

**A Correlation of
Interactive Music
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**To the
Idaho Content Standards
Arts & Humanities: General Music (2016)
Grade 7**

Introduction

This document shows how **Interactive Music powered by Silver Burdett™** meets the ***Idaho Content Standards, Arts & Humanities: General Music (2016)***. Correlation references are to the Teacher Notes and are cited by the title of the lesson or activity where the matching instruction is found. Teacher Notes have associated student-facing activities that are referenced at point of use. References to Interactive Music Assessments are also cited in this document.

Interactive Music powered by Silver Burdett™, a brand new all-digital program developed cooperatively with Alfred Music Publishing, Inc., provides a rich array of assets and engaging activities for any general music curriculum. Teachers can select from a wide variety of content to customize lessons and meet the needs of students in grades Pre K-8.

2017 Arts & Humanities Review

Arts & Humanities Evaluation Tool – Grades K-6 & Secondary General Music

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Instructions

Publishing Company:

- Complete the course evaluation form below. Please provide written explanation as to how the material meets the standard along with location references.

Review Team Member:

- Please use information and attachments to complete the course evaluation form.
- Explain any discrepancies between your findings and those provided information. Explanations and comments should directly reflect the rubric.
- Further explain any findings.

Standards Alignment Evaluation Rubric

0 = No Alignment– **Not Evident**: content as described in the Standards is **not evident**.

.5 = Partial Alignment- **Partially Evident**: content as described in the Standards is **partially evident** and there are few gaps.

1 = High Alignment – **Clearly Evident**: content is fully aligned as described in the Standards and repeatedly included to guarantee extensive opportunities for students to work with the content. Alignment is **clearly evident**.

N/A = Not applicable for standard.

Idaho Content Standards: Arts & Humanities- Grades K-6 & Secondary General Music			
General Music/Creating			
#MU:Cr1.1			
Process Component: GMS-Imagine - Generate musical ideas for various purposes and contexts.		Anchor Standard: Generate and conceptualize artistic ideas and work.	
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.		Essential Question: How do musicians generate creative ideas?	
Grade	Objective- The students will:	List units with specific examples of where standards are Introduced/Taught/Assessed. Include a narrative explanation.	Point Value 0/5/1 (Reviewer)

Novice MU:Cr1.1.7	a. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.	<p>Students generate rhythmic, melodic, and harmonic phrases within AB and ABA forms by engaging in activities in which they create increasingly complex rhythmic phrases, incorporating appropriate dynamics, to accompany an AB song; compose melodic phrases in AB form in the key of B minor; create a five-note motive and develop it into an ABA composition; and create two or four-measure rhythmic patterns in 6/8 meter to accompany a piece in theme-and-variation form.</p> <p>Play-Along (Percussion) Notation (Projectable): Alumot (Sheaves of Grain) Play-Along (Percussion) Teacher Notes: Alumot (Sheaves of Grain) Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La mariposa (The Butterfly) Song Teacher Notes: La mariposa (The Butterfly) Assessment: Activity, p. 4</p>	Choose an item.
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		<p>Play-Along (Percussion) Notation (Projectable): Corta la caña (Head for the Canefields) Play-Along (Percussion) Teacher Notes: Corta la caña (Head for the Canefields) Assessment: Activity, p. 4</p> <p>Listening Activity (Projectable): Batman: Main Title Theme Listening (Projectable) Teacher Notes: Batman: Main Title Theme Assessment: Activity, p. 3</p> <p>Listening Interactive Activity: American Salute Listening (Interactive) Teacher Notes: American Salute Assessment: Activity, p. 9</p>	
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#MU:Cr2.1			
Process Component: GMS-Plan and Make - Select and develop musical ideas for defined purposes and contexts.		Anchor Standard: Organize and develop artistic ideas and work.	
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.		Essential Question: How do musicians make creative decisions?	
<u>Grade</u>	<u>Objective-</u> The students will:	List units with specific examples of where standards are Introduced/Taught/Assessed. Include a narrative explanation.	Point Value 0/.5/1 (Reviewer)

Novice MU:Cr2.1.7	a. Select, organize, develop, and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.	<p>Students organize, develop, and document personal musical ideas by engaging in activities in which they create, arrange, and perform a percussion ensemble that includes sixteenth-note rhythmic patterns and improvisation to accompany a song in AB form; create, improvise, and perform rhythmic phrases that include syncopation and melodic phrases that include chord tones; create, notate, and perform melodic and rhythmic phrases with increasing complexity to accompany a song in ABA form; compose increasingly complex rhythmic phrases, incorporating appropriate dynamics, to accompany an AB song; create a five-note motive and develop it into an ABA composition; and create two or four-measure rhythmic patterns in 6/8 meter to accompany a piece in theme-and-variation form.</p> <p>Play Along (Percussion): Corta la caña (Head for the Canefields) Play-Along (Percussion) Teacher Notes: Corta la caña (Head for the Canefields) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Riendo el río corre (Run, Run, River) Song Teacher Notes: Riendo el río corre (Run, Run, River) Assessment: Activity, p. 4</p>	Choose an item.
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		<p>Instructional Activity (Projectable): By the Waters of Babylon Instructional Activity (Projectable) Teacher Notes: By the Waters of Babylon Assessment: Activity, p. 3</p> <p>Listening Interactive Activity: American Salute Listening (Interactive) Teacher Notes: American Salute Assessment: Activity, p. 9</p>	
	<p>b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p>	<p>Students document personal rhythmic phrases, melodic phrases, and harmonic sequences by engaging in activities in which they use standard notation to create and notate melodic phrases, with dynamics, based on the pitches and rhythms of selected phrases in a holiday pop song; create and perform rhythmic motifs and melodic phrases using known rhythms and pitches and with increasing complexity; compose and notate melodic phrases in meter in 2 and the key of B minor; and create and notate rhythmic and melodic phrases in aaba form.</p> <p>Song Notation (Projectable): Santa Mash-Up Song Teacher Notes: Santa Mash-Up Assessment: Activity, p. 3</p> <p>Instructional Activity (Interactive): Santa Mash-Up Instructional Activity (Interactive) Teacher Notes: Santa Mash-Up Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La mariposa (The Butterfly) Song Teacher Notes: La mariposa (The Butterfly) Assessment: Activity, p. 4</p> <p>Play-Along (Ensemble) Notation (Projectable): Mama Don't 'Low Play-Along (Ensemble) Teacher Notes: Mama Don't 'Low Assessment: Activity, p. 3</p>	<p>Choose an item.</p>

#MU:Cr3.1

Process Component: GMS-Evaluate and Refine -Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Novice
MU:Cr3.1.7

a. Evaluate one's own work, applying selected criteria such as appropriate application of elements of music, including style, form, and use of sound sources.

Students evaluate their own work, applying selected criteria, by engaging in activities in which they create, arrange, and perform a percussion ensemble that includes sixteenth-note rhythmic patterns and improvisation to accompany a song; and perform a layered percussion piece, describe and demonstrate rhythmic elements, and identify and interpret notation and form symbols, including the percussion clef and coda.

Play-Along (Percussion) Notation (Projectable): Corta la caña (Head for the Canefields)

Play-Along (Percussion) Teacher Notes: Corta la caña (Head for the Canefields)

Assessment: Activity, p. 4

Play-Along (Percussion) Notation (Projectable): Riendo el río corre

Play-Along (Percussion) Teacher Notes: Riendo el río corre

Assessment: Activity, p. 5

Choose an item.

	<p>b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others, which would include the teacher and peers.</p>	<p>Students describe the rationale for making revisions based on evaluation criteria and feedback by engaging in activities in which they evaluate, and compare and contrast exemplary musical performances, applying such skills as singing, listening, creating, and the use of technology; create, and perform in an exemplary fashion, original compositions; create and perform melodic and rhythmic phrases with increasing complexity; and create, arrange, and perform a percussion ensemble that includes sixteenth-note rhythmic patterns and improvisation to accompany a song.</p> <p>Song Notation (Projectable): There Is Love Somewhere Song Teacher Notes: There Is Love Somewhere Assessment: Activity, p. 4</p> <p>Instructional Activity (Projectable): By the Waters of Babylon Instructional Activity (Projectable) Teacher Notes: By the Waters of Babylon Assessment: Activity, p. 3</p> <p>Play-Along (Percussion) Notation (Projectable): Corta la caña (Head for the Canefields) Play-Along (Percussion) Teacher Notes: Corta la caña (Head for the Canefields) Assessment: Activity, p. 4</p>	<p>Choose an item.</p>
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#MU:Cr3.2

Process Component: GMS-Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question: When is creative work ready to share?

**Novice
MU:Cr3.2.7**

a. Present the final version of their personal documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.

Students present the final version of their personal composition, song, or arrangement, demonstrating unity and variety, and conveying expressive intent, by engaging in activities in which they evaluate, and compare and contrast exemplary musical performances, applying such skills as singing, listening, creating, and the use of technology; create, and perform in an exemplary fashion, original compositions; and create and perform melodic and rhythmic phrases with increasing complexity.

Song Notation (Projectable): There Is Love Somewhere

Song Teacher Notes: There Is Love Somewhere

Assessment: Activity, p. 4

Instructional Activity (Projectable): By the Waters of Babylon

Instructional Activity (Projectable) Teacher Notes: By the Waters of Babylon

Assessment: Activity, p. 3

Choose an item.

General Music/Performing	
#MU:Pr4.1	
Process Component: GMS-Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.	Anchor Standard: Select, analyze and interpret artistic work for presentation.
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	Essential Question: How do performers select repertoire?

Novice MU:Pr4.1.7	a. Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.	<p>Students apply collaboratively-developed criteria for selecting music of contrasting styles by engaging in activities in which they perform a song with accurate intonation, rhythm, and proper expression; develop, demonstrate, and model appropriate solo performance techniques and vocal timbre to match the style of the music; sight read an American folk song in meter in 4; and perform an Orff arrangement independently and expressively, interpreting with accurate rhythm and demonstrating fundamental skills.</p> <p>Song Notation (Projectable): Born to Be Somebody Song Teacher Notes: Born to Be Somebody Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Tom Dooley Song Teacher Notes: Tom Dooley Assessment: Activity, p. 3</p> <p>Orff Arrangement Notation (Printable): Dona nobis pacem (Grant Us Peace) Orff Arrangement Teacher Notes: Dona nobis pacem (Grant Us Peace) Assessment: Activity, p. 3</p>	Choose an item.
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#MU:Pr4.2	
Process Component: GMS-Analyze - Analyze the structure and context of varied musical works and their implications for performance.	Anchor Standard: Select, analyze and interpret artistic work for presentation.
Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	Essential Question: How does understanding the structure and context of musical works inform performance?

<p>Novice MU:Pr4.2.7</p>	<p>a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p>	<p>Students explain and demonstrate the structure of contrasting pieces of music and how elements of music are used by engaging in activities in which they identify, interpret, and analyze the ABA sectional form of a folk song from the Caribbean; and sing an old English round, with accurate rhythm and intonation, demonstrating fundamental singing skills and an understanding of style, form, and texture.</p> <p>Song Notation (Projectable): By the Waters of Babylon Song Teacher Notes: By the Waters of Babylon Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Hey Ho! Nobody Home Song Teacher Notes: Hey Ho! Nobody Home Assessment: Activity, p. 4</p>	<p>Choose an item.</p>
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	<p>b. Read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form when analyzing selected music.</p>	<p>Students read and identify symbols for rhythm, pitch, articulation, dynamics, tempo, and form by engaging in activities in which they identify, analyze, and interpret articulation terms and symbols in the notation of a song in jazz swing style; read, sight read, sing, and notate the intervals of a folk song from New York in 6/8 meter; notate the pitches of a blues scale and blues notes, using standard notation; describe and demonstrate syncopated rhythms; sight read and describe the rhythm, melody, and harmony parts of a homophonic song from Mexico in meter in 3 and the key of C major; and use a military march to identify, interpret, and analyze section and phrase form, and identify and interpret music symbols and terms referring to dynamics.</p> <p>Song Notation (Projectable): Just a Snap-Happy Blues Song Teacher Notes: Just a Snap-Happy Blues Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Blue Mountain Lake Song Teacher Notes: Blue Mountain Lake Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La golondrina (The Swallow) Song Teacher Notes: La golondrina (The Swallow) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Texas in My Soul Song Teacher Notes: Texas in My Soul Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): The Marines' Hymn Song Teacher Notes: The Marines' Hymn Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Jambo Bwana Song Teacher Notes: Jambo Bwana</p>	<p>Choose an item.</p>
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		<p>Instructional Activity (Projectable): Hit Me with a Hot Note and Watch Me Bounce Instructional Activity (Projectable) Teacher Notes: Hit Me with a Hot Note and Watch Me Bounce</p> <p>Song Notation (Projectable): Scattin' A-Round Song Teacher Notes: Scattin' A-Round</p> <p>Music Reading Notation (Projectable): Blue Mountain Lake Music Reading Teacher Notes: Blue Mountain Lake</p>	
	<p>c. Identify how cultural and historical context inform performances and result in different music interpretations.</p>	<p>Students identify how cultural and historical context inform performances and result in different music interpretations by engaging in activities in which they describe and perform rhythms in meter in 3 and sight read homophonic harmonies of a Venezuelan <i>joropo</i>; listen to and perform a jazz song in swing style, identify swing eighth-note rhythms and syncopation; and sight read music notation from a traditional baseball song in the key of C major and meter in 3; sight read a folk song in dorian mode from the historical era of medieval England; and identify and interpret expressive music symbols and terms for dynamics and tempo in a Christmas carol from the 19th century.</p> <p>Song Notation (Projectable): Canto del agua (Song of the Water) Song Teacher Notes: Canto del agua (Song of the Water) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Hit Me with a Hot Note and Watch Me Bounce Song Teacher Notes: Hit Me with a Hot Note and Watch Me Bounce Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Play Ball! Song Teacher Notes: Play Ball! Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Scarborough Fair Song Teacher Notes: Scarborough Fair Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Stille Nacht (Silent Night) Song Teacher Notes: Stille Nacht (Silent Night) Assessment: Activity, p. 5</p>	<p>Choose an item.</p>

#MU:Pr4.3	
Process Component: GMS-Interpret - Develop personal interpretations that consider creators' intent.	Anchor Standard: Select, analyze and interpret artistic work for presentation.
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.	Essential Question: How do performers interpret musical works?

Novice MU:Pr4.3.7	a. Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.	<p>Students perform contrasting pieces of music demonstrating how their interpretations of the elements of music and expressive qualities convey intent by engaging in activities in which they sight read and perform a countermelody on soprano recorder, independently and expressively, with accurate intonation and rhythm, developing and demonstrating fundamental skills and appropriate solo performance techniques; conduct and sing a song with <i>rubato</i> tempo, and apply and demonstrate a process to self-evaluate performances and artistic improvement; perform a song with accurate intonation, rhythm, and proper expression; and develop, demonstrate, and model appropriate solo performance techniques and vocal timbre to match the style of the music; and sight read and sing a historic and traditional three-part canon in meter in 3, expressively, with <i>legato</i> articulation and accurate intonation.</p> <p>Play-Along (Recorder) Notation (Projectable): Ribbons in the Sky Play-Along (Recorder) Teacher Notes: Ribbons in the Sky Assessment: Activity, p. 6</p> <p>Song Notation (Projectable): Peace Like a River Song Teacher Notes: Peace Like a River Assessment: Activity, p. 3</p>	Choose an item.
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		<p>Song Notation (Projectable): Born to Be Somebody Song Teacher Notes: Born to Be Somebody Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Don nobis pacem (Grant Us Peace) Song Teacher Notes: Don nobis pacem (Grant Us Peace) Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Hooray for Hollywood Song Teacher Notes: Hooray for Hollywood Assessment: Activity, p. 5</p> <p>Song Notation (Projectable): I Bought Me a Cat Song Teacher Notes: I Bought Me a Cat Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Ribbons in the Sky Song Teacher Notes: Ribbons in the Sky Assessment: Activity, p. 7</p> <p>Song Notation (Projectable): You Were on My Mind Song Teacher Notes: You Were on My Mind Assessment: Formal, p. 3</p> <p>Instructional Activity (Projectable): Sing In Harmony Instructional Activity (Projectable) Teacher Note: Sing In Harmony</p> <p>Orff Arrangement (Printable): St. Louis Blues Orff Arrangement Teacher Notes: St. Louis Blues</p>	
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#MU:Pr5.1	
Process Component: GMS-Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.	Anchor Standard: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	Essential Question: How do musicians improve the quality of their performance?

Novice MU:Pr5.1.7	a. Identify and apply collaboratively-developed criteria, (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.	<p>Students identify and apply criteria to rehearse, refine, and determine when the music is ready to perform by engaging in activities in which they perform an Orff Arrangement in 9/8 compound meter, expressively with accurate rhythm, individually and in small ensembles, and demonstrate appropriate physical fundamental and small ensemble performance techniques; identify the technical and expressive qualities of music and demonstrate how they are expressed in song and in movement; and describe, select, apply, and demonstrate the processes for self-evaluation and personal artistic improvement, and offer constructive suggestions for improvement.</p> <p>Orff Arrangement (Printable): Down in the Valley Orff Arrangement Teacher Notes: Down in the Valley Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Rockin' Pneumonia and the Boogie Woogie Flu Song Teacher Notes: Rockin' Pneumonia and the Boogie Woogie Flu Assessment: Activity, p. 4</p> <p>Instructional Activity (Projectable): There is Love Somewhere Instructional Activity (Projectable) Teacher Notes: There is Love Somewhere Assessment: Activity, p. 2</p>	Choose an item.
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		Instructional Activity (Projectable): Born to Be Someone Instructional Activity (Projectable) Teacher Notes: Born to Be Someone Assessment: Activity, p. 2	
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#MU:Pr6.1	
Process Component: GMS-Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.	Anchor Standard: Convey meaning through the presentation of artistic work.
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.	Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Novice MU:Pr6.1.7	a. Perform the music with technical accuracy and stylistic expression to convey the creator's intent.	Students perform the music with technical accuracy and stylistic expression to convey the creator's intent by engaging in activities in which they independently sight read an Israeli folk song in a minor key, developing and demonstrating expressive singing, accurate intonation and rhythm, and appropriate solo performance techniques; perform a song with accurate intonation, rhythm, and proper expression; and develop, demonstrate, and model appropriate solo performance techniques and vocal timbre to match the style of the music; sing a song in reggae style, analyze its melodic sequence and contour, and identify the music symbols that help to define its form; and sight read and perform a two-part song with accurate rhythm and intonation, developing and demonstrating large ensemble performance techniques.	Choose an item.
		Song Notation (Projectable): Alumot (Sheaves of Grain) Song Teacher Notes: Alumot (Sheaves of Grain) Assessment: Activity, p. 3 Song Notation (Projectable): Born to Be Somebody Song Teacher Notes: Born to Be Somebody Assessment: Activity, p. 3	

		<p>Song Notation (Projectable): Down in the Valley Song Teacher Notes: Down in the Valley Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Give a Little Love Song Teacher Notes: Give a Little Love Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Sing in Harmony! Song Teacher Notes: Sing in Harmony! Assessment: Activity, p. 3</p> <p>Music Reading Practice: Scarborough Fair Music Reading Practice Teacher Notes: Scarborough Fair</p> <p>Instructional Activity (Projectable): Sing in Harmony! Instructional Activity (Projectable) Teacher Notes: Sing in Harmony!</p> <p>Instructional Activity (Projectable): Born to Be Somebody Instructional Activity (Projectable) Teacher Notes: Born to Be Somebody</p>	
	<p>b. Demonstrate performance decorum, (e.g., stage presence, attire, behavior and audience etiquette), appropriate for venue, purpose, and context.</p>	<p>Students demonstrate performance decorum, appropriate for venue, purpose, and context by engaging in activities in which they model appropriate concert and audience etiquette as a listener and performer when singing a popular song; sight read a melody from a Broadway musical with accurate rhythm and develop and demonstrate appropriate large ensemble performance techniques; independently and expressively sight read melodic and rhythmic patterns in a choral arrangement, with accurate intonation and rhythm while developing large ensemble performance techniques; and describe, select, apply, and demonstrate the processes for self-evaluation and personal artistic improvement, and will offer constructive suggestions for improvement through small group performances and class discussions.</p> <p>Song Notation (Projectable): I Shall Sing Song Teacher Notes: I Shall Sing Assessment: Activity, p. 5</p>	<p>Choose an item.</p>

		<p>Song Notation (Projectable): Another Op'nin', Another Show Song Teacher Notes: Another Op'nin', Another Show Assessment: Activity, p. 3</p> <p>Instructional Activity (Projectable): A Gift to Share Instructional Activity (Projectable) Teacher Notes: A Gift to Share Assessment: Activity, p. 3</p> <p>Instructional Activity (Projectable): Born to Be Somebody Instructional Activity (Projectable) Teacher Notes: Born to Be Somebody Assessment: Activity, p. 2</p>	
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General Music/Responding

#MU:Re7.1

Process Component: GMS-Select - Choose music appropriate for a specific purpose or context.	Anchor Standard: Perceive and analyze artistic work.
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	Essential Question: How do individuals choose music to experience?

<p>Novice MU:Re7.1.7</p>	<p>a. Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.</p>	<p>Students select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose by engaging in activities in which they listen to and perform a gospel song, and describe, examine, and compare the musical elements that help to define the song's genre and style; model, sight read, and sing, alone and in groups, characteristic vocal timbre in an American folk song; and use a military march to identify, interpret, and analyze section and phrase form aurally and through music notation, and identify and interpret music symbols and terms referring to dynamics.</p> <p>Song Notation (Projectable): Glory, Glory, Hallelujah Song Teacher Notes: Glory, Glory, Hallelujah Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): I Bought Me a Cat Song Teacher Notes: I Bought Me a Cat Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): The Marines' Hymn Song Teacher Notes: The Marines' Hymn Assessment: Activity, p. 3</p>	<p>Choose an item.</p>
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#MU:Re7.2

Process Component: GMS-Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Response to music is informed by analyzing context, (e.g., social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of music inform a response?

Novice
MU:Re7.2.7

a. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

Students classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces by engaging in activities in which they examine, demonstrate, and compare and contrast the musical and tonal elements of the blues style with other styles of music; and identify and interpret music terms and symbols referring to dynamics, tempo, and articulation.

Song Notation (Projectable): St. Louis Blues
Song Teacher Notes: St. Louis Blues
Assessment: Activity, p. 4

Instructional Activity (Interactive): Jambo Bwana
Instructional Activity (Interactive) Teacher Notes: Jambo Bwana
Assessment: Formal, p. 3
Assessment: Activity, p. 4

Choose an item.

	<p>b. Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p>	<p>Students identify the context of music from a variety of genres, cultures, and historical periods by engaging in activities in which they describe, demonstrate, and examine rhythmic musical elements in a Vietnamese folk song, and compare and contrast these elements with another song from Southeast Asia; and sight read a song from Puerto Rico and compare and contrast this to other musical textures and cultures through listening and written music.</p> <p>Song Notation (Projectable): Bát kim thang (Setting Up the Golden Ladder) Song Teacher Notes: Bát kim thang (Setting Up the Golden Ladder) Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La borinqueña (Beloved Island Home) Song Teacher Notes: La borinqueña (Beloved Island Home) Assessment: Activity, p. 5</p>	<p>Choose an item.</p>
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#MU:Re8.1

Process Component: GMS-Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Novice
MU:Re8.1.7

a. Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

Students describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities convey expressive intent by engaging in activities in which they perform backbeat rhythmic patterns and create kinesthetic movement patterns to demonstrate and interpret the expressive qualities of music, including dynamics; identify and interpret expressive music symbols and terms for dynamics (*mezzo piano, mezzo forte, crescendo, decrescendo*) and tempo (*adagio, moderato, ritardando, fermata*); and describe, examine, and compare the musical characteristics they hear in a traditional Christmas carol, paying attention to the genre, style, lyrics, and historical period of the composition.

Song Notation (Projectable): The Beat Goes On
Song Teacher Notes: The Beat Goes On
Assessment: Review, p. 4

Song Notation (Projectable): Stille Nacht (Silent Night)
Song Teacher Notes: Stille Nacht (Silent Night)
Assessment: Activity, p. 5

Song Notation (Projectable): Good King Wenceslas
Song Teacher Notes: Good King Wenceslas
Assessment: Review, p. 2

Choose an item.

#MU:Re9.1	
Process Component: GMS-Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.	Anchor Standard: Apply criteria to evaluate artistic work.
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Novice MU:Re9.1.7	a. Select from teacher-provided criteria to evaluate musical works or performances.	<p>Students select from teacher-provided criteria to evaluate musical works or performances by engaging in activities in which they apply and demonstrate their ability to use tools, including student and teacher-led criteria, to assess themselves and performing groups when singing and conducting a song; identify, clap, develop, and demonstrate sight-reading skills for rhythmic patterns and identify AB form, as presented in a folk song from Puerto Rico; independently and expressively sight read melodic and rhythmic patterns in a choral arrangement, while developing large ensemble performance techniques; and distinguish between a major scale and a minor scale, and sight read unison music in the key of B minor.</p> <p>Song Notation (Projectable): Peace Like a River Song Teacher Notes: Peace Like a River Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Corta la caña (Head for the Canefields) Song Teacher Notes: Corta la caña (Head for the Canefields) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): A Gift to Share Song Teacher Notes: A Gift to Share Assessment: Formal, p. 3</p> <p>Music Reading Notation (Projectable): La mariposa (The Butterfly) Music Reading Teacher Notes: La mariposa (The Butterfly) Assessment: Activity, p. 3</p>	Choose an item.
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General Music/Connecting

#MU:Cn10.0

Process Component: GMS-Connect #10- Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

**Novice
MU:Cn10.0.7**

a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Students demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music by engaging in activities in which they explore and perform a folk song from Thailand and identify, describe, and model musical elements of the song, including timbre and rhythm; identify, describe, and demonstrate elements of rhythm, including 4/4 meter, and create, improvise, and perform rhythmic phrases that include syncopation and melodic phrases that include chord tones; sight read an American folk song in meter in 4; create and perform melodic and rhythmic phrases with increasing complexity; and create, arrange, and independently perform a percussion ensemble.

Song Notation (Projectable): Loigratong
Song Teacher Notes: Loigratong
Assessment: Activity, p. 3

Song Notation (Projectable): Riendo el río corre (Run, Run, River)
Song Teacher Notes: Riendo el río corre (Run, Run, River)
Assessment: Activity, p. 4

Song Notation (Projectable): Tom Dooley
Song Teacher Notes: Tom Dooley
Assessment: Activity, p. 3

Choose an item.

Instructional Activity (Projectable): By the Waters of Babylon
Instructional Activity (Projectable) Teacher Notes: By the Waters of Babylon
Assessment: Activity, p. 3

Play-Along (Percussion) Notation (Projectable): Corta la caña (Head for the Canefields)
Play-Along (Percussion) Teacher Notes: Corta la caña (Head for the Canefields)
Assessment: Activity, p. 4

#MU:Cn11.0

Process Component: GMS-Connect #11- Relate musical ideas and works with varied context to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**Novice
MU:Cn11.0.7**

a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Students demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life by engaging in activities in which they identify, compare, and contrast the relationship between music and literature; describe the relationship of a Mexican birthday song to daily life and Mexican culture; discuss the sport and history of baseball, in the context of a related song; and identify and describe the historical and political context of a South African freedom song.

Song Notation (Projectable): Cowboys' Christmas Ball

Song Teacher Notes: Cowboys' Christmas Ball

Assessment: Activity, p. 4

Song Notation (Projectable): Las mañanitas

Song Teacher Notes: Las mañanitas

Assessment: Activity, p. 4

Song Notation (Projectable): Play Ball!

Song Teacher Notes: Play Ball!

Assessment: Activity, p. 3

Song Notation (Projectable): Siyahamba

Song Teacher Notes: Siyahamba

Assessment: Activity, p. 4

Choose an item.

General Music Theory Composition/Responding

#MU:Re7.2.C

Process Component: GMS-Analyze - Analyze how the structure and context of varied musical works inform the response. **Anchor Standard:** Perceive and analyze artistic work.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. **Essential Question:** How does understanding the structure and context of music inform a response?

Novice
MU:Re7.2.C.7

a. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

Students classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces by engaging in activities in which they describe, examine, demonstrate, and compare and contrast the musical and tonal elements of the blues style with other styles of music, through listening and written notation; and identify music symbols and terms referring to dynamics (including *piano*, *mezzo piano*, *pianissimo*, *forte*, *mezzo forte*, and *fortissimo*), tempo (including *andante*, *allegro*, *presto*, *prestissimo*, *largo*, *adagio*, and *moderato*), and articulation (including *staccato*, *legato*, *marcato*, *accent*, and *sforzando*).

Song Notation (Projectable): St. Louis Blues
Song Teacher Notes: St. Louis Blues
Assessment: Activity, p. 4

Instructional Activity (Interactive): Jambo Bwana
Instructional Activity (Interactive) Teacher Notes: Jambo Bwana
Assessment: Formal, p. 3
Assessment: Activity, p. 4

Choose an item.

	<p>b. Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p>	<p>Students identify and compare the context of music from a variety of genres, cultures, and historical periods by engaging in activities in which they describe, demonstrate, and examine rhythmic musical elements in a Vietnamese folk song, and compare and contrast these elements with another song from Southeast Asia; and sight read a song from Puerto Rico and compare and contrast this to other musical textures and cultures through listening and written music.</p> <p>Song Notation (Projectable): Bát kim thang (Setting Up the Golden Ladder) Song Teacher Notes: Bát kim thang (Setting Up the Golden Ladder) Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La borinqueña (Beloved Island Home) Song Teacher Notes: La borinqueña (Beloved Island Home) Assessment: Activity, p. 5</p>	<p>Choose an item.</p>
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General Music Harmonizing Instruments/Performing (e.g. Keyboard/Guitar)

#MU:Pr4.2.H

Process Component: GMS-Analyze - Analyze the structure and context of varied musical works and their implications for performance.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

<p>Novice MU:Pr4.2.H.7</p>	<p>a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p>	<p>Students explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used by engaging in activities in which they identify, interpret, and analyze the ABA sectional form of a folk song from the Caribbean; and sing an old English round with accurate rhythm and intonation, demonstrating an understanding of style, form, and texture.</p> <p>Song Notation (Projectable): By the Waters of Babylon Song Teacher Notes: By the Waters of Babylon Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Hey Ho! Nobody Home Song Teacher Notes: Hey Ho! Nobody Home Assessment: Activity, p. 4</p>	<p>Choose an item.</p>
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	<p>b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.</p>	<p>Students read and identify standard symbols for rhythm, pitch, articulation, and dynamics by engaging in activities in which they identify, analyze, and interpret articulation terms and symbols in the notation of a song in jazz swing style; read, sing, and notate the intervals of a folk song from New York in 6/8 meter; sight read and describe the rhythm, melody, and harmony parts of a homophonic song from Mexico in meter in 3; identify, analyze, sight read, and interpret terms and symbols referring to form (theme and variations), tempo (<i>moderato</i>, <i>allegro</i>, <i>presto</i>), and articulation (<i>staccato</i>, <i>legato</i>) in a song that is performed as a polyphonic round/canon in meter in 4; and sight read melodic intervals in a folk song.</p> <p>Song Notation (Projectable): Just a Snap-Happy Blues Song Teacher Notes: Just a Snap-Happy Blues Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Blue Mountain Lake Song Teacher Notes: Blue Mountain Lake Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La golondrina (The Swallow) Song Teacher Notes: La golondrina (The Swallow) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Scattin' A-Round Song Teacher Notes: Scattin' A-Round Assessment: Activity, p. 4</p> <p>Music Reading Notation (Projectable): Blue Mountain Lake Music Reading Teacher Notes: Blue Mountain Lake Assessment: Activity, p. 3</p>	<p>Choose an item.</p>
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	<p>c. Identify how cultural and historical context inform performances and result in different music interpretations.</p>	<p>Students identify how cultural and historical context inform performances and result in different music interpretations by engaging in activities in which they describe and perform rhythms in meter in 3 and sight read homophonic harmonies of a Venezuelan <i>joropo</i>; listen to and perform a jazz song in swing style; identify swing eighth-note rhythms and syncopation; sight read music notation from a traditional baseball song in the key of C major and meter in 3; sight read a folk song in dorian mode from the historical era of medieval England; and identify and interpret expressive music symbols and terms for dynamics and tempo in a Christmas carol from the 19th century.</p> <p>Song Notation (Projectable): Canto del agua (Song of the Water) Song Teacher Notes: Canto del agua (Song of the Water) Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Hit Me with a Hot Note and Watch Me Bounce Song Teacher Notes: Hit Me with a Hot Note and Watch Me Bounce Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Play Ball! Song Teacher Notes: Play Ball! Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): Scarborough Fair Song Teacher Notes: Scarborough Fair Assessment: Activity, p. 4</p> <p>Song Notation (Projectable): Stille Nacht (Silent Night) Song Teacher Notes: Stille Nacht (Silent Night) Assessment: Activity, p. 5</p>	<p>Choose an item.</p>
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General Music Theory Composition/Responding

#MU:Re7.2.C

Process Component: GMS-Analyze - Analyze how the structure and context of varied musical works inform the response.	Anchor Standard: Perceive and analyze artistic work.
Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	Essential Question: How does understanding the structure and context of music inform a response?

<p>Novice MU:Re7.2.C.7</p>	<p>a. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.</p>	<p>Students classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces by engaging in activities in which they describe, examine, demonstrate, and compare and contrast the musical and tonal elements of the blues style with other styles of music, through listening and written notation; and identify music symbols and terms referring to dynamics (including <i>piano</i>, <i>mezzo piano</i>, <i>pianissimo</i>, <i>forte</i>, <i>mezzo forte</i>, and <i>fortissimo</i>), tempo (including <i>andante</i>, <i>allegro</i>, <i>presto</i>, <i>prestissimo</i>, <i>largo</i>, <i>adagio</i>, and <i>moderato</i>), and articulation (including <i>staccato</i>, <i>legato</i>, <i>marcato</i>, <i>accent</i>, and <i>sforzando</i>).</p> <p>Song Notation (Projectable): St. Louis Blues Song Teacher Notes: St. Louis Blues Assessment: Activity, p. 4</p> <p>Instructional Activity (Interactive): Jambo Bwana Instructional Activity (Interactive) Teacher Notes: Jambo Bwana Assessment: Formal, p. 3 Assessment: Activity, p. 4</p>	<p>Choose an item.</p>
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	<p>b. Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p>	<p>Students identify and compare the context of music from a variety of genres, cultures, and historical periods by engaging in activities in which they describe, demonstrate, and examine rhythmic musical elements in a Vietnamese folk song, and compare and contrast these elements with another song from Southeast Asia; and sight read a song from Puerto Rico and compare and contrast this to other musical textures and cultures through listening and written music.</p> <p>Song Notation (Projectable): Bát kim thang (Setting Up the Golden Ladder) Song Teacher Notes: Bát kim thang (Setting Up the Golden Ladder) Assessment: Activity, p. 3</p> <p>Song Notation (Projectable): La borinqueña (Beloved Island Home) Song Teacher Notes: La borinqueña (Beloved Island Home) Assessment: Activity, p. 5</p>	<p>Choose an item.</p>
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