Go Marching In</i>, <i>Swing Low Sweet Chariot</i>, and <i>Nobody Knows the Trouble I've Seen</i> each in unison and then all three simultaneously as partner songs differentiating between monophony and polyphony. 	
<p>5. Sing from memory with technical accuracy, at an appropriate level of difficulty, a varied repertoire of vocal literature (liturgical and secular) representing diverse genres and cultures, including simple, compound, and odd meters in major, minor and modal tonalities.</p>	<ul style="list-style-type: none"> • Students choose music of contrasting styles to create a music video. The teacher may give them two or more parameters (i.e., the performance must include a religious song, a spiritual song, an odd meter piece, a modal piece, a dance in 6/8, a drum or percussion rondo, etc. It should represent at least two different cultures or time periods, etc.). The students rehearse and put the program together to perform from memory creating a video. (This could be a yearlong project.) 	

Archdiocese of Santa Fe Standard 2: Students perform on instruments, alone and with others, a varied repertoire of music.

NSAE Music Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/ STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
<p>Students will:</p> <p>1. Exhibit good instrumental listening skills:</p> <ul style="list-style-type: none"> • Aurally distinguish between non-pitched percussion instrument sounds (i.e., skin, metal, scraper, shaker, and pitched vs. non-pitched). • Identify and distinguish pitched instruments and/or instrument families (soprano xylophone, alto metallophone, bass xylophone, wood, metal, strings, woodwinds, brass, electric, techno, etc.). 	<ul style="list-style-type: none"> • In one large circle, students perform poly-rhythms (i.e., group 1: triangles, group 2: hand drums, group 3: wood blocks, group 4: tambourines) each with a contrasting rhythm. A separate small group of students (without instruments) have their backs to the circle. The teacher conducts the large circle bringing the groups 1-4 in and out, sometimes one group plays alone and sometimes all perform simultaneously. (Once mastered, students take turns conducting.) The students with their backs turned notate the rhythmic patterns of the tambourine, drum, triangle, or woodblock, thus distinguishing the instruments aurally. All students get a turn listening and performing each instrument. • Students listen to selections of music in small groups. Each group must identify the instrument(s) performed. The group with the most correct answers chooses their favorite class activity (dancing, stories, singing, acting, etc.). 	
<p>2. Perform on non-pitched instruments and body percussion:</p>	<ul style="list-style-type: none"> • As a daily warm up, the teacher performs body percussion rhythms of at least 8-16 	

<ul style="list-style-type: none"> • Differentiate between beat and rhythm in various styles, tempos, including odd meters and compound time. • Echo and perform longer more complicated rhythmic patterns incorporating dotted and syncopated rhythms adding a variety of dynamics. • Perform rhythmic Question and Answer phrases. • Perform more complicated rhythms and/or ostinati accompaniment while singing. 	<p>beats, incorporating varied meters, dotted rhythms and syncopations, using clapping, patting, stomping, cheek tapping, chest thumping, snapping, etc. Students echo the patterns while a new pattern has begun (overlapping imitation). Students eventually take turns leading the body percussion.</p> <ul style="list-style-type: none"> • Rhythmic body percussion performed by the teacher or student can be varied to change the beat, tempo and meter. Students take turns incorporating a wide range of dynamics and leading. • Students form two single file lines with the two students in front facing each other. One line is the question line, the other, the answer line. The front student of the question line performs an eight count question phrase incorporating dotted rhythms, rests and syncopations. The front student of the answer line performs a seven beat answer phrase that contains at least one rhythmic motive of the question phrase. Once each of the two front students have performed they move to the back of the line and the next two students ask each other rhythmic questions until all have a turn. • In groups, students create two contrasting rhythmic ostinatos to a hymn or song using the text for ideas, i.e., <i>The Battle Hymn of the Republic</i>. The phrase “God is marching on” could be notated as two eighth notes, one 16th with dotted 8th and one quarter note, adding a quarter note rest at the end. The Ostinato is spoken while played several times. Students then 	
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	<p>internalize the phrase and perform only the rhythm. Eventually they sing the melody while performing the ostinato. A second ostinato is created and the above process is repeated. Once mastered the students perform all three parts simultaneously.</p>	
<p>3. Perform on pitched instruments:</p> <ul style="list-style-type: none"> • Echo longer melodic patterns incorporating more complex syncopated and dotted rhythms. • Perform more complex borduns, (chord, crossover and broken) alone and while singing in a variety of tonalities. • Explore and improvise more difficult melodic patterns. • Perform melodic Question and Answer phrases. • Perform simple chord progressions using I (tonic) IV (sub-dominant) V (dominant) chords on pitched instruments (i.e., 12 bar blues). • Perform on pitched instruments using correct posture, finger technique, mallet technique, playing position, breath control, etc. 	<ul style="list-style-type: none"> • One group of students performs a bordun accompaniment the teacher plays a melodic pattern of 8 to 16 beats, using dotted rhythms and syncopations. Students echo as a class and individually. • Students perform chord, level, and/or broken bordun in D major while singing <i>Somebody's Knocking at Your Door</i>. • Students take turns improvising in simple and compound time to create a B section from a given A section using dotted rhythms, 16ths rests and syncopated patterns. • Students perform crossover passing game with lummi sticks while singing <i>The Walkin' Blues</i> (McGraw Hill, 7th Grade) or any folk melody or spiritual. Once mastered, they transfer the moving crossover action to the xylophones, performing the 12 bar blues chord progression while singing. • Students play the instruments improperly while opposing students figure out what is improper and correct the problem, i.e., student plays the recorder incorrectly with the right hand on top, or uses index fingers on top of the mallets as pointers. 	
<p>4. Play in groups and independently:</p> <ul style="list-style-type: none"> • Respond to a director. 	<ul style="list-style-type: none"> • Students perform three part canon on recorder or barred instruments (i.e., the 	

<ul style="list-style-type: none"> • Maintain a steady tempo. • Perform contrasting parts while two or more additional students/groups sing or play. • Perform and distinguish between melody and accompaniment, polyphony, monophony, homophony, etc. 	<p>Israeli song <i>Toembai</i> (<u>Discovering Orff</u>, by Jane Frazee, pg. 157. Students first sing the song mastering it in three part canon. Then transfer to the instruments and perform in canon, responding to the cues of a conductor (student or teacher). Tempos may be varied to test the steadiness of the beat. Students compare and contrast this contrapuntal song to a simple homophonic hymn or a polyphonic fugue by J.S. Bach.</p>	
<p>5. Perform music of diverse genres and cultures emphasizing Catholic identity.</p>	<ul style="list-style-type: none"> • Students perform Orff accompaniments (or traditional instruments) to <i>Sing Hosanna</i> (McGraw Hill 7th Grade Orff arrangement), <i>Blues Legacy Now's the Time</i> by Doug Goodkin*, <i>Amen</i>, Psalm melodies, <i>Hosanna</i>, litanies, etc. *See Appendix. 	

Archdiocese of Santa Fe Standard 3: Students improvise melodies, variations or accompaniments.

NSAE Music Standard 3: Improvising melodies, variations, and accompaniments.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
<ol style="list-style-type: none"> 1. Imitate and create loco-motor and non-loco motor movements independently and in groups to music of a variety of meters and styles. 	<ul style="list-style-type: none"> • Students take turns to the old “follow the leader” format, creating loco-motor and non-loco-motor movements as specific music is heard (may include a variety of meters and styles during one session). 	
<ol style="list-style-type: none"> 2. Move independently (loco-motor/non- 	<ul style="list-style-type: none"> • To a selected piece of music, individual 	

<p>loco-motor) to music with/without scarves or ribbons.</p>	<p>students are chosen (or volunteer) to improvise movement to the music. Scarves, ribbons, etc., may be offered as props.</p>	
<p>3. Create freely using voice, movement, and instruments with no parameters.</p>	<ul style="list-style-type: none"> • Students individually or in groups, receive an expressive phrase or word, and create a musical response with voice and/or movement. 	
<p>4. Reproduce and/or create freely within a simple pattern or structure (i.e., same/different, call/response, question/answer.)</p>	<ul style="list-style-type: none"> • Students communicate in question answer form: <ul style="list-style-type: none"> · Student #1 sings a question to student #2; student #2 sings an answer to #1; student #2 then sings a questions to student #3, etc. 	
<p>5. Create simple harmonic accompaniments to short unaccompanied melodies.</p>	<ul style="list-style-type: none"> • The teacher demonstrates chord bordun and triad accompaniments on barred instruments. Tonic, supertonic and dominant borduns are used (to accompany major melodies) and tonic, dominant and leading tone triads (to accompany minor melodies). After mastery, the students take turns improvising short melodies to the borduns having chord tones land on strong beats. The teacher plays melodies, in varied meters, repeatedly. Students improvise chord borduns to compliment the melodies. Mistakes are welcomed as learning experiences. 	
<p>6. Create short melodies over a given rhythmic accompaniment utilizing a variety of style, meter, and tonality.</p>	<ul style="list-style-type: none"> • See standard 3 #5 above. 	
<p>7. Create simple melodic, rhythmic, and/or embellished variations on a given melody.</p>	<ul style="list-style-type: none"> • To the tune of <i>Twinkle Twinkle Little Star</i>, students create melodic or rhythmical variations by singing, dancing, playing in both major and minor tonalities. 	

8. Create melodic and rhythmic patterns, using a variety of sound sources traditional and non-traditional, pitched and non-pitched.	<ul style="list-style-type: none"> In small groups, with both pitched and non-pitched instruments and/or “found sounds,” students create a short rhythmic/melodic pattern and then perform for the rest of the class. 	
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Archdiocese of Santa Fe Standard 4: Students compose and/or arrange music within specified guidelines.

NSAE Music Standard 4: Composing and arranging music within specified guidelines.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/ STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Compose music, secular and sacred, within specified guidelines demonstrating how the elements of music are used to achieve unity and variety, tension, release and balance.	<ul style="list-style-type: none"> Compose and arrange according to assignment, music for use during liturgical celebration: common liturgical responses and dialogues such as <i>Alleluia</i>, <i>Amen</i>, <i>The Lord Be With You</i>, Psalm antiphons, etc. Using only numbers 1 through 8, students create a sequence of 16 or more numbers beginning with 1 and ending with 8. Each number then coincides with the musical letter names (or solfege names) of a given scale. Students use the numbers to create the original melody, then add rhythm, note durations, harmony, musical terms, and lyrics to create a song. 	
2. Use a variety of traditional and non-traditional sound sources including homemade instruments and/or electronic	<ul style="list-style-type: none"> Working in small groups students use a Gospel reading, short stories, poems or words of their choice to create melodic or 	

media, etc.	rhythmic pieces. They experiment using traditional/non-traditional sound sources (i.e., vocal sounds, body percussion, boxes, drums, pitched instruments, pencils, cans, maracas, pie plates, craft sticks, woodblocks, tambourines, scraping fingernails or finger tips on the hand drum, electronic computer or keyboard sounds, techno music, etc.). Each group performs for the class.	
3. Create, arrange, and perform music to accompany secular and sacred readings or dramatizations.	<ul style="list-style-type: none"> Students choose a reading or dramatization (i.e., sacred; a Gospel parable or secular an Aesop fable) and create/produce musical sound that enhances the material. 	

Archdiocese of Santa Fe Standard 5: Students read and notate music.

NSAE Music Standard 5: Reading and notating music.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify bass and treble clef.	<ul style="list-style-type: none"> Students use the hand staff (fingers = 5 lines with the pinky being E for treble clef, and G for bass clef; in-between the fingers are the spaces). They practice drawing treble and bass clef on their opposite hand making certain the curl ends on the ring finger G (treble) and the big dot starts on the index finger (bass clef). 	

	<ul style="list-style-type: none"> • Students practice drawing bass and treble clefs on the board and staff paper. 	
2. Read melodies in both bass and treble clef.	<ul style="list-style-type: none"> • In groups and individually, students write names of notes to melodies in bass and treble clef. Melodies from sacred songs such as <i>Hurry the Lord is Here; Save Your People' God; Jesus, You are My All in All;</i> etc. may be used. • Students sing the melodies while pointing to notes on their hand staff in treble clef (pinky = E) and in bass clef (pinky = G). • Students sing the melodies while signing solfege notes. 	
3. Read <i>fa, ti, low la</i> and <i>low so</i> .	<ul style="list-style-type: none"> • Students sing diatonic, major, minor and modal melodies using solfege signs, and numbers. 	
4. Read quarter, half, eighth, whole, and sixteenth notes, and rests; triplets, dotted and syncopated rhythms in simple, compound and/or odd meters.	<ul style="list-style-type: none"> • Students clap rhythm samples that incorporate, quarter, half, eighth, whole, and sixteenth notes and rests, dotted and syncopated rhythms, compound and/or odd meters. <ul style="list-style-type: none"> • Students take turns arranging boxes (with a one beat motive written on sides) in various shapes, (i.e., 4x4, 2x8, 3x3, 2x6, pyramid, etc.) Motives include dotted rhythms, triplets, 8th and 16th note combinations. The class as a whole performs the rhythms from right to left, up to down, diagonally, left to right, etc. similar to a musical Tic, Tac, Toe. Teacher assesses their skills. 	
5. Identify intervals and chords by number as major or minor.	<ul style="list-style-type: none"> • On a worksheet, students correctly identify intervals and chords by number as major or minor. 	

	<ul style="list-style-type: none"> Using a keyboard or visual representation, students count the half and whole steps between intervals of the major, minor and modal scales. The intervals are played and related to familiar songs. Students are grouped in pairs. One student sings or plays an interval while the other aurally identifies the interval played. 	
6. Identify and define symbols for pitch, rhythm, dynamics, tempo, articulation, and expression using an expanded vocabulary.	<ul style="list-style-type: none"> Students mix and match symbols in appropriate groups with partners. On a sample octavo page, students will correctly identify symbols for pitch, rhythm, dynamics, tempo, articulation, and expression, giving definition to the meaning of the symbol. 	

Archdiocese of Santa Fe Standard 6: Students listen to, analyze and/or describe music.

NSAE Music Standard 6: Listening to, analyzing, and describing music.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify and respond to music of contrasting dynamic levels using appropriate music vocabulary, (i.e., <i>Mezzoforte (mf)</i> , <i>pianissimo (pp)</i> , <i>decrescendo (>)</i> , etc.).	<ul style="list-style-type: none"> Students listen to a piece of music such as <i>Colonel Bogey March</i> by Kenneth Alford. Using appropriate music vocabulary, students journal, describing the contrasting dynamic levels in the piece. 	
2. Describe or visually represent melodic contours or other aspects of the music.	<ul style="list-style-type: none"> As students listen to a piece of music they draw visual responses to melodic contours or other aspects of musical forms. 	

<p>3. Identify and respond to music of contrasting tempos using appropriate music vocabulary, (i.e., <i>Andante</i>, <i>Allegro</i>, <i>Adagio</i>, <i>Accelerando</i>, <i>Largo</i>, etc.).</p>	<ul style="list-style-type: none"> • Students listen to a piece of music such as <i>Hungarian Dance No. 6</i> by Johannes Brahms. Using appropriate music vocabulary they describe the contrasting tempos they hear. 	
<p>4. Identify melodic and rhythmic patterns and forms (i.e., <i>AB (Binary)</i>, <i>ABA (Terary)</i>, <i>ABBA (Arch)</i>, <i>ABC (Rondo)</i>, etc.</p>	<ul style="list-style-type: none"> • Students dance to the Rondo form of <i>Ghost Busters</i> while verbally identifying contrasting and like sections. A section: forward-backward and grapevine steps, B section: clap and pat with a partner saying the odd meter words “<i>Ghost Buster, Ghost Buster, call them,</i>” C section: Do Si Do eight counts one way around your partner and eight reverse direction, D section: Sashay with your partner eight gliding steps to right and eight to left. After performing the dance several times students break into small groups and write the order and number of occurrences of each section. The group who gets it correct chooses the next activity. • After listening to musical examples of melodic and rhythmic patterns and forms, students individually or in small groups, create a movement for a specific section. Students then perform that movement each time their section is heard. 	
<p>5. Identify and distinguish different quality of voices (i.e., men, women, children, etc.).</p>	<ul style="list-style-type: none"> • While listening to musical voice examples, students respond on paper, distinguishing between the different qualities of voices. 	
<p>6. Identify and describe instruments and their families, visually and aurally.</p>	<ul style="list-style-type: none"> • Students correctly identify the name and family of an instrument in a picture. • Students correctly identify the name of an instrument in response to a sound sample. 	
<p>7. Respond to character or mood of music.</p>	<ul style="list-style-type: none"> • Students list a number of adjectives that 	

	describe the general feel of the musical piece.	
8. Discuss, demonstrate, differentiate, and/or create movements to the elements while listening or performing to music including:	See each element below: *	
<ul style="list-style-type: none"> Rhythm 	<ul style="list-style-type: none"> With a partner, students take turns dictating and notating rhythms and creating movements. In groups they notate like rhythmic patterns from a listening selection discussing its qualities complexity, occurrences, syncopations, anacrusis, etc. They can create diminutions or augmentations of the rhythms. 	
<ul style="list-style-type: none"> Pitch 	<ul style="list-style-type: none"> Working in groups students write the range of a listening piece. They create movements or drawings following melodic contours of the melody. 	
<ul style="list-style-type: none"> Meter 	<ul style="list-style-type: none"> Students conduct to multi-metered pieces and/or to the teacher calling out changing meters. (<i>Take Five</i> by Dave Brubeck is great conducting practice for odd meter.) Using Keith Terry's * body rhythm blocks students perform different meters to listening sections. (See Appendix, Teacher Resources.) Students perform <i>Changing Meter Dance, Music For Children, Vol.3, pg. 204</i> 	
<ul style="list-style-type: none"> Timbre 	<ul style="list-style-type: none"> Teacher or student leader performs identical rhythms on different body percussion and percussion instruments. Students are asked what element is changed. Students take turns leading. Timbres are created and described with partners, in groups and as a class. 	

<ul style="list-style-type: none"> • Dynamics 	<ul style="list-style-type: none"> • Students perform and listen to pieces using an extended range of dynamic contrasts. Students choose proper symbols: <i>pp</i> (<i>pianissimo</i>), <i>ff</i> (<i>fortissimo</i>), <i><</i>, <i>></i>, <i>dim</i> (<i>diminuendo</i>), <i>perdendosi</i>, etc., individually, in dyads or small groups. 	
<ul style="list-style-type: none"> • Tonality 	<ul style="list-style-type: none"> • Teacher and/or student leader plays/sings Major, minor, atonal, piece or excerpt. Students take turns aurally identifying tonalities. • Students sing or play solfege scales and modes relating Mixolydian to Major (starting and ending on <i>do</i>), Lydian to Major (starting and ending on <i>fa</i>), Aeolian to minor (starting and ending on <i>la</i>), Dorian to minor (starting and ending on <i>re</i>), etc. They take turns improvising using different modes. 	
<ul style="list-style-type: none"> • Intervals 	<ul style="list-style-type: none"> • The class is in a large circle. One student holds a feather or light object and sings one pitch while walking across the room to another student. The original student continues the same pitch keeping it steady while handing the feather/object to the other student, but not releasing until both students are singing (different pitches) simultaneously. The 2nd student then continues his/her pitch and carries the feather across the circle to a new student etc. Several feathers may be passed simultaneously once the interval singing is mastered. The class identifies the interval(s) and consonance or dissonance. • Students describe or demonstrate the distance in pitch between tones on the barred instruments, keyboard and /or the hand staff. 	

<ul style="list-style-type: none"> • Chords 	<ul style="list-style-type: none"> • Students practice building chords (Major, minor, diminished, augmented) using solfege and/or barred pitched instruments. • Students turn their backs to other students playing chords and then aurally identify each chord: I, IV, V, Major, minor, diminished, augmented, etc. 	
<ul style="list-style-type: none"> • Harmonic Progressions 	<ul style="list-style-type: none"> • Students perform chord progressions using I, IV, V, VII, II chords in various orders. • Students aurally compare Plagal (IV-I) cadence with the vocal <i>Amen</i> and contrast it to (V-I) authentic cadence. • Students listen to pieces with various progressions and place cards with chords in the proper order. • Students perform the arpeggiated 12 bar blues chord progression on barred instruments. • Students discuss noted successions of individual chords or harmonies that form larger units. 	
<ul style="list-style-type: none"> • Forms 	<ul style="list-style-type: none"> • Using percussion instruments, or body percussion, students (whole class) perform short rhythmic notated speech pattern as an A section creating their own rhythms (individually/or groups) for B, C and D sections. The sections are then performed in varied orders: AB (Binary), ABA (Ternary), ABACADA (Rondo), ABCDDCBA (Arch), etc., creating various forms. • Students create a simple Sonata form piece. Divide students in groups. Group 1 creates or chooses a familiar melody/song (A section). Group 2 creates a rhythmic 	

	<p>speech piece and transfers it to body or non-pitched percussion (B section). Group 3 creates a short introduction and/or coda. Each group performs for the class. Group 1 and group 2 extract short segments (motives) from their creations and perform (group one in different tonalities). The 2 groups alternating back and forth. (Development). The AB section is repeated and group 3 ends with a coda. Students then listen to a Mozart Symphony in Sonata Form and signal to distinguish between the AB exposition, Development and Recapitulation.</p> <ul style="list-style-type: none"> • Listening selections from various composers written in contrasting forms can then be played. Students notate forms and rhythms, working in groups of two or more. See #4 above also for dance. 	
<ul style="list-style-type: none"> • Texture 	<ul style="list-style-type: none"> • Students take turns in groups describing textures (thin/thick) of listening pieces. • Students perform poly-rhythms in groups of various instruments: group 1 (woodblocks), group 2 (shakers-maracas), group 3 (hand drums), group 4 (triangles), etc. Student conductor signals to groups when to play, alternating from all groups playing (thick texture) to one or two groups playing (thin texture). • Students describe the character of different layers of vertical and horizontal sounds. 	
<ul style="list-style-type: none"> • Style 	<ul style="list-style-type: none"> • Students experiment singing, playing or speaking the same phrase (created or pre-written) in at least three contrasting styles: <i>legato, staccato, detache, jazz, blues, happy, sad, etc.</i> 	

	<ul style="list-style-type: none"> Short listening selections from various styles and periods are played while students identify qualities, grouping selections in proper styles: <i>Jazz, Rock, Classical, Baroque, Romantic, Blues, Rap, Liturgical, Gregorian Chant, etc.</i> These activities may be done individually, in dyads, and or small groups. 	
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Archdiocese of Santa Fe Standard 7: Students evaluate music and music performances.

NSAE Music Standard 7: Evaluating music and music performances.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Evaluate musical performances and/or compositions using appropriate music terminology.	<ul style="list-style-type: none"> Students attend a concert or listen to a recorded performance, and use appropriate terminology to evaluate the performance. 	
2. Justify personal preferences for musical works and styles by using proper terminology.	<ul style="list-style-type: none"> Individually students share with classmates about their personal musical preferences, using proper terminology. 	
3. Demonstrate appropriate audience etiquette for a variety of performance venues.	<ul style="list-style-type: none"> In small groups, students list or act out appropriate and inappropriate responses for varying performance situations, (i.e., talent show, symphony concert, religious celebration, play, rock concert, basketball game, football game, etc.) Students remain quiet, show respect and encouragement when other students (individuals/groups) perform during class. 	

	<ul style="list-style-type: none"> • Students attend or research a variety of performance venues and demonstrate proper etiquette. 	
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Archdiocese of Santa Fe Standard 8: Students understand relationships between music, the other arts and disciplines outside the arts.

NSAE Music Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify similarities and differences in the meanings of common terms used in other subjects particularly the arts.	<ul style="list-style-type: none"> • Students discuss how color, balance, texture, and form connect across other subjects. • Students compare musical sequences to arithmetic and geometric sequences. *See Appendix 	
2. Listen to, and perform music and/or, create musical ideas that reflect other content areas.	<ul style="list-style-type: none"> • Students choose familiar tunes and write their own lyrics - expressing a variety of content and subject areas. • Students answer math problems by performing *Keith Terry's body rhythm (percussion) blocks (i.e., arithmetic or geometric sequences). • Students listen to excerpts from Shostakovich <i>Symphonies 9 and 10</i>, contrasting their qualities with the time and circumstances in which they were written (9th during Stalin's regime, 10th after the death of Stalin) demonstrating 	

	the effect of World War II and the Communist rule on composers and all people (History). The formation of the Soviet Union and its transformation back to Russia may be discussed incorporating (Geography).	
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Archdiocese of Santa Fe Standard 9: Students explore music in relation to Catholic tradition, history, cultures, and technology.

NSAE Music Standard 9: Understanding music in relation to history and culture.

Critical for Mastery in Grades 6-8

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
1. Plan, participate and lead music in prayer and liturgical services.	<ul style="list-style-type: none"> Students participate in prelude music, meditation song, or liturgical choir music during Mass. 	
2. Identify, describe, and contrast the musical characteristics used during the different liturgical seasons with proper terminology.	<ul style="list-style-type: none"> Students compare music used during Advent and Christmas, and music used during Lent and Easter. Students describe characteristics such as tonality, dynamics, tempo, mood, style, etc., to note contrasts. 	
3. Discuss the text of religious songs in relation to the faith and every-day life.	<ul style="list-style-type: none"> In small groups, students discuss the text of a specific religious song of their choice, sharing its relevance to their every-day life. 	
4. Explore the history of church music (including composers) in the Catholic tradition.	<ul style="list-style-type: none"> Students discuss the role of music in liturgy and reflect how it evolved in the Catholic Church. Students listen to and compare church 	

	<p>selections from different historical periods, (i.e., Gregorian Chant, William Byrd, Machaut, Johann Christian Bach (who converted to Catholicism), Haydn, Kodaly, etc.). Historical events, (i.e., famines, wars, inventions, etc.) during their lifetime may be studied.</p>	
<p>5. Participate in dances from a variety of cultures.</p>	<ul style="list-style-type: none"> • Students participate in creative dances, singing games, and ethnic dances. • Students sing and perform simple steps to the Jewish song <i>Kol Do Di</i>. Students work in groups to create steps to the African song <i>Ajaja</i> by Olatunji (<u>McGraw Hill Series Grade 5</u> pg. 357). Both songs are contrasted; their elemental characteristics, historic and geographic backgrounds are discussed. • Students take part in line dancing. 	
<p>6. Listen to and perform music from a variety of cultures.</p>	<ul style="list-style-type: none"> • Students engage in listening to sample of world music, and learn to sing, play or dance several pieces. 	
<p>7. Compare the functions music serves and conditions under which music is typically performed in several cultures of the world.</p>	<ul style="list-style-type: none"> • Students research a popular singer from another country and see how music performance compares to performance in the United States. 	
<p>8. Identify by genre or style aural examples of music from various historical periods and cultures.</p>	<ul style="list-style-type: none"> • Students listen to a variety of music samples from different historical periods and cultures, notating on paper their genre or style. 	
<p>9. Identify major composers from different historical periods and contrast their works (Bach: Baroque, with Beethoven: Classical, etc.).</p>	<ul style="list-style-type: none"> • Students write a letter to either Bach, Mozart, or Beethoven, reflecting on one of his famous compositions. Students share their letters in class. 	
<p>10. Describe how elements of music are used in examples from various cultures of the world.</p>	<ul style="list-style-type: none"> • Students listen to a song from South Africa and a song from Japan, comparing melody, rhythm, tonality, and texture. 	

<p>11. Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use (including modern technology).</p>	<ul style="list-style-type: none"> • In class, students list various uses of music in daily experiences and describe the various characteristics. • Students discuss what makes certain music suitable for use. 	
<p>12. Demonstrate appropriate audience and performance behavior for various types of music.</p>	<ul style="list-style-type: none"> • In class, students compile a list of various types of performance music. Together the class determines appropriate audience and performance behavior. (Role playing maybe used.) 	
<p>13. Explore local cultural musical opportunities.</p>	<ul style="list-style-type: none"> • Each student gathers information about a local cultural music happening/opportunity and brings it to class. The class makes a chart of the opportunities. 	