EGG HARBOR TOWNSHIP PUBLIC SCHOOLS
CURRICULUM

General Music
Grades 6-8

Length of Course: One marking period
Elective / Required: N/A
Schools: Middle Schools
Student Eligibility: Grades 6-8
Credit Value: N/A
Date Approved: 

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This curriculum guide was prepared by:

**Diana Fogleman, Alder Avenue Middle School**
**Andrea Granieri, Fernwood Avenue Middle School**

Coordinated by: **Thomas Weber - Supervisor of Fine and Performing Arts**
DISTRICT MISSION STATEMENT
Our mission in the Egg Harbor Township School District is to partner with the student, family, school, and community to provide a safe learning environment that addresses rigorous and relevant 21st Century standards and best practices which will develop academic scholarship, integrity, leadership, citizenship, and the unique learning style of students, while encouraging them to develop a strong work ethic and to act responsibly in their school community and every day society.

FINE AND PERFORMING ARTS - PHILOSOPHY
It is our belief that it is in a child’s inherent nature to create. Experiences in creating in the arts are essential to a well-rounded education. Furthermore, creative and artistic exploration enhances critical thinking and problem solving skills. The arts also promote an atmosphere that embraces cultural diversity. Children who are exposed to the art of past and present cultures learn about themselves, the society in which they live, and people throughout history.

FINE AND PERFORMING ARTS - STATEMENT OF PURPOSE
Education exists for the purpose of enabling each individual to realize and maintain her/his full potential. Music/visual arts education, as a social, intellectual, and physical discipline, specifically involves the development of each individual's aptitude, understanding, and appreciation and serves as an essential element to the developmental process.

The music and visual arts programs provide the opportunity for each individual to develop a comprehensive foundation of basic knowledge, skills, and techniques and serves not only as an arts specific course but also provides a vehicle by which associated disciplines are enhanced and supported.

This curriculum guide has been designed to expose all students to the arts educational experience outlined within. Each student will be offered thorough and analogous arts instruction and will be fully prepared for the continuing education offered at the secondary level. Additionally, through active participation, students will develop positive individual and group behavioral patterns while exploring the vast cultural and ethnic diversity reflective of our community and the art form itself.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

INTRODUCTION
The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.
High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

THE EGG HARBOR TOWNSHIP SCHOOL DISTRICT CURRICULUM TEMPLATE

The Egg Harbor Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Egg Harbor Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-design is critical to working effectively with Egg Harbor Township’s curriculum guides.

GUIDING PRINCIPLES: WHAT IS BACKWARD DESIGN? WHAT IS UNDERSTANDING BY DESIGN?

“Backward design” is an increasingly common approach to planning curriculum and instruction. As its name implies, “backward design” is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working ‘backward’ to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Programs based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential
questions provide a unifying focus for the unit and students should be able to answer more deeply and fully these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc…) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

INTENT OF THE GUIDE

This guide is intended to provide teachers with course objectives and possible activities, as well as assist the teacher in planning and delivering instruction in accordance with the New Jersey Core Curriculum Content Standards. The guide is not intended to restrict or limit the teacher’s resources or individual instruction techniques. It is expected that the teacher will reflectively adjust and modify instruction and units during the course of normal lessons depending on the varying needs of the class, provided such modified instruction attends to the objectives and essential questions outlined below.
Unit 1: American Music Mix

UNIT SUMMARY

People from all over the world brought their music with them to America. Throughout the years, their music has combined to create musical styles that are unique to the United States. In this unit, students will see and hear the many elements that helped to define American music, as well as exploring the cultural nuances that impacted the development of American musical styles.

UNIT RESOURCES

Printed Materials:
Silver Burdett Making Music grade 6 textbook, teacher's edition and related CD's

Resource Book - Making Music

Resources:
- Other printed materials - song sheets/rhythm materials at teacher discretion
- Optional classroom instruments

Internet Resource Links:
http://www.sfsuccessnet.com

STAGE ONE
GOALS AND STANDARDS

Standard State: NJ

1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
1.4.8.A.3 Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
Goals: Students will

- Listen to and/or perform historical songs such as *Chester*
- Learn how music traveled across the United States as part of Manifest Destiny, and sing songs that resulted such as *Red River Valley*.
- Learn how early American work songs and African American slave songs influenced jazz and blues,
- Learn about specific American composers such as Scott Joplin or George Gershwin.

**ENDURING UNDERSTANDINGS**

- Music is a universal language.
- Music expresses human experiences and values.
- Music expands understanding of the world, its people and one's self.
- History and culture influence music.

**ESSENTIAL QUESTIONS**

- How does one musical style influence another?
- In what ways have people used music to express their values and describe their experiences?

**KNOWLEDGE AND SKILLS**

Students will know...

- Blues form
- Characteristics of Folk Music
- The relationship between spirituals and gospel music
- How historical contexts influenced American music.
- The definition of improvisation

Students will be able to...

- Identify the European and West African influence in American Music
- Create new verses for a blues song
- Identify and perform an Folk Ballad
- Perform a spiritual and/or gospel piece of music
- Identify and discern the timbre and instruments in cowboy ballads and dance tunes
- Improvise a melody, rhythm and/or verse.

**STAGE TWO**

**PERFORMANCE TASKS**

*Title:* Create a Mini-Musical
This unit on exploring America's music presents an opportunity to focus on how America received the musical gifts that came with immigrants from Europe, Africa, and other parts of the world. It also focuses on how America took those gifts and forged unique American musical styles such as ragtime, spirituals, gospel, jazz and blues.

Students will create a mini-musical presentation which could take a variety of forms; one suggestion is to have students select representative songs (or instrumental pieces) and write commentary to connect them in a cohesive manner, creating a mini-musical or playlet which would be performed for the class, shared with another class, parents or others. Another option might be to film it for viewing by other classes and perhaps even on EHT-TV.

Another variation on this task is to have each class prepare part of the presentation and combine all the classes' sections into a large group performance; the potential audience(s) would remain the same as above.

Dance, expressive movement, famous quotations, and projected images might be incorporated into the final presentation.

**Rubric: Mini-musical: Exploring America's Music**

<table>
<thead>
<tr>
<th>Performance</th>
<th>Knowledge Gained</th>
<th>Group Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Weight:</strong> 33%</td>
<td><strong>Weight:</strong> 33%</td>
<td><strong>Weight:</strong> 33%</td>
</tr>
<tr>
<td>Level 4: Confidently performs accurately with expression.</td>
<td>Level 4: Student can accurately answer all questions related to facts in the presentation.</td>
<td>Level 4: Student has excellent grasp of role within the group and is an asset to the group.</td>
</tr>
<tr>
<td>Level 3: Performs mostly accurately with expression but needs more practice to be confident group members.</td>
<td>Level 3: Student can accurately answer most questions related to facts in the presentation.</td>
<td>Level 3: Student works well in group and makes positive contributions</td>
</tr>
<tr>
<td>Level 2: Performs with some mistakes and some expression.</td>
<td>Level 2: Student can accurately answer about 75% of questions related to facts in the presentation.</td>
<td>Level 2: Student works acceptably in group with teacher direction.</td>
</tr>
<tr>
<td>Level 1: Performs with difficulty with little expression and/or many inaccuracies.</td>
<td>Level 1: Student appears to have insignificant knowledge of the facts in the presentation.</td>
<td>Level 1: Student needs constant direction; makes little to no positive contributions.</td>
</tr>
</tbody>
</table>
**Title:** TimeLine Bulletin Board

For this performance task, students will create a bulletin board or wall display that reflects the progression of this unit. Students will work in groups to prepare a portion of the finished project that will represent the assigned type and/or era; the finished project will be a timeline of American music.

**Rubric:** American Music Timeline Rubric  
**Trait:** Show progression from type to type of American music

<table>
<thead>
<tr>
<th>Historical Content</th>
<th>Images</th>
<th>Knowledge Gained</th>
<th>Group Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 4: Specific, relevant historical content presented creatively.</td>
<td>Level 4: Original work included in creative mix of images that appropriately represents the music.</td>
<td>Level 4: Student can accurately answer all questions related to facts in the presentation.</td>
<td>Level 4: Student has excellent grasp of role within the group and is an asset to the group.</td>
</tr>
<tr>
<td>Level 3: Specific, relevant historical content included.</td>
<td>Level 3: Creative mix of images that appropriately represents the music.</td>
<td>Level 3: Student can accurately answer most questions related to facts in the presentation.</td>
<td>Level 3: Student works well in group and makes positive contributions.</td>
</tr>
<tr>
<td>Level 2: Some historical content included but irrelevant to the specific music.</td>
<td>Level 2: Low number of images but those included have some relevance to music.</td>
<td>Level 2: Student can accurately answer about 75% of questions related to facts in the presentation.</td>
<td>Level 2: Student works acceptably in group with teacher direction.</td>
</tr>
<tr>
<td>Level 1: Little to no historical content given; accuracy in question.</td>
<td>Level 1: Few images with little to no relevance to music.</td>
<td>Level 1: Student appears to have insignificant knowledge of the facts in the presentation.</td>
<td>Level 1: Student needs constant direction; makes little to no positive contributions.</td>
</tr>
</tbody>
</table>

**Title:** Listening Assessment

**Listening Assessment: Written test.** Students' knowledge of American music learned in this unit will be assessed through a written test. Students will listen as samples of different categories
of American music are played, and will identify on the written test the type and/or category of American music to which each belongs. Exhibit A below is a sample assessment vehicle; songs shown are from the textbook unit but other appropriate pieces may be substituted instead.

**Exhibit A: Sample Test**
American Music Mix: Listening Assessment

Directions: You will hear 10 listening samples. Listen carefully to each sample, decide what category of music it belongs to and place a check in the box that you believe is the best answer. (TEACHER’S NOTE: As an option, titles might not be given; in which case students would fill them in from memory or from an answer box.)

<table>
<thead>
<tr>
<th>Title</th>
<th>Work</th>
<th>Spiritual</th>
<th>Gospel</th>
<th>Ragtime</th>
<th>Blues</th>
<th>Jazz</th>
<th>Country</th>
<th>Ethnic/European</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The Battle of Jericho</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>2 Scarborough Fair</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Sun Gonna Shine</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Ise Oluwa</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Jambalaya</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Red River Valley</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>7 Summertime</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>8 Maple Leaf Rag</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Jonah</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 The Old Chisholm Trail</td>
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<td></td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**  Other evidence might be:

- written reflection or journal writing,
- worksheets,
- portfolio,
- quiz

**STAGE THREE**

**LEARNING ACTIVITIES**
For all activities: Determine prior knowledge of styles included in the unit.

1. Create a Mini-Musical: Through use of the textbook, teacher-made packets and/or other related material, students will be introduced to the progression of American music from the earliest days through uniquely American styles such as jazz, spirituals, etc. Students will learn about composers such as George Gershwin or Scott Joplin, and listen to, sing and perform with the music in the unit. Then students will work in cooperative groups (assigned different tasks) to create a mini-musical featuring music from the unit. (Alternatively, each class could work on PARTS of the musical, and classes could be combined to create the whole.) To prepare the mini-musical, students will learn the songs, adding instruments such as guitars, keyboards, electric bass, or drums where possible and appropriate and developing a narration between songs that tells the story of the cultural significance of the music.

2. Timeline Bulletin Board: Through use of the textbook, teacher-made packets and/or other related material, students will learn about the progression of American music from the earliest days through uniquely American styles such as jazz, spirituals, etc. Students will learn about composers such as George Gershwin or Scott Joplin, and listen to, sing and perform with the music in the unit. As they learn, students will create a bulletin board or wall display that reflects this musical progression.

3. Listening Assessment: Through use of textbook materials as well as supplemental materials, students will sing, hear and perform with a variety of American music. As part of those activities, students will learn about different categories of American music, culminating in a listening assessment in which students will listen to pieces (or segments) of music and determine to which category each belongs.
Unit 2: How Does Music Communicate?

UNIT SUMMARY
Music is a language that is universal. In this unit, students will explore the language of music and the ways in which it communicates. Beyond reinforcing the basic elementary tools of expression such as dynamics, rhythm, tempo... students will also draw correlations between music and other expressive, human devices such as poetry, prose, dance, and art. Through listening, performance, and creation students will broaden their understanding of not only how music communicates, but how all forms of communication are interconnected.

UNIT RESOURCES

Printed Materials:
Silver Burdett Making Music grade textbooks, teacher's edition and related CDs
Resource Book - Making Music

Resources:
Optional:
- Prints of art and architecture
- Posters of poems (purchased or teacher-made)

Internet Resource Links:
http://www.sfsuccessnet.com

Stage One
GOALS AND STANDARDS

Standard State: NJ

1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to
the performance of written scores in the grand staff.
1.4.8.A.5 Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.

Goal: Students will

- Use expression (vocal, instrumental or movement) to communicate,
- Compare music to poetry, dance and visual art
- Create and/or perform with expression

ENDURING UNDERSTANDINGS

- Music is a universal and symbolic language.
- Music has similarities and differences with other forms of mediated communication such as poetry, dance, and visual art.
- People use music to express their values and describe their experiences.
- Music has form, structure and conveys a message.

ESSENTIAL QUESTIONS

- How does music communicate?

KNOWLEDGE AND SKILLS

Students will know...

- Notes on The Grand Staff
- Appropriate Musical Vocabulary: Expression, Dynamics, Tempo, 1st and 2nd Endings, D.C. Al Fine, ABA Form, Melodic Contour, Melody, Harmony, Texture
- That there is repetition and contrast in music.
- Melodic contour influences lyrics, mood and meaning of song.
- Dynamic inflection is shared by both poetry and music.

Students will be able to...

- Read and interpret The Grand Staff
- Use expression vocabulary to sing/perform pieces of music
- Draw correlations between repetition and contrast in music and in other forms of media to serve the purpose of creating interest while keeping solidarity.
- Create a melody map
- Identify how dynamic inflection affects expressive effects in music.
STAGE TWO

PERFORMANCE TASKS

Title: Map It: Create a Listening Map

Listening maps are creative visual expressions of musical communication. Students will study a piece of music to determine key components that communicate to the listener. Students will then create a listening map that will express their understanding of that piece of music. One suggested piece is "Variations on America" by Charles Ives, but other songs or pieces can certainly be substituted.

Rubric: Listening Map Rubric
Trait: Make visual representation of expression

<table>
<thead>
<tr>
<th>Trait</th>
<th>Melody</th>
<th>Dynamics</th>
<th>Tempo</th>
<th>Texture/Tone Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 3: Mostly accurate relative representation of melodic direction and contour.</td>
<td>Level 3: Mostly accurate relative representation of dynamics.</td>
<td>Level 3: Mostly accurate relative representation of tempo.</td>
<td>Level 3: Mostly accurate relative representation of texture and/or tone color.</td>
<td></td>
</tr>
<tr>
<td>Level 1: Poor relative representation of melodic direction and contour.</td>
<td>Level 1: Poor relative representation of dynamics.</td>
<td>Level 1: Poor relative representation of tempo.</td>
<td>Level 1: Poor relative representation of texture and/or tone color.</td>
<td></td>
</tr>
</tbody>
</table>
Title: Song and Dance

Repetition builds unity and shows peace while contrast provides variety or stress. Students will plan a performance and create expressive movement to demonstrate various sections in a given song or poem. Students will make a written plan for the performance. Such expressive movement should appropriately illustrate the mood and meaning of the work.

Rubric: Song and Dance Rubric
Trait: Observe musical expression and demonstrate through movement

<table>
<thead>
<tr>
<th>Dynamics</th>
<th>Weight: 25%</th>
<th>Tempo</th>
<th>Weight: 25%</th>
<th>Texture/Tone Color</th>
<th>Weight: 25%</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 4: All dynamics markings were made obvious in performance. Effective expressive choices made if/when no markings present.</td>
<td>Level 4: All tempo markings were made obvious in performance. Effective expressive choices made if/when no markings present.</td>
<td>Level 4: Appropriate changes in movement made to represent varying texture and/or tone color throughout.</td>
<td>Level 4: The overall mood is cohesively illustrated throughout performance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level 3: Most dynamics markings were made obvious in performance. Effective expressive choices made if/when no markings present.</td>
<td>Level 3: Most tempo markings were made obvious in performance. Effective expressive choices made if/when no markings present.</td>
<td>Level 3: Appropriate changes in movement made to represent varying texture and/or tone color throughout.</td>
<td>Level 3: The overall mood is cohesively illustrated throughout most of the performance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level 2: Some dynamics markings(less than 50%)were made obvious in performance. Attempt to make effective expressive choices if/when no markings present.</td>
<td>Level 2: Some tempo markings(less than 50%)were made obvious in performance. Attempt to make effective expressive choices if/when no markings present.</td>
<td>Level 2: Some appropriate changes in movement made to represent varying texture and/or tone color.</td>
<td>Level 2: The overall mood is illustrated in parts of the performance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level 1: Little to no dynamics markings</td>
<td>Level 1: Little to no tempo markings</td>
<td>Level 1: No appropriate changes in movement</td>
<td>Level 1: The overall mood is not illustrated.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
were made obvious in performance. Little to no attempt to make effective expressive choices if/when no markings present.

in movement made to represent varying texture and/or tone color.

cohesively illustrated in the performance.

OTHER EVIDENCE

Other evidence might include:

- quiz,
- written reflection and/or journal entries
- worksheets
- portfolio

STAGE THREE

LEARNING ACTIVITIES

For all activities: Determine prior knowledge of content material and unit vocabulary.

1. **Listening maps:** Through use of textbook materials and other related materials, students will be exposed to a variety of listening maps and how they express what the music communicates. Students will study a piece of music to determine key components that communicate to the listener. Students will then create a listening map that will express their understanding of that piece of music.

2. **Song and Dance:** Through use of textbook materials and other related materials, students will experience how repetition and contrast create interest. Students will have time to create expressive movement to correspond with varying sections and practice performing it to a recording of the piece.
UNIT 3: Performance: Say It with Drums

Course/Grade: General Music/Grade 6
School: Fernwood Ave Middle Schools

UNIT SUMMARY
Drumming is an important component of today's music from pop to world music. This unit features drumming from a variety of places, including Africa, Caribbean, Middle East, and more as well as American music.

UNIT RESOURCES

Printed Materials:
Silver-Burdett Making Music grade textbooks, teacher's edition and corresponding CDs.

Resource book - Making Music

Resources:
- Assorted drums from different parts of the world,
- Drumsticks for Philadelphia-style drumming,
- Substitute and/or supplemental materials might include SoundShapes and additional ethnic percussion instruments such as shekere, guiro, gankogui, rattles, etc.
- Performance DVDs of examples of ethnic percussion in use

Optional:
- Video camera and/or digital recorder to record student performances.

Internet Resource Links:
http://www.sfsuccessnet.com

STAGE ONE
GOALS AND STANDARDS

Standard State: NJ

1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.4.8.A.2 Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

Goals: Students will

- Listen to and learn about drumming in different cultures
- Perform on different types of drums or supplemental instruments
- Differentiate between drumming used for utilitarian and non-utilitarian purposes

ENDURING UNDERSTANDINGS

- Cultures around the world celebrate rhythm in unique ways.
- Music is a personal experience yet may be perceived in similar ways by individuals.
- Drumming has been used throughout time and in a variety of cultures.

ESSENTIAL QUESTIONS

- Why does drumming have an emotional effect on the listener?
- Why is drumming such an integral part of the human experience?

KNOWLEDGE AND SKILLS

Students will know...

- Basic notation
- Echo drumming
- Call and response style
- A variety of world drums
- Matched grip for drumsticks

Students will be able to...

- Perform echo drumming
- Perform in call and response style
- Identify and play a variety of world drums
- Use matched grip when using drumsticks

STAGE TWO

PERFORMANCE TASKS

Title: Solo performance

"The drummer" is often the highlight of a band or ensemble. Students will show their individual instrumental skills by accompanying a given piece using choice of drum or Philadelphia-style drumming.

Rubric: Solo Performance Rubric
Title: Drum ensemble performance

In drumming circles, unity is important, and created by members performing their various roles in the ensemble in unity. In this task, students will perform in an ensemble showing their listening and performing skills.

Rubric: Drum Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Creativity</th>
<th>Expression</th>
<th>Effectiveness</th>
<th>Steady beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
</tbody>
</table>

Level 4: Students plays a creative accompaniment with confidence that is well-thought out.

Level 3: Student plays a creative accompaniment; planning less evident.

Level 2: Student plays accompaniment that shows less thought or creativity.

Level 1: Little creativity, planning or thought is evident.
<table>
<thead>
<tr>
<th>Level 3: Play/sing</th>
<th>Level 3: Play/sing</th>
<th>Level 3: Student</th>
<th>Level 3: Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>mostly accurately but needs more practice to be confident group members.</td>
<td>with appropriate expression.</td>
<td>contributes to an effective performance, despite a few errors.</td>
<td>maintains the steady beat with a few glitches.</td>
</tr>
<tr>
<td>Level 2: Play/sing with a few mistakes.</td>
<td>Level 2: Play/sing with some expression as indicated.</td>
<td>Level 2: Student is not a highly effective member of the performance group.</td>
<td>Level 2: Student attempts to maintain steady beat but is challenged.</td>
</tr>
<tr>
<td>Level 1: Play/sing with great difficulty and many inaccuracies.</td>
<td>Level 1: Play/sing with little to no expression as indicated.</td>
<td>Level 1: Student is not an effective member of the performance group</td>
<td>Level 1: Student unable to maintain steady beat with any consistency at all.</td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**  Other evidence might be:

- quiz,
- written reflection and/or journal entries,
- worksheets,
- portfolio,
- ongoing instrumental assessment,
- peer assessment

**STAGE THREE**

**LEARNING ACTIVITIES**  (Same for both performance tasks)

Students will listen to music paying attention to drum timbre and rhythm. Ask students to create patterns using body percussion. Have them say the rhythm pattern while tapping the beat with their feet. Transfer the clapping rhythm to the drumsticks or percussion instruments. Have students perform rhythm piece in percussion ensemble. Allow time for students to create their solo accompaniment or practice their group performances.
Unit 4: Compose Yourself

UNIT SUMMARY
In this unit students will experiment with a compositional technique after listening to examples of classical music and learning about specific compositional techniques used by some composers. Students will devise a melodic motive and apply and practice knowledge to notate it. Students will then use a compositional technique to expand upon the motive.

UNIT RESOURCES
Printed Materials:
Silver-Burdett Making Music textbooks, teacher's edition and corresponding CDs.

Resources:
Staff paper (see internet resource links for printable staff paper), teacher-made templates, teacher-made worksheets

Internet Resource Links:
http://www.sfsuccessnet.com

STAGE ONE
GOALS AND STANDARDS
Standard State: NJ

1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.4.8.A.2 Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
1.4.8.A.6 Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

Goals: Students will

- Compose using traditional sound sources,
- Identify and apply standard notation symbols for pitch, rhythm and meter,
- Perform for and with others,
- Listen to and describe events in music using appropriate terms,
- Listen to and analyze uses of pitch, rhythm and form in music,
- Evaluate music they hear.

ENDURING UNDERSTANDINGS
• Music has identifiable structures.
• Compositional techniques can be manipulated by composers to express themselves.
• Breaking accepted norms often gives rise to new forms of artistic expression.

**ESSENTIAL QUESTIONS**
• Does art have boundaries?
• Can you have melody without rhythm?
• What makes music good?

**KNOWLEDGE AND SKILLS**
Students will know...

• Notation basics,
• Appropriate vocabulary,
• AB form
• Compositional technique: retrograde
• Music may have structure and follow "rules" yet not be effective

Students will be able to...

• Create a motive using standard notation,
• Write music on staff paper and read their notation,
• Use vocabulary in context,
• Apply retrograde to the motive to create a brief composition in AB form
• Judge effectiveness of a composition

**STAGE TWO**

**PERFORMANCE TASKS**

**Title:** Forwards and Backwards

After listening to Haydn's Menuet "Al Reverso", students will choose a short familiar song and notate the basic melody; students can use standard notation on staff paper or notation software. Then students will copy it backward and perform it on the classroom piano, keyboards, or various classroom melody instruments. Alternatively, students may use the software to play it with their choice of instrument.

**Rubric:** Al Reverso Rubric

**Trait:** Apply retrograde to familiar song

<table>
<thead>
<tr>
<th>Pitch</th>
<th>Rhythm</th>
<th>Accuracy</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Competent to notate pitch independently or with a little help.</td>
<td>Level 4: Competent to notate rhythm independently or with a little help.</td>
<td>Level 4: Substantially accurate with few errors.</td>
<td>Level 4: Able to perform own work; few errors, 1-2 stops and starts.</td>
</tr>
<tr>
<td>Level 3: Able to</td>
<td>Level 3: Able to</td>
<td>Level 3: Mostly</td>
<td>Level 3: Able to</td>
</tr>
</tbody>
</table>
Title: Signature Style

Our signature says a lot about us; in this case one's name is also the basis for student composition. Students will devise a motive based on the letters of their names, substituting alternate letters for those not in the music alphabet. Students will choose the meter and rhythm for their melody and practice and apply knowledge to notate it using standard notation on staff paper or using notation software. Compositions with the class and students will assess and critique.

Rubric: Signature Style Rubric

<table>
<thead>
<tr>
<th>Trait</th>
<th>Pitch</th>
<th>Rhythm</th>
<th>Accuracy</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td></td>
</tr>
<tr>
<td>Level 4: Competent to notate pitch independently or with a little help.</td>
<td>Level 4: Competent to notate rhythm independently or with a little help.</td>
<td>Level 4: Substantially accurate with few errors.</td>
<td>Level 4: Able to perform own work; few errors, 1-2 stops and starts.</td>
<td></td>
</tr>
<tr>
<td>Level 3: Able to notate pitch with moderate help.</td>
<td>Level 3: Able to notate rhythm with moderate help.</td>
<td>Level 3: Mostly accurate with more minor errors.</td>
<td>Level 3: Able to perform own work; more errors, few stops and starts.</td>
<td></td>
</tr>
<tr>
<td>Level 2: Needs substantial assistance to notate pitch.</td>
<td>Level 2: Needs substantial assistance to notate rhythm.</td>
<td>Level 2: More substantial errors.</td>
<td>Level 2: Able to perform own work; substantially more errors, substantially more stops and starts.</td>
<td></td>
</tr>
<tr>
<td>Level 1: Unable to notate pitch even with help.</td>
<td>Level 1: Unable to notate rhythm even with substantial assistance.</td>
<td>Level 1: So inaccurate it cannot be deciphered.</td>
<td>Level 1: Unable to complete performance.</td>
<td></td>
</tr>
</tbody>
</table>
OTHER EVIDENCE
Other evidence might include:

- quiz,
- written reflection and/or journal entries,
- worksheets,
- portfolio

STAGE THREE
LEARNING ACTIVITIES
For all activities: Determine prior knowledge of music history, melody and notation.

1. Forwards and Backwards: Through use of the textbook, teacher-made packets or other related material, introduce the Classical period of music history. Have students listen to Haydn's Menuet "Al Reverso", following the printed excerpt to identify the reversal. Students will select a familiar song and notate it, then reverse the melody and practice and play the result. Judge the effectiveness of the result.

2. Signature Style: Through use of the textbook, teacher-made packets or other related material, introduce the Classical period of music history; listen to and discuss selected examples. Having students use their name as a melodic framework, notate, practice and play the result. Judge the effectiveness of the result.
Unit 5: Found Sound

UNIT SUMMARY
In this unit, students will explore creating music with non-traditional instruments and using them to both improvise and perform in instrumental ensembles.

UNIT RESOURCES

Printed Materials:
Silver-Burdett *Making Music*, teacher’s edition and corresponding CDs

Resources:
Performance DVDs of examples of found sound in use: *Stomp, Blue Man Group*, and *Billy Jonas* are some suggested examples

Internet Resource Links:
http://www.sfsuccessnet.com

STAGE ONE
GOALS AND STANDARDS
Standard State: NJ

1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

Goal: Students will

- Improvise rhythmic patterns and ostinatos
- Predict and assess how the size and shape of an object effects its sound
- Evaluate improvised music
- Evaluate performance ensembles

ENDURING UNDERSTANDINGS

- Music has an identifiable pattern and order,
- There is a difference between noise and music,
- Improvisation is a spontaneous creative process and may involve trial and error,
- Inspiration may come from one's surroundings and prior experiences
- Music can stem from a variety of sound sources found in the environment
ESSENTIAL QUESTIONS
- When does sound become music?
- Where do musicians find inspiration for improvisation?
- How does the use of non-traditional instruments compare to traditional ones?

KNOWLEDGE AND SKILLS
Students will know...
- Size, shape and material impacts the sound of an object or instrument,
- Discriminating listening is more than just hearing,
- Music is organized sound with structure,
- Improvisation may require trial and error

Students will be able to...
- Predict the sound they can expect from an instrument or object,
- Use a variety of traditional or non-traditional instruments to improvise,
- Impose organization/structure on an ensemble,
- Use critical listening to improve during improvisation and discuss performance.

STAGE TWO
PERFORMANCE TASKS
Title: Stomp EHT

Students are to work in cooperative groups to improvise a percussion ensemble which using non-traditional instruments which may be augmented by traditional instruments. The ensemble should have a recognizable organization/structure. Students will polish and present the ensemble.

Rubric: Stomp EHT Rubric
Trait: Create effective AB form presentation with non-traditional instrumentation

<table>
<thead>
<tr>
<th>Form</th>
<th>Creativity</th>
<th>Expression</th>
<th>Rhythm/Steady beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Two clearly different sections are evident with smooth transition.</td>
<td>Level 4: Very creative use of instrumentation, repetition and contrast; thoughtful planning is evident.</td>
<td>Level 4: Excellent use of expression to add interest or differentiate sections.</td>
<td>Level 4: Student plays rhythms correctly and maintains steady beat consistently throughout.</td>
</tr>
<tr>
<td>Level 3: Difference between A and B section less evident; less smooth transition.</td>
<td>Level 3: Creative use of instrumentation, repetition and contrast.</td>
<td>Level 3: Good use of expression to add interest or differentiate sections.</td>
<td>Level 3: Student plays rhythms with few errors and maintains steady beat mostly throughout.</td>
</tr>
</tbody>
</table>
Title: Box A-Rockin' Ensemble

Students will collect and sort boxes of various sizes and shapes, assessing how the size and shape affect the overall sound, and how different playing techniques produce different tones. Students will experiment with improvisation then use prior knowledge to read and perform a given piece of music, using box types as instruments.

Rubric: Box A-Rockin' Rubric

<p>| Trait: Improvise and create a percussion ensemble using non-traditional instruments |
|---------------------------------|-----------------|-----------------|-----------------|
| Form                           | Creativity      | Expression      | Rhythm/Steady beat |
| Weight: 25%                    | Weight: 25%     | Weight: 25%     | Weight: 25%       |
| Level 4: Two clearly different sections are evident with smooth transition. | Level 4: Very creative use of box types, repetition and contrast; thoughtful planning is evident. | Level 4: Excellent use of expression to add interest or differentiate sections. | Level 4: Student plays rhythms correctly and maintains steady beat consistently throughout. |
| Level 3: Difference between A and B section less evident; less smooth transition. | Level 3: Creative use of box types, repetition and contrast. | Level 3: Good use of expression to add interest or differentiate sections. | Level 3: Student plays rhythms with few errors and maintains steady beat mostly throughout. |
| Level 2: There are 2 sections but less clearly thought out and planned. Level 2: Less creative use of instrumentation, repetition and contrast. Little thoughtful planning is evident. | Level 2: Less creative use of box types, repetition and contrast. | Level 2: Little change of expression to add interest or differentiate sections. | Level 2: Student makes several rhythmic errors and mostly able to maintain steady beat throughout. |</p>
<table>
<thead>
<tr>
<th><strong>evident.</strong></th>
<th><strong>Level 1: Lacks balanced use of repetition and contrast; does not sound as if forethought occurred.</strong></th>
<th><strong>Level 1: Little to no change of expression.</strong></th>
<th><strong>Level 1: Student not able to play rhythms correctly or maintain steady beat.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1: No AB form is evident.</td>
<td>Level 1: No AB form is evident.</td>
<td>Level 1: No AB form is evident.</td>
<td>Level 1: No AB form is evident.</td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**
Other evidence might include:

- quiz,
- written reflection and/or journal entries,
- worksheets,
- portfolio

**STAGE THREE LEARNING ACTIVITIES**
For all activities: Determine prior knowledge of content material and experience with improvisation.

1. Stomp EHT: Using textbook and CDs, and supplemented with other optional materials such as brief video clips, work packets, etc, discuss improvisation and found sound (also sometimes known as recycled sound), have students form cooperative groups and improvise a percussion ensemble using non-traditional instruments.

2. Box A’ Rockin: Using textbook and CDs, and supplemented with other optional materials such as brief video clips, work packets, etc, discuss improvisation and found sound (also sometimes known as recycled sound). Collect and sort boxes of various sizes and shapes and have students predict and test how the size and shape affect the overall sound, and how different playing techniques produce different tones. Students will experiment with improvisation then use prior knowledge to read and perform a given piece of music, using box types as instruments.
Unit 6: Performance—Personal Best

UNIT SUMMARY

To many musicians, it's all about the performance. This unit develops students' ability to take part in a class or public performance. Students will learn to play and/or sing specific pieces and participate in a solo or group performance.

UNIT RESOURCES

Printed Materials:

- Silver-Burdett *Making Music* grade textbooks, teacher's edition and corresponding CDs.
- Resource book - *Making Music*
- Piano course book or other instrumental instruction books

Resources:

- Keyboards
- Class instruments

Internet Resource Links:
http://www.sfsuccessnet.com

STAGE ONE

GOALS AND STANDARDS

Standard State: NJ

1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

Goals: Students will

- Participate in individual or group performance
- Put theoretical knowledge of notation and expression into practice
- Evaluate effectiveness of their own and others' performance
ENDURING UNDERSTANDINGS

- High quality performance is created through individual and/or group practice.
- Each performer's individual skills contribute creatively to a performance.
- Mood is created by expression and lyrics.
- A performance does not need to be perfect to be effective.

ESSENTIAL QUESTIONS

- How can we increase the impact of the music?
- How can a performer create the composer's intended effect?
- Can a performer put his personal stamp on a piece yet still stay true to the music?
- What makes an effective performance?

KNOWLEDGE AND SKILLS

Students will know...

- Basic notation
- Grand staff
- Expression markings and terminology,
- The importance of playing and singing with control and accuracy,
- The responsibility(ies) of the performer

Students will be able to...

- Use expression markings and terminology
- Perform with control and accuracy
- Fulfill the responsibility to interpret the composer's intent

STAGE TWO

PERFORMANCE TASKS

Title: Personal Best: Juries

Students will learn to play an instrument at the introductory level (or work to improve skills on an instrument that they already play). Students will demonstrate this by performing a series of pieces in a "jury" format, be it private (just for the teacher) or public (for the class.) In this performance task, students will develop their individual skills and learn to interpret the notation and expression as responsible performers.

Rubric: Jury Rubric

<table>
<thead>
<tr>
<th></th>
<th>Accuracy</th>
<th>Expression</th>
<th>Effectiveness</th>
<th>Steady beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight:</td>
<td>25%</td>
<td>25%</td>
<td>25%</td>
<td>25%</td>
</tr>
</tbody>
</table>
### Rubric: Group Performance Rubric

<table>
<thead>
<tr>
<th>Accuracy</th>
<th>Expression</th>
<th>Effectiveness</th>
<th>Steady beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Play/sing accurately with confidence</td>
<td>Level 4: Play/sing with appropriate expression consistently</td>
<td>Level 4: Student performance is highly effective</td>
<td>Level 4: Student confidently maintains the steady beat</td>
</tr>
<tr>
<td>Level 3: Play/sing mostly accurately but needs more practice to be confident</td>
<td>Level 3: Play/sing with appropriate expression at most times</td>
<td>Level 3: Student performance is effective, despite a few errors</td>
<td>Level 3: Student maintains the steady beat with a few glitches</td>
</tr>
<tr>
<td>Level 2: Play/sing with several mistakes</td>
<td>Level 2: Play/sing with some expression</td>
<td>Level 2: Student performance is somewhat effective</td>
<td>Level 2: Student attempts to maintain steady beat but is challenged to do so</td>
</tr>
<tr>
<td>Level 1: Play/sing with great difficulty and many inaccuracies</td>
<td>Level 1: Play/sing with little to no expression</td>
<td>Level 1: Student performance is not effective</td>
<td>Level 1: Student unable to maintain steady beat with any consistency at all</td>
</tr>
</tbody>
</table>

**Title:** Personal Best: Group Performance

Students will perform as part of a vocal or instrumental group and perform for others. As part of this task, students will develop an understanding of the importance of each individual's contribution to the group and that it is the performers' responsibility so to interpret the music that the composer's intended effect is achieved.
<table>
<thead>
<tr>
<th>Level 1: Play/sing with great difficulty and many inaccuracies.</th>
<th>Level 2: Student attempts to maintain steady beat but is challenged.</th>
<th>Level 2: Student is not a highly effective member of the performance group.</th>
<th>Level 2: Play/sing with some expression.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 2: Play/sing with a few mistakes.</td>
<td></td>
<td></td>
<td>Level 2: Play/sing with a few mistakes.</td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**  
Other evidence might be:

- quiz,
- written reflection and/or journal entries,
- worksheets,
- portfolio,
- ongoing instrumental assessment,
- peer assessment

**STAGE THREE**

**LEARNING ACTIVITIES**

1. Juries: At the beginning of the class, take time to address specific common issues (ie for the keyboard right hand plays treble clef, left hand plays bass clef). Students will have time to work independently to develop their interpretation of the specific jury pieces and on their instrumental skills.

2. Group performance: Listen to the piece(s) and discuss how musical elements combine to create a particular mood: if vocal music is to be performed, students will study the relationship between the lyrics and music as they learn about the context of the song. Discuss factors that contribute to a good performance. Work on learning the pieces, and perform the song to an audience, which might be another group in the class, a different class, parents or other adults.
Unit 7: Careers in Music

UNIT SUMMARY
There is more to a career in music than singing or performing an instrument, and middle school is an appropriate time to start exploration of career options. In this unit students will briefly explore a variety of careers in the world of music with a focus on one specific career.

UNIT RESOURCES

Printed Materials:
Silver-Burdett Making Music textbooks, teacher's edition and corresponding CDs.

Resources:
Audacity (see internet resource links) or other editing software

Optional, depending on project(s)
- digital recorder or other recording device,
- docking station,
- keyboard (preferably with record function)

Internet Resource Links:
http://audacity.sourceforge.net/
http://www.sfsuccessnet.com

STAGE ONE
GOALS AND STANDARDS

Standard State: NJ

1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
1.4.8.A.7 Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

Goals: Students will
- Learn about a variety of careers in music business
• Perform a job task of one of the featured careers
• Create music in relation to the job task
• Analyze what makes music effective for the job task

ENDURING UNDERSTANDINGS

• Passion for music can lead to a life-long career even if one is not a performer,
• There is a wide array of possibilities in music business that students may not currently be aware of,
• Using musical judgment, general music knowledge can be applied in careers in music,
• Performing skills are not necessarily required to be successful in music business.

ESSENTIAL QUESTIONS

• Does cultural context impact the music business?
• Is it necessary to be a musician to have a career in music?
• In what ways is music used to influence others?

KNOWLEDGE AND SKILLS

Students will know...

• Options for careers in music business
• Job-related vocabulary
• Tasks related to specific careers
• History and culture may impact music careers
• Skills to create, arrange and/or manipulate music
• How to use technology to assist in job-related tasks

Students will be able to...

• Identify job tasks related to a career
• Use appropriate vocabulary in relation to music careers
• Perform a task related to a specific career
• Determine whether music is historically and/or culturally appropriate for the task
• Create music for a specific task by composing, arranging and/or manipulating music files

STAGE TWO

PERFORMANCE TASKS

Title: Video Game Design

Students will create a concept for an original video game and develop background music for several levels. This might be original compositions on a keyboard or other instrument; downloaded files or manipulated audio files using editing software.

Rubric: Game Design Rubric

Trait: Create theme music motives to illustrate game level concept
<table>
<thead>
<tr>
<th>Motives</th>
<th>Duration</th>
<th>Expression</th>
<th>Storyboard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Clearly different motives for each game level, original theme</td>
<td>Level 4: Each theme meets set duration standard.</td>
<td>Level 4: Each theme substantially expresses activity/mood of game level.</td>
<td>Level 4: Storyboard complete with correct number of thumbnail sketches that illustrate game concept.</td>
</tr>
<tr>
<td>Level 3: Different music for each level, or not all motives are original.</td>
<td>Level 3: One theme does not meet set duration standard.</td>
<td>Level 3: Each theme mostly expresses activity/mood of game level.</td>
<td>Level 3: Storyboard incomplete; missing 1 thumbnail sketch</td>
</tr>
<tr>
<td>Level 2: There is not a different motive for each level</td>
<td>Level 2: Two themes do not meet set duration standard.</td>
<td>Level 2: Some themes express activity/mood of game level.</td>
<td>Level 2: Storyboard incomplete, missing 2 thumbnail sketches</td>
</tr>
<tr>
<td>Level 1: Music barely started; no differentiation among themes</td>
<td>Level 1: Themes do not meet set duration standard.</td>
<td>Level 1: Themes do not express activity/mood of game level.</td>
<td>Level 1: Storyboard incomplete, 1 sketch only or no attempts at thumbnail sketches</td>
</tr>
</tbody>
</table>

**Title:** Lights, Action...Music

Students will choose a movie scene or write an original scene and add background music. This might be choosing music from classroom resources, students' own materials, or student-created music using keyboards, other instruments or notation software.

**Rubric:** Movie Music Rubric

**Trait:** Create original background music for a movie scene

<table>
<thead>
<tr>
<th>Originality</th>
<th>Duration</th>
<th>Expression</th>
<th>Storyboard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 1: Music not done or barely started.</td>
<td>Level 1: Does not meet set duration standard.</td>
<td>Level 1: Expression does not illustrate activity/mood of scene.</td>
<td>Level 1: Several major errors or unable to complete performance.</td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**  
Other evidence might be:
- test and/or written reflection,
- worksheets,
- portfolio,
- quiz

**STAGE THREE**

**LEARNING ACTIVITIES**

For all activities: Determine prior knowledge of notation and unit vocabulary.

1. For Video Game Design: Through use of the textbook, teacher-made packets or other related material, introduce several careers such as video game designer, music programmer, score composer, etc. Have students listen to a variety of examples related to each career. Students will create, arrange or manipulate music for levels of an original video game.

2. For Movie Music: Through use of the textbook, teacher-made packets or other related material, introduce several careers such as video game designer, music programmer, score composer, etc. Have students listen to a variety of examples related to each career. Students will use a scene from an existing movie or write an original scene, and compose, arrange or use software to devise a musical accompaniment to the scene.
Unit 8: History of Rock and Roll

UNIT SUMMARY
In this Unit students will focus on Rock and Roll; a era and style of music produced by the cultural and time-specific characteristics surrounding it. Students will delve into the historical, political, societal, and economic environment of the music, drawing correlations between them and the music created by them, in order to understand that one is the mirror-image of the other.

UNIT RESOURCES
Printed Materials:
Silver-Burdett Making Music textbooks, teacher's edition and corresponding CDs.

Resources:
Optional: "The History of Rock and Roll" Textbook and Student Workbook by: Fun Music Company or equivalent supplemental resource

Also optional:
- InTune, Music Alive or similar magazines and web resources,
- DVDs for film clips of rock and roll performances,
- MovieMaker, Power Point and/or Windows Media Player

Internet Resource Links:
http://www.intunemonthly.com
http://sfsuccessnet.com
http://www.musicalive.com

STAGE ONE
GOALS AND STANDARDS

Standard State: NJ

1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
1.4.8.A.3 Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.8.A.5 Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

Goals: Students will
- Listen to and describe music using appropriate musical terminology
- Identify characteristics specific to that style
- Compare effectiveness vs. technical proficiency of a performance
- Demonstrate understanding of how technology impacts creation/composition
- Analyze impact of the culture of the era on the music it produces and vice versa.
- Interpret hidden meaning embedded in works of music.

ENDURING UNDERSTANDINGS
- Each historical period of music has a unique set of characteristics with historical/social contexts.
- Compositional techniques are influenced by the culture and time from which they arise.
- Music is the vehicle through which musicians and composers convey a message
- Music affects the listener/audience psychologically, emotionally, physically.

ESSENTIAL QUESTIONS
- What can music tell us about a society?
- Do artists have a responsibility to their audiences or society?
- What role did/does culture play?

KNOWLEDGE AND SKILLS

Students will know...
- Appropriate music vocabulary specific to form, dynamics, and rhythm.
- Genre-specific characteristics of a particular style
- Surrounding culture of an era of music
- Music conveys a message

Students will be able to...
- Use terms in context to describe musical characteristics.
- Identify a style BY those characteristics
• Analyze the impact of that culture on the music
• Decode the hidden message/meaning in a piece of music.

**STAGE TWO**

**PERFORMANCE TASKS**

**Title:** Multimedia Presentation

Students will choose a song from the era of Rock and Roll and study the origin, meaning and cultural context of the song. Students will create a "music video" that will use pictures/photographs/drawings that illustrate the cultural backdrop through which the song was created, as well as tell the story of the song.

**Rubric:** Rock Song Multimedia Presentation

**Trait:** Create theme music motives to illustrate game level concept

<table>
<thead>
<tr>
<th>Historical Content</th>
<th>Images</th>
<th>Knowledge Gained</th>
<th>Presentation parameters</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Weight:</strong> 25%</td>
<td><strong>Weight:</strong> 25%</td>
<td><strong>Weight:</strong> 25%</td>
<td><strong>Weight:</strong> 25%</td>
</tr>
<tr>
<td>Level 4: Specific, relevant historical content presented creatively.</td>
<td>Level 4: Original work included in creative mix of images that appropriately represents the music.</td>
<td>Level 4: Student can accurately answer all questions related to facts in the presentation; student can defend interpretation of the music.</td>
<td>Level 4: All required elements included in a cohesive manner.</td>
</tr>
<tr>
<td>Level 3: Specific, relevant historical content included.</td>
<td>Level 3: Creative mix of images that appropriately represents the music.</td>
<td>Level 3: Student can accurately answer most questions related to facts in the presentation; student can defend interpretation of the music.</td>
<td>Level 3: All but 1 required elements included.</td>
</tr>
<tr>
<td>Level 2: Some historical content included but irrelevant to the specific music.</td>
<td>Level 2: Low number of images; but they have some relevance to music.</td>
<td>Level 2: Student can accurately answer about 75% of questions related to facts in the presentation; student</td>
<td>Level 2: Missing 2 or more required elements</td>
</tr>
</tbody>
</table>
Title: Up with Rock/Down with Rock

Students will hold a debate on the question: "Is Rock and Roll Music?" Students will be divided into two categories...the older generation and the younger generation of the 1950's. Students must research the general opinions of the time regarding Rock Music among parents and children and be prepared to debate their point of view, supporting their opinions with facts and names of performers and their music.

Rubric: Debate Rubric
Trait: Create original background music for a movie scene

<table>
<thead>
<tr>
<th>Historical Content</th>
<th>Knowledge Gained</th>
<th>Debate DOs</th>
<th>Group Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Student is able to cite numerous specific, relevant historical facts.</td>
<td>Level 4: Student can accurately answer all questions and can defend position with authority.</td>
<td>Level 4: Student observed items on the Debate DOs list with 1-2 errors.</td>
<td>Level 4: Student has excellent grasp of role within the group and is an asset to the group.</td>
</tr>
<tr>
<td>Level 3: Student is able to cite some specific, relevant historical facts.</td>
<td>Level 3: Student can accurately answer most questions related and can defend position confidently.</td>
<td>Level 3: Student observed items on the Debate DOs list with 3-4 errors.</td>
<td>Level 3: Student works well in group and makes positive contributions.</td>
</tr>
<tr>
<td>Level 2: Student is able to cite some irrelevant historical facts.</td>
<td>Level 2: Student can accurately answer about 75% of questions; can defend position.</td>
<td>Level 2: Student observed items on the Debate DOs list with 5-6 errors.</td>
<td>Level 2: Student works acceptably in group with teacher direction.</td>
</tr>
<tr>
<td>Level 1: Student is able to cite little to no historical facts;</td>
<td>Level 1: Student appears to have insignificant</td>
<td>Level 1: Student observed items on the Debate DOs list with</td>
<td>Level 1: Student needs constant direction; makes little to no</td>
</tr>
</tbody>
</table>
accuracy in question. knowledge of the facts and cannot adequately defend position. more than 6 errors or made no attempt to observe the list. positive contributions.

**Title:** I'm With the Band

The classic words "I'm with the band" often provided an all-access pass to the backstage world of rock. For this performance task students will have 2 options.

Option A: Students will put themselves in the role of being a member of the performers' group. They will research the performer(s) and prepare a short talk about them, and will also create an improvised accompaniment for voice, pitched or un-pitched instruments. Students will present this to the class by "introducing" the band (giving their researched facts) and performing along.

Option B: Students will act as a historian for a group, creating a historical representation of that group which could take the form of a PowerPoint presentation, written report presented to the class, poster, etc.

**Rubric:** I'm With the Band: Option A

**Trait:** Share facts about and improvise an accompaniment to a pivotal piece

<table>
<thead>
<tr>
<th>Accuracy</th>
<th>Cohesiveness</th>
<th>Steady beat/Flow</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Student performs accurately with very few errors.</td>
<td>Level 4: Performed part is creative and cohesive.</td>
<td>Level 4: Student confidently maintains the steady beat; no stops and starts.</td>
<td>Level 4: Shows excellent understanding of the topic.</td>
</tr>
<tr>
<td>Level 3: Student performs mostly accurately with a few errors.</td>
<td>Level 3: Performed part is mostly creative; mostly fits with existing music.</td>
<td>Level 3: Student maintains the steady beat with a few glitches and stops and starts.</td>
<td>Level 3: Shows a good understanding of the topic.</td>
</tr>
<tr>
<td>Level 2: Student performs adequately correctly but experiences many challenges.</td>
<td>Level 2: Performed part is somewhat creative or occasionally clashes with existing music.</td>
<td>Level 2: Student attempts to maintain steady beat but is challenged; several stops and starts.</td>
<td>Level 2: Shows some understanding of parts of the topic.</td>
</tr>
<tr>
<td>Level 1: Student</td>
<td>Level 1: Performed</td>
<td>Level 1: Student</td>
<td>Level 1: Does not</td>
</tr>
</tbody>
</table>
performs most inaccurately. | part is derivative or does not fit with existing music. | unable to maintain steady beat with any consistency; many stops and starts. | seem to understand the topic very well. |

OTHER EVIDENCE  Other evidence might be:
• written reflection or journal entries
• worksheets,
• portfolio,
• quiz

STAGE THREE

LEARNING ACTIVITIES

1. Multimedia presentation - Through the use of textbook, teacher-made packets or other related materials students will be introduced to several songs from the era of Rock and Roll. Students will select a song and research the historical, political and cultural backdrop through which the song was created, as well as the biographical information of the songwriter. Pulling all of this information together, students will use resources such as Moviemaker, PowerPoint, or iMovie to create a "music video" which tells the story of the song and the songwriter.

2. Up with Rock/Down with Rock - Through the use of textbook, teacher-made packets or other related materials students will read and discuss the older and younger generational viewpoints concerning Rock and Roll as music. Using previously learned information throughout the unit regarding the question "what is music" - teacher will divide students into two groups - the Pro-Music and Anti-Music Group. Students will need to prepare a debate with several bullet points to back up their point of view. Students will hold an interpersonal debate. As the debate format may be new to some students, review the Debate DOs with them: 1. Be polite and courteous, listen attentively, be respectful and supportive, avoid inappropriate noises, speak only when recognized, use grammatically correct language, speak clearly and distinctly at an appropriate volume.

3. I'm With the Band - Through the use of textbook, teacher-made packets or other related materials students will be introduced to several pivotal performers/groups from the era of Rock and Roll. Students will either choose option A: improvise an accompaniment (instrumental or vocal) and perform it for the class or option B: act as the group's historian, putting together a visual and aural representation of that performer/group.
Unit 9: World Music

UNIT SUMMARY

In an increasingly diverse population, it is important that students learn about music from different cultures. In this unit students will learn about music from several different countries and continents. Along the way they will learn about various cultural instruments and be exposed to several types of cultural voices and musical expressions.

UNIT RESOURCES

Printed Materials:
Silver Burdett Making Music grade 6 textbook, teacher's edition and related CD's
Resource Book - Making Music

Resources:
World instruments from a variety of cultures (some suggestions: claves, guiro, djembe, gong)

Optional, depending on projects:

- CD player
- iPod docking station

Internet Resource Links:
http://www.sfsuccessnet.com
http://caribplanet.homestead.com/101.html
http://www.indntunes.com/
http://www.musicaustralia.org/
http://africanmusic.org/

STAGE ONE
GOALS AND STANDARDS

Standard State: NJ

1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

Goals: Students will

- Listen to music of other cultures,
- Learn to play an instrument of another culture
- Learn characteristics of various ethnic music
- Demonstrate an appreciation and acceptance of different music

ENDURING UNDERSTANDINGS

- Cultural music can be identified by the instrument sounds, tonalities and voice styles,
- Music is an integral part of world cultures,
- Music has value even if it differs from an individual’s musical taste,
- Music is a universal language that transcends spoken language.

ESSENTIAL QUESTIONS

- Why should we respect music if we don't like how it sounds?
- How have different cultures have historically used music?
- Why is music such an integral part of the human experience around the world?

KNOWLEDGE AND SKILLS

Students will know...

- Names and sounds of various cultural instruments.
- Notation basics
- Appropriate vocabulary,
- Intervals of fourths, fifths and octaves,
- Major, minor and pentatonic scale

Students will be able to...

- Identify certain specific world tone colors,
- Play rhythms using instruments (pitched and un-pitched) and/or body percussion,
- Use unit vocabulary in context,
- Create an ostinato,
- Adapt a melody by adding ornamentation or adding a drone to a major, minor or pentatonic melody and perform

STAGE TWO

PERFORMANCE TASKS

Title: Ostinatos Unite!

Since ostinatos are found in cultures throughout world, students will listen to a variety of
ostinatos from around the world. Students will read, analyze and perform a written performance ensemble based on ostinatos. Additionally, students will work in cooperative groups to write another part and add it to the ostinatos, then share the results with the class.

**Rubric:** Ostinato Rubric

**Trait:** Perform world music ensemble with added original part

<table>
<thead>
<tr>
<th>Creativity/Composition</th>
<th>Technique</th>
<th>Accuracy</th>
<th>Group Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: Original part fits within structure, is a valid addition to the composition and is notated correctly.</td>
<td>Level 4: Student plays instrument with expression and appropriate technique throughout.</td>
<td>Level 4: Student performs accurately with very few errors.</td>
<td>Level 4: Student has excellent grasp of role within the group and is an asset to the group.</td>
</tr>
<tr>
<td>Level 3: Original part fits within structure and is notated correctly.</td>
<td>Level 3: Student plays instrument with expression and approximately appropriate technique.</td>
<td>Level 3: Student performs mostly accurately with a few errors.</td>
<td>Level 3: Student works well in group.</td>
</tr>
<tr>
<td>Level 2: Original part notated with some accuracy.</td>
<td>Level 2: Student needs improvement in instrument technique.</td>
<td>Level 2: Student plays basic rhythms mostly correctly but experiences many challenges.</td>
<td>Level 2: Student works acceptably in group with teacher direction.</td>
</tr>
<tr>
<td>Level 1: Original part does not show evidence of planning and is not notated correctly.</td>
<td>Level 1: Student does not use appropriate technique.</td>
<td>Level 1: Student plays most rhythms inaccurately,</td>
<td>Level 1: Student needs constant direction.</td>
</tr>
</tbody>
</table>

**Title:** World Music Report

To respect music from other cultures it is helpful to have a better understanding of it. For this task, students will research a country or culture, prepare a short report and present it to the class so that all may share in the knowledge,
**Rubric:** World Music Report Rubric  
**Trait:** Present a report with appropriate technology and/or visual aids

<table>
<thead>
<tr>
<th>Music examples</th>
<th>Content accuracy</th>
<th>Report parameters</th>
<th>Above and beyond</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
<td>Weight: 25%</td>
</tr>
<tr>
<td>Level 4: 6 or more appropriate music examples.</td>
<td>Level 4: 7 or more accurate facts included.</td>
<td>Level 4: All required elements included in a cohesive manner.</td>
<td>Level 1: 6 or more additional &quot;enrichment item&quot;</td>
</tr>
<tr>
<td>Level 3: 4-5 appropriate music examples.</td>
<td>Level 3: 5-6 or more accurate facts included.</td>
<td>Level 3: All required elements included.</td>
<td>Level 3: 4-5 additional &quot;enrichment item&quot;</td>
</tr>
<tr>
<td>Level 2: 2-3 appropriate music examples.</td>
<td>Level 2: 3-4 or more accurate facts included.</td>
<td>Level 2: All but 1 required elements included.</td>
<td>Level 2: 2-3 additional &quot;enrichment item&quot;</td>
</tr>
<tr>
<td>Level 1: 1 or no appropriate music examples.</td>
<td>Level 1: Less than 3 accurate facts included.</td>
<td>Level 1: Missing 2 or more required elements.</td>
<td>Level 1: 1 or no additional &quot;enrichment item&quot;</td>
</tr>
</tbody>
</table>

**OTHER EVIDENCE**

Other evidence might be:

- test and/or written reflection,
- worksheets,
- portfolio,
- quiz

**STAGE THREE**

**LEARNING ACTIVITIES**

For all activities: Determine prior knowledge of content included in the unit.

1. Ostinatos Unite: Through use of the textbook series and/or other related material, students will be introduced to ostinatos found in a variety cultures throughout world and read, listen to, analyze and/or perform them using authentic instruments where possible. Students will be provided with a written percussion ensemble using world ostinatos and work in cooperative groups to write another part and add it to the ostinatos, then share the results with the class.
2. World Music Report: Assign (or have students choose) a country or culture and have them prepare a short report and present it to the class so that all may share in the knowledge. This may take the form of a poster and accompanying speech, PowerPoint report or other format.