



**Middle School**

**Music**  
**Essential Learner Outcomes**



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*Maryland State Department of Education*

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## MUSIC OUTCOME I

Perceiving and Responding –  
Aesthetic Education



Middle School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

### Expectation A

**The student will identify elements and characteristics of musical sound as they are used in a variety of genres and styles.**

Indicators of Learning

1. The student will identify and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.\*
2. The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.
3. The student will listen to and analyze performances of music, with attention to form, genre, cultural influences, performance media, and other prominent musical features.
4. The student will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
5. The student will compare motivic development in a variety of musical styles representing diverse genres and cultures.
6. The student will listen to and perform music representing diverse genres and cultures and analyze its elements and structure.

\*Acrophones, chordophones, membranophones, idiophones, and electronophones should be included as more inclusive and precise ways of classifying musical sound in addition to categories such as strings, woodwinds, brass, and percussion.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : MUSIC

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will investigate a variety of sounds and classify them in given categories that are outside the Western tradition of strings, woodwinds, brasses, and percussion. **In responding to this indicator, the student will explore sound sources the earliest cultures may have used to create music, such as:**

**Bodysounds - clapping hands, stomping feet, slapping thighs, popping cheeks, clicking tongues, whistling**

**Nature sounds - rattling seed pods, blowing blades of grass, hitting sticks, tapping shells**

**The student will demonstrate the musical use of body sounds and sounds found in nature, and based on the question, "What is vibrating to create the sound," will classify sounds using the following categories:**

<b>air-sounders:</b>	<b>aerophones</b>
<b>string-sounders:</b>	<b>chordophones</b>
<b>skin-sounders:</b>	<b>membranophones</b>
<b>self-sounders:</b>	<b>idiophones</b>
<b>electronic-sounders:</b>	<b>electronophones</b>

(This strategy also satisfies Indicator II-C-5.)

#### Sample Strategy for **Indicator Two (2)**

The student will describe a variety of musical styles, using correct terminology. **In responding to this indicator, the student will listen to music representing diverse cultures and will use musical terminology to describe, compare, and contrast the various compositions.** (The social studies essential curriculum can serve as a valuable resource for providing curricular connections.)



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### Sample Strategy for **Indicator Three (3)**

The student will develop the ability to discern aurally musical styles (for example: baroque, jazz, gamelan, rhythm and blues) through the study of musical forms, genres, cultural influences, performance media, and other prominent features. **In responding to this indicator, the student will listen to representative examples of two contrasting musical styles and, using a graphic organizer, compare, discuss, and draw conclusions about how the musical characteristics of each style are different.**

### Sample Strategy for **Indicators Four (4) and Six (6)**

The student will perform from standard notation, giving attention to musical details, and assess the performance. **In responding to these indicators, the student will prepare a personal presentation or performance which requires interpretation of standard notational symbols for pitch, rhythm, dynamics, tempo, articulation, and expression and the application of knowledge of a particular style of music. The student will analyze the musical characteristics of the work and, using a set of predetermined criteria, will evaluate the presentations and performances.** (This strategy also satisfies Indicators II-A-5 and IV-B-3.)

### Sample Strategy for **Indicator Five (5)**

The student will develop listening skills through analysis and discussion of ways brief motives are developed. **In responding to this indicator, the student will listen to examples of theme and variations form and identify musical characteristics used in motivic development. The student will then apply resulting knowledge to unfamiliar selections of music in contrasting styles.**

### Sample Strategy for **Indicator Six (6)**

The student will develop listening skills by creating a visual representation of what he or she hears. **In responding to this indicator, the student will create listening maps that illustrate the notation and location of rhythmic and melodic motives in selected musical examples. The listening maps will be exchanged with classmates and assessed for their accuracy and completeness as the music is heard a second time.**



*Notes:*



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## MUSIC OUTCOME I

Perceiving and Responding –  
Aesthetic Education



Middle School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

### **Expectation B**

**The student will recognize and analyze the skills needed in the performance of music.**

Indicators of learning

1. The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.
2. The student will blend with a group of singers when singing in parts.
3. The student will sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory. (For students enrolled in vocal performance ensembles.)
4. The student will play with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty of 3, on a scale of 1 to 6, including some solos performed from memory. (For students enrolled in instrumental performance ensembles.)
5. The student will sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. (For students enrolled in instrumental or vocal performance ensembles.)
6. The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of classroom instruments.
7. The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : MUSIC

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will listen to, analyze, and perform songs from diverse sources. **In responding to this indicator, the student will study several musical examples from various historical periods and cultures. The student will analyze and compare elements such as tone quality, range, and techniques of vocal production. The student will then sing songs from the selected historical periods and cultures and apply the characteristics and techniques they have learned.** (This strategy also satisfies Indicator II-B-3.)

#### Sample Strategy for **Indicator Two (2)**

The student will continue to develop ensemble skills used in choral singing. The student will develop the skill of listening to other parts as they are performed by listening to and viewing audio and video recordings of ensemble performances and participating in disciplined exercises. **In responding to this indicator, the student will rehearse an assigned part in a choral piece and combine with the other parts, giving careful attention to technical and expressive interpretation.**

#### Sample Strategy for **Indicator Three (3)**

The student will perform a variety of musical styles as solos or as a member of a choral ensemble. **In responding to this indicator, the choral student will perform, with expression and technical accuracy, graded solo and ensemble literature in a variety of settings such as informal recitals, concerts, and area festivals.** (Repertoire will be selected to reflect a variety of cultures, geographical regions, historical periods, and social climates. In preparation for a performance, students could record the solo or ensemble piece for the purposes of reflection and modification.)





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Sample Strategy for **Indicator Four (4)**

The student will perform a variety of musical styles as a solo or a member of an instrumental ensemble. **In responding to this indicator, the instrumental student will perform, with expression and technical accuracy, graded solo and ensemble literature in a variety of settings such as informal recitals, concerts, and area festivals.** (Repertoire will be selected to reflect a variety of cultures, geographical regions, historical periods, and social climates. In preparation for a performance, students could record the solo or ensemble piece for the purpose of reflection and modification.)

Sample Strategy for **Indicator Five (5)**

The student will increase his or her ability to sightread musical scores. **In responding to this indicator, the band, chorus, or orchestra student will practice sightreading a variety of appropriately graded solo and ensemble literature, and will use sightreading skills to perform expressively and accurately in a variety of settings such as informal recitals, concerts and area festivals.**

Sample Strategy for **Indicator Six (6)**

The student will explore and develop the abilities to perform independently and effectively as a member of an ensemble. **In responding to this indicator, the student will rehearse a melody, rhythm pattern, and accompaniment pattern in a small group setting. The student will also play as a soloist and in ensemble, using various classroom instruments, demonstrating independence in melodic and rhythmic accuracy and technical skill requisite for effective performance.**

Sample Strategy for **Indicator Seven (7)**

The student will perform music knowledgeably, performing a diverse repertoire of music with appropriate expression. **In responding to this indicator, the student will listen to, analyze, and rehearse pieces selected from a varied repertoire and will demonstrate, through performance, understanding of the expressive characteristics of each style.**

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*Notes:*



## MUSIC OUTCOME I

Perceiving and Responding –  
Aesthetic Education

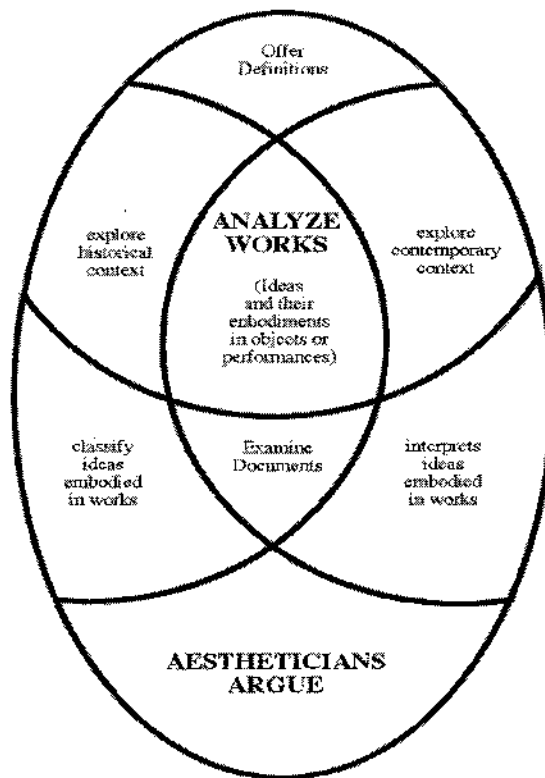


Middle School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

### Expectation C

The student will respond to music through movement.



### Indicators of Learning

1. The student will use movement to describe musical structure.
2. The student will improvise free movement to respond to music expressively.
3. The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : MUSIC

#### *Expectation C*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will demonstrate knowledge of musical structure by creating movement phrases based on the formal characteristics of a musical composition. **In responding to this indicator, the student will listen to a given composition and analyze it to determine its form. The student will create movement for an assigned section of the composition. The student will give a "movement performance," using the movement phrases to represent musical structure of the selected section of music.** (Props, such as scarves, elastic bands, and tubes, may be used to enhance the visual aspect of the performance.)

#### Sample Strategy for **Indicator Two (2)**

The student will interpret a given musical selection through expressive movement. **In responding to this indicator, the student will show the expressive qualities of a selected piece of music by performing an improvised movement sequence behind a shadow screen created with an overhead projector and white bulletin board paper.** (The student may choose to work in a small group for this activity. Background color or pictures may be created to enhance the performance.)

**Another response: The student will make ribbon sticks and practice various movement patterns with the ribbon stick. The student will then improvise a "Chinese Ribbon Dance" coordinated with an appropriate musical example.** This activity should follow viewing a live or video performance of a traditional Chinese Ribbon Dance. (This strategy also satisfies Indicator II-A-5.)

#### Sample Strategy for **Indicator Three (3)**

The student will create original movements which reflect the rhythmic qualities of music. **In responding to this indicator, the student will create a movement that represents duple meter, a movement that represents triple meter, and various movements to reflect expressive elements. The student will then select and demonstrate the appropriate movement for given musical examples.**



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## MUSIC OUTCOME I

Perceiving and Responding —  
Aesthetic Education



Middle School

*The student will demonstrate the ability to perceive, perform, and respond to music.*

### Expectation D

**The student will read standard notation and apply it to the performance of music.**

#### Indicators of Learning

1. The student will read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple, triple, and mixed meters.
2. The student will sing rounds, partner songs, descants, and songs in two or three parts.
3. The student will play a variety of polyphonic and homophonic music.
4. The student will sing or play at sight simple melodies in treble and bass clefs.
5. The student will notate from dictation melodic phrases and rhythmic patterns.
6. The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.
7. The student will identify the uses of transposition in music.
8. The student will identify similar and contrasting musical ideas when presented aurally or visually.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME I : MUSIC

#### *Expectation D*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will investigate the musical element of rhythm through reading, writing, and performing and critiquing musical performances. **In responding to this indicator, the student will perform rhythm reading exercises provided by the instructor; create four-measure rhythm patterns using whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple, triple, and mixed meters; and will perform and critique the original rhythm patterns and those of peers.** (This strategy also satisfies Indicator IV-B-3.)

#### Sample Strategy for **Indicator Two (2)**

The student will increase his or her ability to read and perform songs in parts. **In responding to this indicator, the student will identify an assigned part by listening to, reading, and performing a varied song repertoire. The student will participate in some or all of the following activities to demonstrate ability to read and perform parts independently: identifying parts in the written music, following a part in the score with the finger, tapping or counting rhythms, and reciting letter names or solfege syllables.**

#### Sample Strategies for **Indicator Three (3)**

The student will identify a variety of musical textures through listening and performing. **In responding to this indicator, the student will sing or play the melody of a round. The student will perform the melody once again against a harmonic accompaniment. Finally, students will perform the melody as a round. After discussing the differences in texture, students will listen to recorded examples of other pieces and classify them according to texture.**



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The student will relate his or her musical parts to the texture of the composition in general. **In responding to this indicator, the student will read notation and silently finger the part on an instrument while the teacher plays the part.** (The student could also respond while listening to a recording or while classmates perform.) **The student will identify similar and contrasting sections of the ensemble and classify their parts as they relate to the melodic or harmonic structure of the piece.**

Sample Strategy for **Indicator Four (4)**

The student will read and perform music in the treble and bass clefs. **In responding to this indicator, students will follow a score while classmates perform the selected piece. Students who are not performing will identify discrepancies in rhythm and pitch and provide positive feedback.**

Sample Strategy for **Indicator Five (5)**

The student will develop the ability to notate music from dictation by participating in a variety of developmental activities. **In responding to this indicator, the student will identify rhythmic patterns or melodic phrases and demonstrate the ability to recognize, perform, and notate them from dictation.** (In performing the examples, echo clapping, finding a mistake, bingo game, or comparing and contrasting on a graphic organizer could be used.) (This strategy also satisfies Indicator II-A-5.)

Sample Strategy for **Indicator Six (6):**

The student will read standard notation for a solo or small ensemble performance. **In responding to this indicator, the student will participate in a class recital, performing for peers.** (Audio or video recordings may be made to share with other classes and to use in self-evaluation. The recital may precede performances in a variety of settings such as concerts and area festivals.) (This strategy also satisfies Indicator IV-B-3.)

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Sample Strategy for **Indicator Seven (7)**

The student will identify and demonstrate reasons why transposition is a necessary component of music theory. Following are three appropriate activities. **In responding to this indicator, the student will identify concert key and relate it to the transposition of his or her instrument; students will perform a piece in several keys and select the one most appropriate for individual singing ranges; or the student will perform the same piece in more than one key, discussing the similarities and differences of each subsequent performance.**

Sample Strategy for **Indicator Eight (8)**

The student will compare similarities and differences after hearing a selection of music while following a score. **In responding to this indicator, the student will hear a selected musical composition that contains repetition and contrast, and will indicate similarities and differences by using contrasting colors to correctly indicate them on the score.**

*Music is my raison d'être, and singing is a joyful expression of my inner feelings! Teaching is a great challenge!! To be in a profession which gives one the power to mold and shape a young mind is to me a sacred trust. It demands that I pass on the best of what I have learned and experienced from life, with unstinting energy and dedication.*

- William Warfield





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**MUSIC**  
**OUTCOME II**  
Historical, Cultural, and  
Social Context



Middle School

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

**Expectation A**

**The student will describe how musical expression reflects social, political, and ethical issues.**

Indicators of Learning

1. The student will describe roles of music in individual and cultural expression.
2. The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.
3. The student will describe the influence of folk music on compositions for other genres.
4. The student will demonstrate audience behavior appropriate for the context and style of music performed.
5. The student will use a variety of approaches (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : MUSIC

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategies for **Indicator One (1)**

The student will identify and discuss the many ways that music reflects culture. **In responding to this indicator, the student will listen to selected compositions and discuss and chart the origins and functions of the music as a reflection of culture. The student could include utilitarian uses of music, customs, geography, and history.** (The student may share representative artifacts such as costumes, recipes, anecdotes, photographs, musical instruments, or recordings with classmates.)

The student will examine and describe ways music is used to underscore human activity in a variety of cultures. **In responding to this indicator, the student will explore the integration of music with daily life in non-Western cultures, including marriage, work, play, birth, death, illness, and ceremonies, and will discuss the intensity and importance of music in a number of different cultures.** (For example, Native Americans use music to teach cultural values and transmit history.)

#### Sample Strategies for **Indicator Two (2)**

The student will listen to and see recorded musical performances from different cultures to identify various functions of music in diverse cultures. **In responding to this indicator, the student will view recorded examples of music from diverse cultures, and create a chart or write an essay describing observed functions and roles of music and the conditions for musical performance in different cultures.**

The student will analyze many styles of vocal music and vocal production, making generalizations about how production and style complement one another. **In responding to this indicator, the student will use graphic organizers to categorize vocal textures found in music of various cultures, such as solo, unison, call-and-response, shouts, and yells. The student will categorize qualities of vocal timbre, such as clear, nasal, gravelly, rough, and relate them to specific cultures in which they are used.**



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### Sample Strategies for **Indicator Three (3)**

The student will examine both folk and traditionally composed music to determine differences in content and style. **In responding to this indicator, the student will listen to selected examples of folk music and define their basic characteristics. The student will compare and contrast these characteristics with those of selected composed music and will draw conclusions based on the analysis.** (This strategy also satisfies Indicator II-D-2).

The student will investigate the uses of folk music in composed works and will determine non-musical contexts for the use of folk music in compositions. **In responding to this indicator, the student will identify folk melodies and locate them in assigned instrumental or vocal literature. The student will identify folk melodies that have been incorporated into major compositions for orchestra, band, or chorus. The student will research composers who frequently use folk melodies in their compositions and will explain social, political, and cultural contexts surrounding the compositions.**

### Sample Strategy for **Indicator Four (4)**

The student will determine appropriate audience behavior for a variety of concert settings. **In responding to this indicator, the student will identify appropriate etiquette for various musical settings, such as class recitals, school concerts, assemblies, area festivals, and large concert hall events. The student will participate as an audience member at a mock performance in one or more of the settings.** (Classroom furniture should be arranged to accommodate the chosen settings. The student may repeat the activity, selecting a different setting, for purposes of comparing appropriate audience behaviors.)

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Sample Strategy for **Indicator Five (5)**

The student will use non-verbal methods to describe musical characteristics. **In responding to this indicator, the student will demonstrate a response to music in ways which may include, but are not limited to:**

<b>1 finger (I) 4 fingers (IV) 5 fingers (V)</b>	<b>To indicate harmonic progression</b>
<b>Saying or signing with music</b>	<b>To indicate rhythmic or tonal patterns</b>
<b>Rocking or swaying</b>	<b>To indicate duple or triple meter</b>
<b>Raising hand or standing</b>	<b>To indicate a selected characteristic of the music</b>
<b>Predetermined gestures</b>	<b>To show pitch, rhythm, or dynamics</b>

*Music is the favorite passion of my soul.*

- Thomas Jefferson



## MUSIC OUTCOME II

Historical, Cultural, and  
Social Context

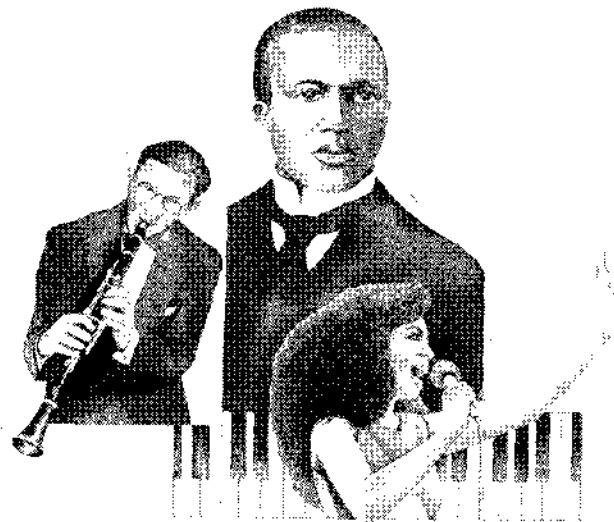


Middle School

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

### Expectation B

The student will determine factors that influence musicians in specific historical eras and places.



### Indicators of Learning

1. The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.
2. The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.
3. The student will analyze musical styles and traditions from various historical periods and cultures.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : MUSIC

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for Indicator One (1)

The student will explain the relationship of a selection of vocal music to the social environment from which it came. **In responding to this indicator, the student will perform a vocal piece after investigating the circumstances under which it was written. The student will compare the melodic line to the lyric and describe relationships between the music and text. The student will repeat the activity to include a wide variety of genres and styles.** (This strategy also satisfies Indicator II-D-2.)

The student will examine the multiplicity of human conditions that are major sources of musical ideas. **In responding to this indicator, the student will classify familiar selections according to their purpose (for example: love, celebration, mourning, or protest) and the circumstances under which the songs were written.** (This strategy also satisfies Indicator II-D-2.)

#### Sample Strategies for Indicator Two (2)

The student will listen to different performances of the same musical selection, the original acoustic version and an electronically synthesized one. **In responding to this indicator, the student will listen to and compare a traditional recording (one that uses acoustic instruments) with a synthesized recording (one that uses electronic instruments) of the same composition. The student will construct a Venn diagram to compare the musical qualities of each.**

The student will examine the impact of technology on music composition and the way music is perceived. The student will listen to and make music acoustically and electronically by experimenting with available instruments. **In responding to this indicator, the student will participate in a variety of activities that include research, discussion, listening, labeling, and sequencing steps for recording a variety of timbres and other effects. The student will describe differences between electronic and acoustic sound, and the options that electronic technologies offer the composer.**



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Sample Strategy for **Indicator Three (3)**

The student will investigate major world events through music created at the time of the events. **In responding to this indicator, the student will examine music from various eras (for example: Industrial Revolution, Civil War, World War I, World War II, the Civil Rights Movement, and the Vietnamese War) and draw conclusions about the relationship of the music to the corresponding times and historical events.** The student should also compare the unique musical styles and traditions of the time. (This strategy also satisfies Indicator II-D-2.)

The student will examine styles of dance that express characteristics of a variety of cultures. **In responding to this indicator, the student will learn and perform several dances unique to the Native American culture.** (For example: the Southern Plains Round Dance, Snake Dance, Canoe Dance, social and unity dances.) **The student will research dances used to teach about hunting, war, domestic skills, travel, games, and daily life and the musical styles and traditions that accompany and distinguish them.** (Similar units of study may be designed to emphasize music and dances of Africa, Spain, Indonesia, Latin America or any other germane geographical region.) (This strategy also satisfies Indicator II-D-2.)

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*Notes:*





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**MUSIC**  
**OUTCOME II**  
Historical, Cultural, and  
Social Context



**Middle School**

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

**Expectation C**

**The student will identify the relationship of music to dance, theatre, the visual arts and other disciplines.**

Indicators of Learning

1. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.
2. The student will discuss the fine arts as a unique means of individual creative expression.
3. The student will use nonverbal media to characterize music.
4. The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.
5. The student will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : MUSIC

#### *Expectation C*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will examine selected structural relationships found among the fine arts. **In responding to this indicator, the student will explore and compare music, visual art, dance, and theatre experience through performance and hands-on activities. Examples could include:**

Music	Visual Art	Dance	Theatre
melody	line	line	phrasing
timbre	color	lighting	lighting
form	shape	shape	form
rhythm	rhythm	time	time
texture	texture	space	space

#### Sample Strategy for **Indicator Two (2)**

The student will examine how music can affect the impact of a film or video. **In responding to this indicator, the student will view a scene from a movie, first without then with sound.** (The scene should be one with musical underscoring, but no dialogue.) **The student will then view the same scene with sound and describe how the music influences reactions to the scene.** (A creative extension of this exercise could include students composing music for a class-produced video.)

#### Sample Strategy for **Indicator Three (3)**

The student will find and analyze parallels between selected pieces of music and visual art. **In responding to this indicator, the student will listen to several selections of music, view selected artworks, and determine which pieces of art might visually correspond to the musical selections, giving reasons for the choices.** (The student could create a drawing to correspond to the mood or style of a selected musical composition.)



Sample Activity for **Indicator Four (4)**

The student will explore how music can be inspired by other fine arts. The student will listen to Mussorgsky's *Pictures At An Exhibition* and create his or her own images before viewing the paintings that the music portrays. **In responding to this indicator, the student will research Mussorgsky's *Pictures At An Exhibition* to explore how the architectural drawings and watercolor pictures of the composer's friend, Victor Hartman, inspired the music. The student will draw a picture to represent one section of the work and display it in a class exhibition. The student will hear the music again while viewing the exhibit and will discuss relationships among his or her artwork, the original artwork, and the musical composition.**

Sample Activity for **Indicator Five (5)**

The student will investigate the many ways music is related naturally to other subject areas they are studying. **In responding to this indicator, the student will choose a subject and, as a member of a group, discuss the relationship of the chosen subject to music. Interrelations may include:**

<b>Social Studies:</b>	<b>music from various eras and cultures</b>
<b>Mathematics :</b>	<b>rhythm, subdivision of the beat</b>
<b>Science:</b>	<b>sound sources and production, acoustics, amplification</b>
<b>Foreign Language:</b>	<b>Italian music symbols, texts in other languages</b>
<b>Language Arts:</b>	<b>notes and letters, motives and words, phrases and sentences</b>

**The student will write a letter to a teacher in the related subject area indicating how musical studies interrelate with curriculum and instruction.**

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*Notes:*



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**MUSIC**  
**OUTCOME II**  
Historical, Cultural, and  
Social Context



**Middle School**

*The student will demonstrate an understanding of music as an essential aspect of history and human experience.*

**Expectation D**

**The student will identify and classify significant styles and genres in music history.**

Indicators of Learning

1. The student will identify and classify representative selections of music from the major style periods.
2. The student will compare and contrast musical examples representing various genres, styles, and cultures.
3. The student will explain why identified works are considered exemplary.
4. The student will discuss inter-cultural influences as represented in a variety of compositions.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME II : MUSIC

#### *Expectation D*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategy for **Indicator One (1)**

The student will describe the development of Western music through three of the major style periods. **In responding to this indicator, the student will research, differentiate, and chart major characteristics unique to music of the Baroque, Classical, and Romantic periods. Characteristics should include size of orchestra, instruments of the time, prominent composers, and use of dynamics, melody, rhythm, and form. The student will also provide examples of exemplary works from each era and give reasons why these works are considered exceptional.** (This activity also satisfies Indicator II-D-3.)

#### Sample Strategy for **Indicator Two (2)**

The student will identify the genre, style period, and represented culture (as appropriate) from a variety of musical examples. **In responding to this indicator, the student will listen to selected musical examples and determine the period of music history, the style, or the culture represented by each selection, justifying his or her choices.**

#### Sample Strategy for **Indicator Three (3)**

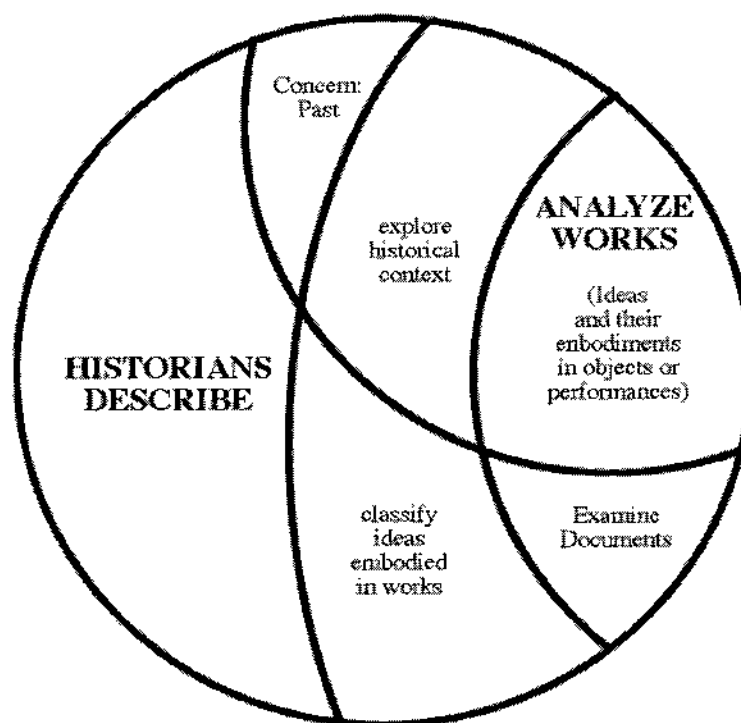
The student will research and study world-renowned musical compositions and identify some musical characteristics of works that have endured over time. **In responding to this indicator, the student will listen to examples of contemporary music and, based upon the conclusions drawn by respected researchers or critics, predict which will become classics.**

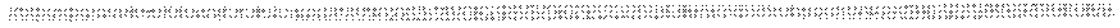


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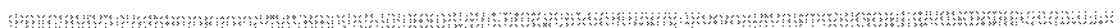
Sample Strategy for **Indicator Four (4)**

The student will investigate the influence of African music on American styles. **In responding to this indicator, the student will explore the connection between African music and the musical structure of American popular music, including its links to jazz, blues, soul, rock, disco, rap, spirituals, gospel, or other selected contemporary styles. The student will choose one or more styles of popular music and create a visual representation that illustrates clearly its African roots.**





*Notes:*





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## MUSIC OUTCOME III

Creative Expression and  
Production



Middle School

*The student will demonstrate the ability to organize musical ideas and sounds creatively.*

### Expectation A

The student will explore musical ideas through simple improvisations.

#### Indicators of Learning

1. The student will improvise simple rhythmic and harmonic accompaniments.
2. The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.
3. The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.
4. The student will improvise music in at least one performance medium using acoustic or electronic sound sources.



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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME III : MUSIC

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategies for **Indicator One (1)**

The student will create structured improvisations using pitched instruments and body percussion. Three possible exercises are included. **In responding to this indicator, the student will:**

- **improvise simple chordal accompaniments using a harmonic instrument;**
- **use two (tonic and dominant) or three (tonic, sub-dominant, and dominant) chords to create a chord progression. The student will then improvise rhythmic patterns for the chord progression and transpose it to other keys;**
- **create, with others, an original body percussion accompaniment to a familiar song. Several groups can then perform a verse or refrain of the song, each with the original body percussion ensemble.**

(The student may integrate the preceding two activities as a culminating project.)

#### Sample Strategies for **Indicator Two (2)**

The student will improvise music based on the pentatonic scale. **In responding to this indicator, the student will improvise a melody on a keyboard instrument, using only the black keys. As an extension of this activity, original harmony, again using only the black keys, may be added.** The harmony may or may not be traditional as long as it is justified and satisfying to the student. **Using predetermined criteria, students will evaluate their work.** (This strategy also satisfies Indicator IV-B-3.)



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The student will create structured improvisations based on the traditional 12-bar blues harmonic progression. **In responding to this indicator, the student will identify the notes used in the three chords (tonic, sub-dominant, and dominant) and will perform an improvisation using the identified notes. Using predetermined criteria, the student will evaluate his or her work.** (This strategy also satisfies Indicator IV-B-3.)

#### Sample Strategy for **Indicator Three (3)**

The student will improvise music after hearing models as potential sources of ideas. **In responding to this indicator, the student will listen to several examples of improvisation in a given style and identify the style, the meter, and the tonality used. The student will then perform an improvisation while listening to the model.**

#### Sample Strategies for **Indicator Four (4)**

The student will explore inventive ways sound may be produced on membranophones through structured improvisations. **In responding to this indicator, the student will experiment with improvisation by playing a drum in a variety of ways (with sticks, hands, fingers) and in different locations (middle, rim, side). The student may construct a drum from available materials (such as cans or oatmeal boxes). After practicing ostinatos and notated patterns, the student will improvise rhythm patterns.**

The student will create original improvisations in a jazz style. **In responding to this indicator, the student, as a member of a group, will improvise a jazz piece. The group will create a harmonic progression and a rhythmic accompaniment for instruments as well as vocally improvised melodies for scat singing.**



*Notes:*

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**MUSIC**  
**OUTCOME III**  
Creative Expression and  
Production



Middle School

*The student will demonstrate the ability to organize musical ideas and sounds creatively.*

**Expectation B**

**The student will preserve musical ideas through simple compositions and arrangements.**

Indicators of Learning

1. The student will use traditional and non-traditional notation as a means of retaining musical ideas.
2. The student will arrange pieces for voices or instruments other than those for which the pieces were written.
3. The student will create a “sound” composition based on a literary work, a place, a personal experience, or other appropriate subject.
4. The student will demonstrate knowledge of contemporary compositional techniques and modern technologies.
5. The student will create a composition using free form, serial, chance, or other compositional techniques.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategies for **Indicator One (1)**

The student will use non-traditional symbol systems to represent musical sounds. **In responding to this indicator, the student will listen to an instrumental composition and use symbols to represent the sounds that are heard. The student will organize these symbols to notate the piece.** (As an extension of this activity, the student could devise an original symbol system for use in composing.)

The student will create a brief composition using traditional notation. **In responding to this indicator, the student will create a composition on staff paper using the eight tones in a diatonic scale, and whole, half, quarter, eighth, and sixteenth notes in a selected meter.**

#### Sample Strategy for **Indicator Two (2)**

The student will arrange a simple melody for a performance medium, other than the one for which it was originally written, and harmonize it. **In responding to this indicator, the student will sing or play a simple eight-measure melody. The student will arrange the melody for a different voice or instrument and then add appropriate harmonies to accompany the melody.**

#### Sample Strategy for **Indicator Three (3)**

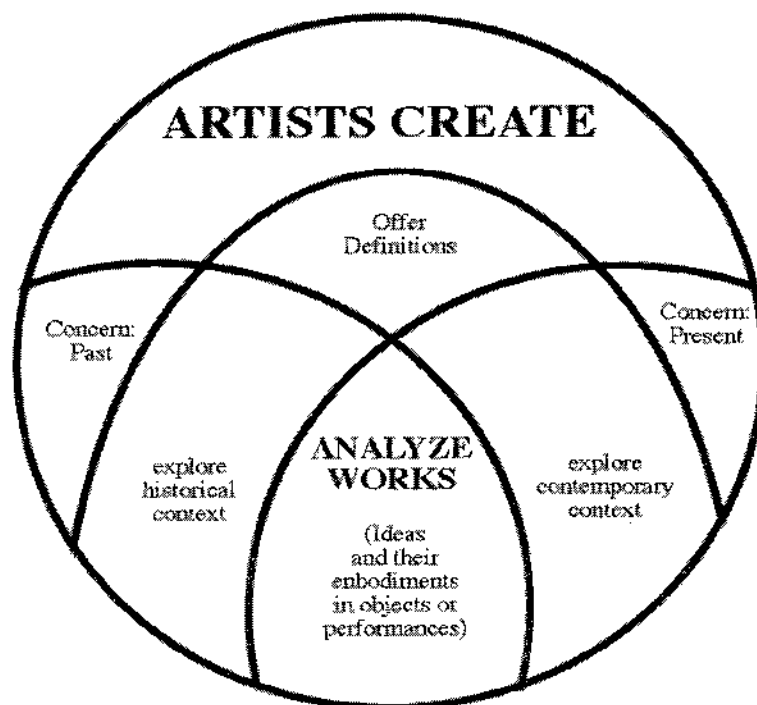
The student will use recordings of common environmental sounds to create a "sound" composition. **In responding to this indicator, the student will choose and record sounds that are related to specific places** (such as school sounds, church sounds, neighborhood sounds) **and share with the class. The student will work either individually, in a small group, or with the entire class to create a sound piece based on the tape recorded sounds.**



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### Sample Strategy for **Indicators Four (4) and Five (5)**

The student will listen to and analyze the music of several innovative composers of the Twentieth Century, such as Schoenberg, Webern, and Cage, to gain an understanding of the processes used in their work and to create original compositions based on these techniques. **In responding to these indicators, the student will demonstrate an understanding of consonance, dissonance, tone row, inversion, retrograde, chromaticism, free form, serial, and chance by charting each technique, its characteristics, and its uses in selected musical examples. The student will work individually or in a group to create an original contemporary composition using compositional techniques previously studied and charted.**



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**MUSIC**  
**OUTCOME IV**  
 Aesthetics and Criticism

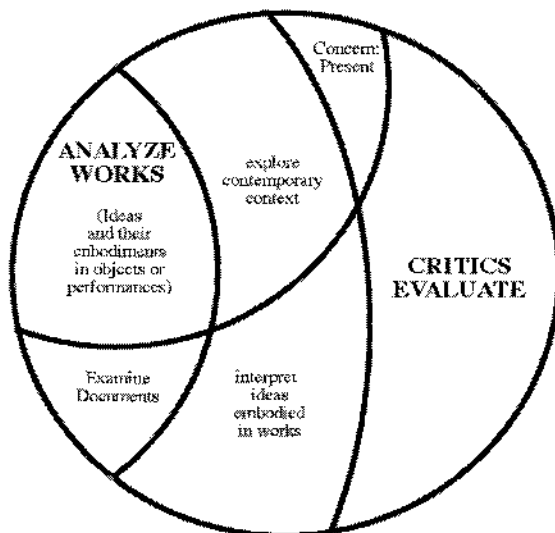


Middle School

*The student will demonstrate the ability to make aesthetic judgments.*

**Expectation A**

The student will evaluate selected musical compositions using established criteria.



Indicators of Learning

1. The student will develop evaluative criteria based on the elements of music.
2. The student will analyze the varying ways composers use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME IV : MUSIC

#### *Expectation A*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategies for **Indicators One (1) and Two (2)**

The student will examine motivations for being attracted to the music he or she prefers, and develop criteria to objectively evaluate music. **In responding to these indicators, the student will answer questions such as:**

**When you listen to music, what is it that makes you like the particular selection?**

**Why do you buy recordings?**

(Student responses may include beat, melody, harmony, lyrics, style, feelings, outside influences, or other factors.) **The student will develop a set of criteria, based on the elements of music, and use it to evaluate selected musical compositions objectively.**

The student will then analyze and compare several compositions, using predetermined criteria, and determine which works are more effective in terms of the composer's use of musical elements. **In responding to these indicators, the student will identify, list, and discuss how musical elements are used to make a composition interesting. The student will then compare selected musical works and determine those elements which were particularly effective in eliciting emotional reactions from the listener, giving reasons for the choices.**



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### Sample Strategies for **Indicator Three (3)**

The student will develop and list systematic strategies and criteria for evaluating music. **In responding to this indicator, the student will listen to or perform several compositions and compare them, based on the established criteria. The student will develop a plan for evaluation, listen to the performances, and evaluate them, following the steps of the developed plan.**

The student will examine personal reactions to music over time, and compare his or her responses to established criteria. **In responding to this indicator, the student will maintain a journal noting personal responses to musical selections heard over a given period of time and compare their reactions to criteria established by the class.**

*To have a world without music, would be like having a world without meaning. Music gives evidence to mankind's deepest feelings and aspirations.*

- Norman Dello Joio

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*Notes:*



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**MUSIC**  
**OUTCOME IV**  
Aesthetics and Criticism

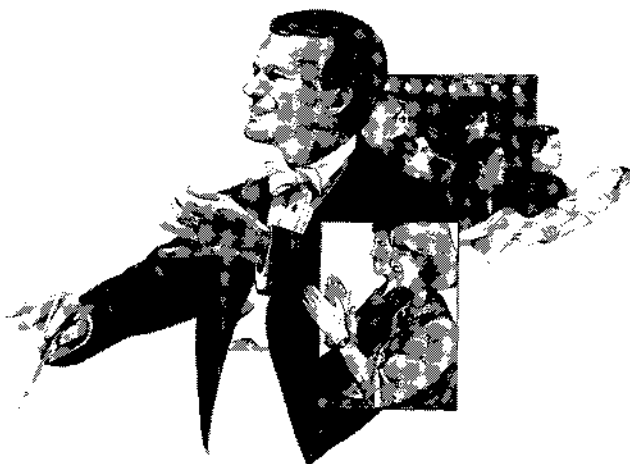


Middle School

*The student will demonstrate the ability to make aesthetic judgments.*

**Expectation B**

**The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.**



Indicators of Learning

1. The student will discuss ways to determine appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
2. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.
3. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

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## SAMPLE INSTRUCTIONAL STRATEGIES

### OUTCOME IV : MUSIC

#### *Expectation B*

*The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.*

#### Sample Strategies for **Indicator One (1)**

The student will vary the performance of a selection of music and discuss the musical effectiveness of each variation. **In responding to this indicator, the student will sing or play a piece several times, varying the tempo, the dynamics, and the phrasing. The student will participate in a discussion to identify characteristics which are preferable and stylistically appropriate.**

The student will determine the effectiveness of the performance of selected musical works. **In responding to this indicator, the student will discuss specific relationships between the printed musical scores and their performance, including balance, blend, dynamics, tempi, phrasing, technique, and emotional or expressive qualities.**

#### Sample Strategy for **Indicator Two (2)**

The student will examine personal preferences after listening to two different performances of the same selection of music. The student will use previously developed performance criteria (based on characteristics such as balance, blend, dynamics, tempo, intonation, phrasing, and expressive qualities) in making choices. **In responding to this indicator, the student will compare two versions of the same piece, using a Venn diagram. The student will use the predetermined criteria to interpret the listener's affective reaction to the music and will report the findings to the class.**



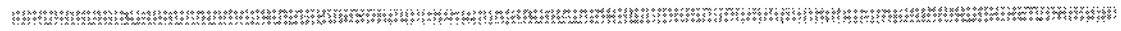
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Sample Strategy for **Indicators One (1), Two (2), and Three (3)**

The student will listen to a recording of the performing ensemble to which he or she belongs, and compare its performance to a professional performance of the same piece. **In responding to these indicators, the student, as a member of a performing ensemble, will make a recording of a work currently in preparation for performance. The student will then listen to a professional recording of the same composition and compare it to the student recording. The student will identify strengths and weaknesses in the group's performance, including such characteristics as phrasing, dynamics, intonation, articulation, or diction.** (A second recording of the student ensemble may be made at a later date and followed by assessment of progress.)

*Jazz is a music of sharing rather than alienation; it invites and rewards consciousness. It is live music in the truest sense, it lives! It is the ideal representation of making do—and making do, whether it be with imagination and style or grudging reluctance, it is just about all there is in life. Living in South Africa and teaching the only university jazz studies course there, I have become more aware of the social value of music. All people have, in music, something to share. Music is perhaps the most accessible expression of our common humanity.*

- Darius Brubeck



*Notes:*

