



Blueprint

For Teaching and Learning in

Music



Grades PreK - 12

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Letter from the Chancellor

Carmen Fariña, Chancellor
New York City Department of Education

The 2015 revised editions of the *Blueprints for Teaching and Learning in the Arts* continue to define a pathway for excellence and engagement in the arts for all students beginning in early childhood and continuing to a commencement level of achievement in dance, music, theater and visual arts. The *Blueprints* provide a standards-based rigorous approach for teaching the arts while assuring that parent and communities are engaged and that all students have access to the rich and essential learning that happens with our arts and cultural organizations.

Our *Blueprints* give New York City's students the opportunity to delve deeply into these subjects, while providing our arts teachers with the flexibility to create an instructional plan that builds on students' prior knowledge, honors their cultural traditions and, most importantly, demonstrates growth in student arts learning over time. This scheme for arts learning encourages diverse instruction through various media, repertoire, genres and styles providing our students with a wide range of learning experiences in and out of school.

We know that the sequential study of dance, music, theater and visual arts will help students attain vocations in the arts and will nurture an interest in the arts. Students' sequential and ongoing arts learning makes them college and career ready enabling them to apply for advanced study or for jobs in the arts-related industries that are essential to the economy of New York City. More importantly, this learning offers students a source of lifelong enjoyment as they become the future audience and patrons of the arts.

With this revised edition of the *Blueprints*, we are seeking to keep this resource relevant and useful. With that mandate in mind, this version includes documents to address arts instruction in PreK

settings, for students with disabilities, and for our English language learners. The *Blueprints* also provide guidance for aligning the arts and the Common Core as well as the "Specific Considerations in the Arts" for arts studio practice and observations. With revised bibliographies, assessment guidance and other additional resources, we are confident that the *Blueprints* will remain an essential tool for New York City arts teachers.

The original *Blueprints* from a decade ago were the result of an exceptional collaboration between educators from the DOE and our diverse partners from the arts and cultural community of New York City. We remain grateful to our partners and for the opportunities that they provide for students and teachers to go beyond the classroom for arts learning. We share their commitment as demonstrated in the *Blueprints* to encourage students, teachers, school leaders and parents to take advantage of the rich arts and cultural experiences available in museums, concert halls, galleries, performance spaces, and theaters all over our city.

We are pleased to provide New York City schools with this essential tool for teaching and learning in the arts which has become a national model for quality arts education. And we look forward to continued and expanded success in providing equity and access in the arts for **all** New York City students.



Carmen Fariña,
Chancellor

Acknowledgments

The 2015 third edition of the *Blueprint for Teaching and Learning in Music* builds upon the groundbreaking first-edition framework and the expanded second edition. Each edition shares one essential goal: to provide a rich instructional resource for identifying, designing, and applying the elements of comprehensive music education. The 2015 edition of the framework is *enhanced* rather than *revised*. In creating these enhancements, we seek to provide research-based, field-tested instructional supports for the music educator and all who may contribute to fostering music in students' lives.

New York City Department of Education music educators aspire and are committed to attaining the *Blueprint's* benchmarks and goals. However, they also serve students who encompass emerging, intermediate, and advanced levels of musical skills, knowledge, and experiences. Given the diversity of skills and prior learning among our student populations, where necessary, any of the Music *Blueprint's* benchmarks and indicators of learning may serve as instructional points of entry so that students' needs are best served.

Newly added sections and appendices are: *Music and the Common Core Learning Standards, Pre-K and Early Childhood: Music and Movement, Specific Consideration for Music Teachers, Music and Curriculum Planning, Assessment in Music, and Family and Student Engagement in Music*. The appendices *Music for Special Learners* and *Music Venues in New York City* are both expanded and updated. Additionally, the third edition's *Bibliography* was expanded. It is now organized by concentration, grade level, and strand. In recognition of the rapid speed with which music trends and exemplars change, the appendix *Prominent Musicians* was omitted. *Music from the Inside Out: A Resource Guide for Music Teachers* remains unaltered, as do appendices *Stocking the Music Classroom, The Older Beginning Music Student, Careers in Music, and the Glossary*.

Our 2015 edition reflects the invaluable contributions and efforts of many people. First, our sincere gratitude to Paul King, Executive Director, NYCDOE Office of Arts and Special Projects, for his unwavering support, leadership,

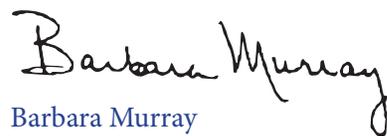
and guidance. We are indebted to Robert Lamont, the *Blueprint's* third-edition co-chair and writer, who devoted his formidable talents, insights, and skills to this project. We offer sincere thanks to the *Blueprint's* third-edition contributors Shellie Bransford, Portia Lagares, Elaine Fauria, Eric Dalio, and Ian Kanakaris for their invaluable input.

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We wish to express our gratitude to Chancellor Carmen Fariña for her advocacy and recognition that arts education is most effective when teachers and students are provided coherent strategies for achieving it.

We are most grateful for the collaboration and encouragement of OASP Arts Directors Ana Nery-Fragoso, Karen Rosner, Peter Avery, and the entire Office of Arts and Special Projects team. Special thanks is due Callie McGlone, Arts Program Manager, Office of Arts and Special Projects, whose assistance is deeply appreciated.

It is our hope that through its application, students may reap the benefits of music education that will enrich their lives and inspire lifelong engagement with music. Thus, the *Blueprint for Teaching and Learning in Music*, edition three, is dedicated to the prized, one million-plus New York City students whom we serve.



Barbara Murray



Every New York City public school is capable of supporting an excellent arts program in which arts specialists are key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. Changes in the New York City public schools have afforded an opportunity to make the arts central to the education that all children receive, regardless of the school they attend. This *Blueprint* points the way.

As the term “blueprint” suggests, this document is a roadmap that sets a course for the Department of Education’s strategic plan to provide an excellent arts education for every child in New York City. The standards contained in this *Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the document. This *Blueprint* is distinguished from the *New York State Learning Standards* by the way teaching and learning are extended into the specific circumstances of New York City schools—most notably, the unique collaboration between the schools and the New York cultural community to forge this plan. New York City arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations, and it is only with the collaborative spirit of the entire arts community that this plan for arts education can succeed.

Traditionally, arts curricula have been developed either as subject-based or as outcome-based models. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the goals are for the learners—what they should know and what skills they should possess. The new plan includes both approaches, and will, as it evolves, provide clear and rigorous forms of assessment based on the best practices offered in the field. The *Blueprint*’s inclusive plan allows music teachers to select the approaches and the content that works best for them and their students.

I. Music Making

By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.

II. Music Literacy

Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.

III. Making Connections

By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.

IV. Community and Cultural Resources

Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.

V. Careers and Lifelong Learning

Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

Early Childhood and the Grade 2 Benchmark

Young children are naturally sensitive to musical sounds that communicate feelings, emotions, and beautiful images. They love to imitate, explore, and express themselves through activities that engage every aspect of their physical, sensory, and imaginative beings. Music making that provides speaking, singing, playing, moving, and composing opportunities for young children will develop the following skills and understandings:

- **Physical/Social:** Students acquire self-awareness as individual and group participants through music, dance, and dramatization; establish and differentiate mood and intent through verbal, musical, and imitative responses; develop large motor skills by skipping, walking, and running; acquire balance, coordination, and bodily control in response to rhythmic and metrical prompts.
- **Cognitive:** Students articulate responses to aural stimuli; follow guided directions for co-created outcomes; memorize through repetition lyrics, chants, rhythms; recognize, identify, and differentiate music materials, concepts, participants, and performers.
- **Aesthetic:** Students make interpretive choices and respond imaginatively.
- **Metacognitive:** Students reflect upon their own and their classmates' music making.

Elementary Students and the Grade 5 Benchmark

In upper elementary school, children become increasingly keen observers of their world. They enjoy inventing games, working cooperatively, and creating personal codes and languages. An increased attention span enables memorization and the enjoyment of lengthened musical experiences. It also allows greater involvement in activities that require small-muscle control and dexterity. Through ongoing participation in musical studies, students develop the following skills and understandings:

- **Physical/Social:** Students deepen peer relationships through group endeavor, exploration, discussion, sharing, creating, and evaluating.
- **Cognitive:** Students differentiate, perceive, interpret, inquire, and analyze musical experiences.
- **Aesthetic:** Students create fantasy-inspired compositions, musical dramatizations; they initiate and evaluate musical activities.
- **Metacognitive:** Students notice, envision, and act upon opportunities to be designers of their own musical learning.

Middle School Students and the Grade 8 Benchmark

Early adolescence embodies an exhilarating range of characteristics and contradictions. Physical, mental, and emotional fluctuations render middle school youngsters amenable to an environment that affirms their fledgling self-identity and developmental capacities. Sequential music study develops the following skills and understandings:

- **Physical/Social:** Students acquire vocal and instrumental dexterity; discover leadership skills; and engage in increased peer interaction and group decision making.
- **Cognitive:** Students analyze, differentiate, create, and compare performances, repertoire, and experiences.
- **Aesthetic:** Students develop self-expression as music makers; integrate music learning with personal observations and choices.
- **Metacognitive:** Students consider and assimilate a range of musical experiences to make appropriate responses.

High School Students and the Grade 12 Benchmark

The late-adolescent music student may participate in a traditional performance-based ensemble, or he or she may choose a course of study that offers a range of listening, participatory, and responsive opportunities. For some, the high school music program will serve as preparation for concentrated study beyond the secondary level. Others will elect to develop and explore their musical capacities through a generalized core course of study. Both avenues provide an enjoyable outlet for self-expression, group interaction, and aesthetic growth. Sustained, sequential musical training develops the following skills and understandings:

- **Physical/Social:** Students acquire leadership capacity relative to performance ensembles and classroom learning environment.
- **Cognitive:** Students synthesize musical understandings; identify, organize, and discuss musical components.
- **Aesthetic:** Students integrate technique, artistry, and historical context to interpret music and music performances.
- **Metacognitive:** Students reflect upon their own work and the work of others to find opportunities for personal growth and creative development.

Navigating the Music *Blueprint*

The *Blueprint for Music* addresses music education at four developmental levels—Grades 2, 5, 8, and 12—and in three dimensions—core, vocal, and instrumental.

Benchmark

Level of student achievement expected at a particular grade level.

Core Music

A broad-based category of music study that incorporates the contents of the five strands of learning (formerly called “General Music”).

Learning Outcome

Goal for student learning in a lesson or unit of study. Generally stated as: “Student will be able to ...”

Learning Indicator

Demonstration of student understanding, skill, knowledge.

Learning Opportunities

Variety of interactive activities that facilitate student learning.

Lesson Plan

Organizational tool that sets the goals, objectives, procedures, learning opportunities, and assessments for a specific instructional period.

Rubric

Tool created to assess student learning.

Strand

One of five essential aspects of teaching and learning in arts: Music Making; Music Literacy; Making Connections; Community and Cultural Resources; Careers and Lifelong Learning.

Strand Component

Core, vocal, instrumental music.

Unit Plan

Long- or short-term planning tool for a body of related lessons. Lists goals, outcomes, materials, broad procedures, assessments.

Wraparound

Template used to design teaching and learning opportunities related to the five strands in the *Blueprint for Music*.

Organization of the *Blueprint*

The *Blueprint* for Music is organized by benchmark years, moving through the five strands of music learning for each benchmark. Scanning through the *Blueprint* and reading the pages in each benchmark year associated with any one strand gives a sense of the developmental learning in that strand.

The curriculum is both subject-based—defining the goals for content—and outcome-based—defining the goals for student achievement. We first list student learning within the grade level. This is followed by learning indicators and suggested experiences to achieve these outcomes. The *Blueprint* is meant to provide a framework for teachers, suggesting strategies that spur individual creativity, depth, and breadth in music teaching.

Music Making Is the Starting Point

Each benchmark grade of the *Blueprint* for Music begins with Music Making, which encompasses all of the activities in which students are physically making music.

This list suggests a variety of starting points that can lead into the curriculum. The learning inherent in the other four strands of the *Blueprint*—Music Literacy; Making Connections; Community and Cultural Resources; Careers and Lifelong Learning—stems naturally from the music-making activities, and the activities in those strands are, in turn, bound with those in the Music Making strand. These four strands deepen music learning by providing students with the means to:

- develop critical insights and express them in musical terms.
- make social, cultural, and historical connections through music.
- connect creatively to other disciplines and to technology.
- engage in music learning with school staff and other sectors of the New York City music cultural community.
- become lifelong learners *in* and advocates *for* music.

This *Blueprint* is a scaffold on which a sequential, cohesive PreK-12 music curriculum may be built.



In this *Blueprint* for Music, a Wraparound is a creative tool for teaching music repertoire through the five strands of learning: Music Making; Music Literacy; Making Connections; Community and Lifelong Learning; and Careers and Lifelong Learning. It encourages one to brainstorm, investigate, and organize the elements, skills, information, and resources that are needed to teach and teach *through* repertoire.

When using the Wraparound tool, a music teacher selects repertoire intended for performance and supports student musicians in learning all of the necessary skills, information, observations, and cultural connections that are needed to authentically perform the work.

The process begins as a creative one: the music teacher, often in collaboration with teaching artists, performers, and other educators, considers all of the possible areas that would support teaching and learning a piece of repertoire.

The process begins with three questions:

1. What do students need to know and be able to do in order to authentically and successfully perform the musical selection?
2. What tools and resources are uniquely available in New York City?
3. What are the most effective ways of engaging the students in the process?

For example, with “Yonder Come Day,” based on the traditional Georgia Sea Islands spiritual and arranged by Judith Cook Tucker, a music-team brainstorming session might conclude:

- investigating the Georgia Sea Islands—geography, culture, history, food, traditions, language.
- researching the period when this spiritual took root—its politics, history, arts.
- listening to vocal and musical selections from that region and period.
- comparing and contrasting vocal styles.
- connecting physical movement to the islands’ culture and sounds.
- making personal connections to the islands’ culture.
- making site visits to local museums and libraries.

Guiding questions:

1. Which strand is the one you use the most?
2. Which strand is the most challenging to implement?
3. Which strand do you feel requires the greatest attention?
4. Which strand do you think is most fun for your students?
5. Which strand do you think is most important for your students?

Finally, the creative work is organized into the Wraparounds. It is then used as a guiding document that will include a means of assessing the work of both the students and the music team.

The Wraparound can be translated, with greater detail, into a Unit Plan and then into Lesson Plans.

The *Blueprint* Wraparounds contain songs and instrumental pieces with particularly rich opportunities in all five strands of teaching and learning in music:

- I. Music Making
- II. Music Literacy
- III. Making Connections
- IV. Community and Cultural Resources
- V. Careers and Lifelong Learning

These pieces come with a concise set of notes to support teachers striving to make each musical experience rich, engaging, and dynamic.

Music Making:

A complete music-making experience includes opportunities for:

- hands-on and interactive learning
- self-expression
- reflection

Music Literacy:

A complete education in music literacy develops the ability to use and understand the language of music through:

- listening and responding to live and recorded repertoire
- notation, recording, and digital media
- description, analysis, and evaluation

Making Connections:

A complete musical experience is enriched by:

- recognizing parallels between music and other disciplines
- gaining an understanding of the cultural and historical context of music
- exploring personal connections with music

Community and Cultural Resources:

A complete musical education includes establishing mutual relationships within:

- the classroom
- New York City
- the global cultural community

Careers and Lifelong Learning:

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- professional
- avocational
- consumer-related

Assessment:

A plan for embedded assessment should be part of every Wraparound.

Music teachers continue to find a variety of ways to align their instruction with the Common Core Learning Standards (CCLS) and its focus on active learning and higher-level thinking. The Office of Arts and Special Projects recommends that music teachers pay particular attention to the following documents, which clearly resonate across all arts disciplines:

- Alignment of CCLS for English Language Arts with Attributes and Capacities of Students, Grades K-12
- Alignment of CCLS for Mathematical Practice, Grades K-12

The tables below illustrate how the *Blueprint* benchmarks and indicators align with each of these aspirational components. Through comprehensive study of music, students advance and master the related CCLS skills of reading, writing, speaking, and listening.

Alignment of Common Core Capacities for English Language Arts (ELA) with Music Benchmark Indicators at Four Grade Levels

ELA Core Capacity	Grade Level	Music <i>Blueprint</i> Indicator
They demonstrate independence.	Grade 2	IMPROVISE an ostinato accompaniment on pitched and non-pitched percussion instruments for a simple song such as “Frere Jacques.” (Music Making, Instrumental) EXPLORE melodic contour through singing, movement, and labeled pitches. (Music Making, Core, Vocal)
	Grade 5	MAKE personal connections in writing and discussion, interpreting text and score elements for emotional content. (Music Literacy, Vocal) PERFORM rhythmic patterns with accuracy: whole, half, quarter, eighth, and dotted rhythms. (Music Making, Core, Instrumental, Vocal)
	Grade 8	CHOOSE and CONDUCT scale-based warm-ups in solfege. (Music Making, Vocal) EXPRESS text through personal experience. (Music Literacy, Vocal) RECOGNIZE and ADJUST intonation as needed, producing a secure and expressive tone. (Music Making, Vocal, Instrumental)
	Grade 12	CONDUCT rehearsals with appropriate gestures for sectional entrances and dynamic contrasts. (Music Making, Instrumental) DEVELOP polyrhythmic rhythmic compositions using instruments, tapping, or clapping. (Music Making, Instrumental)
They build strong content knowledge.	Grade 2	CHANT simple rhythm patterns using the Kodály system, saying “ta” for quarter notes and “ti” for eighth notes. (Music Literacy, Core)
	Grade 5	PERFORM rhythmic and technical exercises based on repertoire. (Music Making, Instrumental) RESEARCH the historical roots of a composer, musical era, style, or favorite performer. (Connections, Core) SING and PLAY in two-part harmony, in rounds and in songs with ostinato. (Music Making, Instrumental, Vocal) RECOGNIZE musical forms: binary, ternary, rondo and popular song. (Music Literacy, Core)
	Grade 8	ANALYZE composition structures: march, waltz, program music, theme and variation, chorale, rondo, eight-bar blues, twelve-bar blues. (Music Literacy, Instrumental) DEMONSTRATE knowledge of musical elements (dynamics, tempo, articulation) through performance. (Music Making, Instrumental)
	Grade 12	DEMONSTRATE the preferred placement and bow technique in two contrasting genre or styles. (Music Making, Instrumental) COMPARE live or recorded performances of a variety of music styles and genres. (e.g., jazz and classical). (Music Literacy, Core)

ELA Core Capacity	Grade Level	Music Blueprint Indicator
They respond to the varying demands of audience, task, purpose, and discipline.	Grade 2	<p>DEMONSTRATE the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, playing staccato or legato). (Music Making, Core)</p> <p>PERFORM in solo and group settings with attention to feeling and musical interpretation. (Music Making, Core)</p> <p>PRACTICE respectful behavior as performers and listeners. (Connections, Core)</p>
	Grade 5	<p>IMPROVISE and COMPOSE music on a given subject or from imagination. (Music Making, Core)</p> <p>DEMONSTRATE an understanding of a variety of musical traditions through appropriate audience and performance etiquette. (Connections, Core, Instrumental, Vocal)</p> <p>ASSUME responsibility for their instruments, music materials, and learning environment. (Music Making, Core, Instrumental)</p>
	Grade 8	PERFORM nuanced responses to conducted gestures in vocal warm-ups and repertoire. (Music Making, Vocal)
	Grade 12	<p>SELECT and SIGHT-READ a NYSSMA Level IV composition. (Music Making, Vocal, Instrumental)</p> <p>ADAPT performance to the requirements of a variety of settings. (Music Making, Vocal)</p>
They comprehend as well as critique.	Grade 2	<p>COMPARE and CONTRAST performances of a musical selection sung by different artists/groups, such as “This Little Light of Mine.” (Music Literacy, Vocal)</p> <p>IDENTIFY a range of sound qualities on traditional and non-traditional (found, homemade) instruments. (Music Literacy, Core)</p> <p>SELECT musical choices through the exploration of voices and instruments. (Music Making, Core)</p>
	Grade 5	<p>PREPARE a written review of a concert attended inside or outside of school. (Community & Cultural Resources, Core)</p> <p>CRITIQUE and ADJUST vocal production using music terms such as breath, enunciation, phrasing, tone. (Music Literacy, Vocal)</p>
	Grade 8	<p>CRITIQUE and ADJUST individual and group performances using rubric-based criteria for balance, blend, articulations, intonation, tonal quality, dynamics, and rhythmic accuracy. (Music Literacy, Instrumental)</p> <p>EXPLORE phrasing and articulation through discussion and application. (Music Making, Instrumental, Vocal)</p>
	Grade 12	<p>PREPARE and PRESENT oral or written critiques of artistic experiences and opportunities using language that will describe, assess, and provide context and personal responses. (Connections, Core)</p> <p>PEER-ASSESS performances of specific musical passages, using a peer-created rubric for rhythmic, melodic, and timbral accuracy. (Music Making, Instrumental)</p>
They value evidence.	Grade 2	<p>DESCRIBE performances, with attention to tone, articulation, and ensemble. (Music Literacy, Core)</p> <p>VOCALIZE and DISTINGUISH “high,” “middle,” and “low” pitches. (Music Literacy, Vocal)</p>
	Grade 5	<p>REFINE basic instrumental technique and posture. (Music Making, Instrumental)</p> <p>DESCRIBE various emotive and expressive qualities of recorded and written repertoire, using music terminology. (Music Literacy, Core)</p> <p>DETERMINE appropriate musical responses to the visual (notation), oral, and physical (gesture). (Music Literacy, Core)</p>
	Grade 8	<p>PRODUCE a proper tone quality with attention to breath control and articulation of vowels and consonants. (Music Making, Vocal)</p> <p>HEAR and ADJUST intonation as needed. (Music Making, Instrumental)</p>
	Grade 12	EXPLORE the ways in which accurate articulation can affect the musicality and spirit of specific repertoire. (Music Making, Instrumental)

ELA Core Capacity	Grade Level	Music Blueprint Indicator
They use technology and digital media strategically and capably.	Grade 2	LISTEN and RESPOND to a recording, using descriptive words. (Music Literacy, Core) COMPOSE short ABA pieces using technology within specific guidelines (e.g., three pitches, two timbres). (Music Making, Core)
	Grade 5	RESEARCH uncommon music industry jobs, using the Web. (Careers & Lifelong Learning, Core) RECORD and EVALUATE a rehearsal to improve blend and refine the musical outcome. (Music Making, Vocal, Instrumental) IMPROVISE and NOTATE a soundscape using music software. (Music Literacy, Core)
	Grade 8	MASTER music theory exercises and games using Web-based programs. (Music Literacy, Core, Vocal & Instrumental) NOTATE and COMPOSE music using technology. (Music Literacy, Core, Vocal & Instrumental) CREATE and MAINTAIN an electronic portfolio of their musical product and growth over time. (Careers & Lifelong Learning, Core)
	Grade 12	SET a poem to music using a Web-based digital-audio workstation (DAW) or notation software. (Music Making, Core) UTILIZE technology to create, present and collaborate upon original work. (Music Making, Core, Instrumental, Vocal)
They come to understand other perspectives and cultures.	Grade 2	SING and EXPRESS a song's lyrics through movement and dramatization (e.g., "El Chorrito" by Cri-Cri). (Music Literacy Core)
	Grade 5	SING songs in multiple languages with attention to the relationship among text, rhythm, and melody. (Music Making, Vocal) CREATE a listening log of repertoire in which the title, composer, genre, style, and cultural characteristics are identified. (Connections, Core)
	Grade 8	MAKE musical choices that incorporate knowledge of specific styles and genres. (Music Making, Vocal, Instrumental) IDENTIFY parallels between a culture's geography, natural resources, climate, and ancestry, and its music. (Connections, Core) CREATE a musical response to pivotal events in history. (Connections, Core, Instrumental, Vocal)
	Grade 12	DEMONSTRATE critical listening skills and fluency in music vocabulary, musical elements, genre, and style of varied composers (e.g., Ludwig van Beethoven, Charlie Parker, Duke Ellington, and Aaron Copland), using a listening log. (Music Literacy, Core) ARTICULATE an understanding of the historical origins of homophonic and polyphonic textures and its application in varied musical genres. (Music Literacy, Core)

Alignment of Common Core Standards for Mathematical Practice with Music Benchmark Indicators at Four Grade Levels

Math Core Standard	Grade Level	Music Blueprint Indicator
They make sense of problems and persevere in solving them.	Grade 2	SYNTHESIZE the fundamental elements of music through words, movement, and/or visual imagery. (Music Literacy, Core)
	Grade 5	EVALUATE a recorded rehearsal and suggest improvements to vocal production (breath, articulation, phrasing). (Music Literacy, Vocal)
	Grade 8	UTILIZE Internet and library research techniques to solve musical problems. (Community & Cultural Resources, Core) CREATE and USE appropriate assessment tools. (Music Literacy, Vocal, Instrumental) DEMONSTRATE understanding and show sensitivity to the changing voice. (Music Making, Vocal)
	Grade 12	IDENTIFY qualities of a good presentation and create a rubric for classroom use. (Music Making, Core) UTILIZE problem-solving practices to strengthen technique and heighten performance outcomes. (Music Making, Literacy)

Math Core Standard	Grade Level	Music Blueprint Indicator
They reason abstractly and quantitatively.	Grade 2	IDENTIFY and PERFORM repetitive or contrasting patterns. (Music Making, Core)
	Grade 5	CREATE simple meter compositions (4/4, 3/4, or 2/4). (Music Making, Core)
	Grade 8	DECODE standard or abbreviated music symbols and notation (flat, sharp, natural, fermata, crescendo/decrescendo). (Music Literacy, Instrumental) COMPOSE a poem and musical underscoring to express emotional reactions to pivotal events in history. (Music Making, Core)
	Grade 12	HYPOTHESIZE the possible mood intended by composer, citing musical evidence and compositional devices. (Music Literacy, Vocal, Instrumental) INTERPRET scores demonstrating knowledge of musical styles, various cultures, and genres reading traditional and non-traditional notations. (Music Literacy, Vocal, Instrumental)
They construct viable arguments and critique the reasoning of others.	Grade 2	DESCRIBE their own emerging performances, the performances of their peers and the ways in which they differ. (Making, Vocal, Instrumental)
	Grade 5	IDENTIFY technical elements to be improved upon in ensemble's performance (e.g., pitch, articulations, bow control, blend and balance), and explain why it is important to the piece. (Music Literacy, Instrumental)
	Grade 8	COMPARE and CONTRAST the "musical voice" in two different recordings of a jazz standard. (Music Literacy, Instrumental, Core)
	Grade 12	ARTICULATE peer and self-assessment to improve technique. (Music Making, Vocal, Instrumental) SELECT and DEFEND musical choices with evidence based upon solid music exemplars and content knowledge. (Music Making, Vocal, Instrumental)
They model and lead.	Grade 2	CHOOSE and MODEL body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section). (Connections, Core)
	Grade 5	SING solo and ensemble repertoire and employ opportunities for improvisation. (Music Making, Vocal)
	Grade 8	DEMONSTRATE an understanding of conducting gestures while leading an ensemble. (Music Making, Core) PERFORM in local community facilities and engage with audience members in follow-up interactions. (Careers & Lifelong Learning, Core) DEVELOP leadership skills by sharing performance, ensemble, and classroom responsibilities. (Music Making, Core, Instrumental Vocal) ASSUME various roles in music performances, presentations, and collaborations. (Connections, Core, Instrumental, Vocal)
	Grade 12	INITIATE the process of revision within an ensemble's rehearsal to impact group interpretation, and performance outcomes. (Music Making, Music Literacy, Vocal, Instrumental, Core) COMPOSE with instruments and technology to create and present original work. (Music Making, Core, Vocal, Instrumental) ASSUME leadership roles specific to performance, ensemble, and classroom Connections, Core, Instrumental, Vocal)
They use appropriate tools strategically.	Grade 2	SELECT specific instruments to express their own musical choices. (Music Making, Core) CREATE rudimentary graphic representations of specific sounds using traditional and non-traditional notation. (Music Making, Music Literacy, Core)
	Grade 5	DEMONSTRATE awareness of vowels and consonants to impact tone quality. (Music Making, Core, Vocal) UTILIZE music technology tools to learn about instruments and the elements of music. (Music Literacy, Core)
	Grade 8	UTILIZE music software to facilitate solo practice, develop technique and bolster emerging artistry. (Music Making, Music Literacy, Vocal, Instrumental, Core)
	Grade 12	EVALUATE and SELECT tools and approaches needed to improve presentations and performances. (Music Making, Music Literacy, Vocal, Instrumental, Core) ASSESS impact of practice habits and performance choices on envisioned final outcomes. (Music Making, Vocal, Instrumental) DETERMINE musical goals, process, and outcomes for specific repertoire and /or for organizing performances. (Music Literacy, Core, Instrumental, Vocal)

Math Core Standard	Grade Level	Music Blueprint Indicator
They attend to precision.	Grade 2	DIFFERENTIATE the four main uses of the voice: whispering, talking, shouting, and singing. (Music Making, Vocal) DEMONSTRATE duple or triple rocking movements while singing lullabies. (Music Making, Connections, Core)
	Grade 5	IDENTIFY learning strategies commonly used in other disciplines (e.g., observation, analysis, decoding), and APPLY to music learning. (Music Literacy, Connections, Vocal, Instrumental, Core)
	Grade 8	LISTEN, SELF-ASSESS, and DEVELOP awareness of music exemplars' best practices in order to heighten precision in practice and performance. (Music Making, Music Literacy, Connections, Vocal, Instrumental)
	Grade 12	EXPAND and REFINE understanding of the value and importance of precision over a lifetime of learning. (Careers & Lifelong Learning, Core) LEARN and APPLY basic knowledge of musical language and aesthetic expression. (Music Making, Music Literacy, Vocal, Instrumental, Core)
They look for and make use of structure.	Grade 2	ILLUSTRATE musical forms such as AB, ABA, etc. using colored building blocks of varied geometric shapes and/or tableau. (Music Literacy, Connections, Core)
	Grade 5	IDENTIFY and DESCRIBE similar forms in architecture, literature, visual arts, dance, and music (e.g., ABA, essay/sonata). (Connections, Core)
	Grade 8	IMPROVISE and CREATE rhythmic and melodic patterns within provided guidelines. (Music Making, Music Literacy, Core)
	Grade 12	DISCERN and ARTICULATE musical structure, instrumentation and the varied musical outcomes achieved in a recorded or live performance. (Music Literacy, Core)
They look for and express regularity in repeated reasoning.	Grade 2	RECOGNIZE and MAINTAIN steady pulse at various tempi through call and response, clapping, tapping, or other movement. (Music Making, Core)
	Grade 5	DEDUCE characteristics of new repertoire based upon listening log notations and transference. (Music Literacy, Connections, Core) REPEAT and APPLY familiar learning strategies to music analysis: Who? What? Where? When? Why? (Music Literacy, Connections, Vocal, Instrumental, Core)
	Grade 8	ANALYZE form using musical vocabulary and recognize basic structures listening to new exemplars (e.g., ABA, rondo). (Music Literacy, Vocal, Instrumental) IMPLEMENT a practice routine guided by regular assessment and reflection. (Music Making, Core, Vocal, Instrumental)
	Grade 12	DESIGN and ARTICULATE a continuing plan to develop technical expertise and mastery. (Music Making, Careers and Lifelong Learning, Core, Vocal, Instrumental) LEARN and APPLY universal rules and common practices to compose, perform, and discuss music. (Music Making, Music Literacy, Connections, Community and Cultural, Careers and Lifelong Learning, Core, Vocal, Instrumental)



Benchmark:

Students engage in activities to experience elements of music.

Students will be able to:

- perform music with repetitive or contrasting patterns.
- maintain a steady pulse at various tempi through call and response, clapping, tapping, or other movement.
- create rhythmic patterns in relation to a steady beat.
- perform in duple and triple meter.
- explore melodic contour through singing, movement, and labeled pitches.
- perform music with a variety of dynamic levels.
- explore different timbres by using a variety of instruments and vocal sounds.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- sing songs from a variety of musical genres.
- differentiate the four main uses of the voice: whispering, talking, shouting, and singing.
- imitate proper use of head voice.*

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- accompany songs from diverse cultures.
- demonstrate the use of dynamics and timbre using pitched and non-pitched instruments.
- identify a range of sound qualities on traditional and non-traditional (such as found or homemade) instruments.

Benchmark:

Students develop awareness of human expression through music making.

Students will be able to:

- perform in solo and group settings with attention to feeling and musical interpretation.
- express themselves by improvising on thematic material.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- sing songs in English and other languages with attention to feeling and musical interpretation.
- participate in movement games as solo or group singers.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- play instruments with attention to feeling and musical interpretation.
- participate in movement games as solo or group instrumentalists.

*head voice: the upper register of the singing voice that resonates within the sinus cavity

“Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.” *Charlie Parker*

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



Benchmark:

Students discover the singing voice and build technique singing and playing.

Students will be able to:

- follow musical cues while singing, playing, and moving.
- apply technique* to make their own musical choices.
- make musical choices through the exploration of voices and instruments.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- develop physical awareness of vocal production.
- demonstrate how correct body alignment impacts breathing and vocal tone.
- exhibit increasing vocal stamina.
- describe how their performance is affected by their emerging vocal technique.*

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- develop physical awareness of instrumental playing.
- play a variety of instruments with attention to tone quality.
- describe how their performance is affected by their emerging instrumental technique.

Benchmark:

Students show respect for their instruments, music materials, and learning environment.

Students will be able to:

- show proper care and maintenance of classroom and voice/instruments.

Benchmark:

Students learn routines that contribute to positive music-making experiences.

Students will be able to:

- demonstrate respectful behavior as performers and listeners.
- participate in classroom protocols and traditions for music making.

*technique: see glossary; also, the application of skills-building approaches for voice and instruments

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



Core Music Learning Opportunities

Have students:

- learn, sing, and perform a song such as the spiritual “Yonder Come Day.” Perform in unison and in a round with varying dynamics. Identify form, meter, and tempo.
- use classroom and electronic instruments to create a short ABA composition within specific guidelines (e.g., use three pitches and two timbres), with attention to the contrasting elements of the sections.
- create a soundscape based on a story, capturing its essence in an ensemble using traditional and non-traditional instruments.
- improvise simple question and answer phrases using the voice as well as melodic instruments (e.g., recorders, xylophones).
- demonstrate the appropriate musical response to given directions (e.g., stopping and starting, playing loud or soft, playing staccato or legato).

Vocal Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- sing a familiar song such as “Old MacDonald” with attention to timbre of various animal sounds.



Instrumental Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- improvise an ostinato accompaniment on pitched and non-pitched percussion instruments for a simple song such as “Frere Jacques.”

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection

Benchmark:

Students explore music in the following areas:

Elements, Notation, and Vocabulary	Genre and Style	Instruments, Voices, and Ensembles	Production and Technology
<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ express the fundamental elements of music through words, movement, and/or visual imagery. ■ make the connection between sounds and symbols. ■ recognize and create rudimentary graphic representations of specific sounds using traditional and non-traditional notation. ■ describe a musical experience using appropriate vocabulary. ■ compare and contrast the elements of music. ■ create/draw symbols to represent simple rhythms. ■ create/draw symbols to represent melodic contour/pitch. ■ recognize elements of formal music notation (staff, measures, bar lines, and simple rhythmic notation). ■ identify and use comparatives (fast/slow, loud/soft, and high/low). ■ critique recorded and group performance (too fast/slow, too loud/soft, and correct/incorrect pitch). 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ distinguish and describe different styles of music. ■ identify and illustrate emotional and expressive qualities of music and text. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ identify ensemble groupings. ■ categorize voice types and how they sound. ■ categorize instruments and the sounds they make. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ demonstrate appropriate audience behavior. ■ describe the roles of participants in a performance. ■ identify various types of music performance. ■ capture and share music through a recording or performance.

“Music and rhythm find their way into the secret places of the soul.” Plato

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

Benchmark:
Students explore music.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- identify, sing, move to, and describe musical elements (fast/slow, loud/soft, and high/low).
- distinguish between verse and refrain.
- make improvements in use of head voice* and diction.
- identify melodic contour through singing and movement.
- recognize elements of formal music notation (staff, measures, bar lines, and simple rhythmic notation).
- distinguish and describe music of different vocal styles and languages.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- identify, play, and describe musical elements (fast/slow, loud/soft, and high/low).
- recognize elements of formal music notation (staff, measures, bar lines, and simple rhythmic notation).
- critique group performance using musical elements (too fast/slow, too loud/soft, and correct/incorrect pitch).
- make personal connections—describe mood(s) of piece.
- identify melodic contour through playing and movement.
- distinguish and describe instrumental music of different styles.

*head voice: the upper register of the singing voice that resonates within the sinus cavity



A complete education in music develops the ability to use and understand the language of music through:

- **Listening and responding to live and recorded repertoire**
- **Notation, recording, and music technology**
- **Description, analysis, and evaluation**

Core Music Learning Opportunities

Have students:

- listen to and sing a song like “El Chorrito” by Cri-Cri, and express its lyrics through movement and dramatization.
- listen to a recording of a symphonic or chamber work, and respond to its mood using descriptive words such as “happy,” “sad,” “scary,” or “funny.”
- chant simple rhythm patterns using the Kodaly system, saying “ta” for quarter notes and “ti” for eighth notes.
- play classroom instruments, such as Orff instruments, and identify them by timbre and method of sound production. Or, using a set of Latin percussion instruments, play and discover their characteristic sounds. Create a vocabulary list of the instruments and the ways they are played.
- discuss student performances, with attention to tone, articulation, and ensemble.

Vocal Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- listen to a musical selection, such as “This Little Light of Mine,” sung by different artists/groups. Compare/contrast each performance. Learn/perform the song with chosen expression and emotional qualities of the text. Adapt movement to express the text.
- vocalize and distinguish pitches, using vocabulary such as “high,” “middle,” and “low.”

Instrumental Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- listen to Sergei Prokofiev’s “Peter and the Wolf” and respond through movement to changes in tempo, meter, dynamics, and styles. Act out the story as characters while the music is playing. Look at pictures of the instruments used in the music and categorize by family.



1947 coloring book cover.

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

2nd Grade Making Connections

Benchmark:

Students recognize parallel problem-solving strategies across disciplines.

Students will be able to:

- articulate forms in music and how they are evident in dance and visual arts.

Benchmark:

Students realize that music reflects composers' emotions, ideas, imagination, and cultural context.

Students will be able to:

- describe the composer's function.
- identify the composer of selected repertoire.
- sing and play music from a variety of world cultures.
- identify country of origin and basic cultural characteristics of composers whose music they listen to and perform.

Benchmark:

Students make connections between music and personal feelings.

Students will be able to:

- articulate their individual musical choices and contributions to group music making.
- identify and describe the emotional aspects of selected repertoire.

Core Music Learning Opportunities

Have students:

- illustrate musical forms such as AB, ABA, etc. using colored building blocks of varied geometric shapes.
- use student-constructed puppets to enact aspects of composers' lives and communicate responses to music.
- provide pictorial representations of form that correspond to selected repertoire. Students circle responses to directed questions (e.g., triangle, circle, triangle for "Twinkle, Twinkle Little Star," ABA; apple and orange for "Frere Jacques," AB).
- use body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section).
- use classroom instruments and found materials to show contrasting dynamics (*forte*/*piano*) articulation (*legato*/*staccato*), mood.
- create a unit of study on lullabies from various world cultures.
- demonstrate duple, triple rocking movement while singing lullabies. Students discuss and incorporate emotional characteristics of lullabies into their performances.
- listen to Brahms' "Lullaby." Show students Brahms' picture and tell them of his reputation as a nature lover who often walked in the Vienna woods handing out penny candy to children. Discuss how his music demonstrates his love for children.



Johannes Brahms

“Music is the shorthand of emotion.”
Leo Tolstoy

A complete musical experience is enriched by making connections:

- Recognizing parallels between music and other disciplines
- Gaining an understanding of the cultural and historical context of music
- Exploring personal connections with music

2nd Grade Community and Cultural Resources

Benchmark:

Students identify music makers in their families, schools, and communities.

Students will be able to:

- identify and explore the diverse range of musical instruments and styles.
- work with teaching artists who have specialized areas of music learning.
- access musical content from the Internet.

Benchmark:

Students attend live performances in their communities.

Students will be able to:

- perform for and listen to each other.
- contribute to a large-scale interdisciplinary class project around the study of a particular culture or period in history.
- incorporate music into interdisciplinary projects.

Benchmark:

Students share their musical experience with the school community.

Students will be able to:

- identify cultural resources in their neighborhoods—including libraries, community music schools, afterschool programs, musicians, and performance venues.
- make connections between performances attended in their community and aspects of their own music making.

Core Music Learning Opportunities

Have students:

- write a personal narrative and collaborate with a teaching artist in setting the words to music. Listen to music that tells a story, such as griot and/or folk songs, bluegrass, musicals, etc.
- present a grade-level assembly, with each class representing an aspect of global music and culture in song with accompaniment. Invite parents and younger grades.
- write words pertaining to a particular topic (e.g., dinosaurs) using the melody to an existing song.
- provide students and families with lists of performance venues that offer free and low-cost family tickets.
- participate in class trips to cultural institutions or schools that offer musical performances. Prepare in advance to maximize student interaction and learning.

“Music is well said
to be the speech of
angels.” Thomas Carlyle

**A complete musical education includes
establishing relationships among:**

- The classroom
- New York City
- The global cultural community

2nd Grade Careers and Lifelong Learning

Benchmark:

Students identify the various aspects/options of lifelong music involvement.

Students will be able to:

- identify the ways in which people engage in music (performer, listener, teacher, administrator, tech staff, etc.).
- identify the ways in which music is made available (live performance, recorded performance, CDs, downloads, etc.).
- explore various roles that music can play in their lives.

Core Music Learning Opportunities

Have students:

- attend live performances in their communities.
- share their music experience with the school community.
- identify music makers in their families, schools, and communities.
- narrate a story and create musical accompaniment using rhythm instruments. Perform the story and assign each student a role, such as: narrator, actor, musician, conductor, set/costume designer, tech/lighting/sound, composer, audience member, poster designer, usher, ticket maker and seller, etc.
- draw a picture representing a person in the arts professions. Create a book with pictures and text that describes a particular career path.
- sing songs about people's jobs, such as "I've Been Working on the Railroad," "Whistle While You Work," or "Working Together" by Carmino Ravosa. Make up original verses to reflect jobs students can identify in their lives.
- list places in the community where music is performed. Identify the function and role of music in their daily lives (school, home, place of worship, shopping mall, etc.). Describe or compare ways music is used at home and at school for holidays, celebrations, and traditions.
- create a list of expected behaviors before attending a concert in the school or community. Discuss and model expectations in class.

“When the music changes, so does the dance.”
African proverb

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- Professional
- Avocational
- Consumer-related



“Rain, Rain, Go Away”

Music Making

Students:

- listen to a CD containing soothing environmental sounds (e.g., the ocean, a rainforest, birds, the wind).
- simulate the sounds orally using breath, long-sustained vowels, or short percussive sounds made at the front of the mouth.

Teacher:

- selects a group of students to recreate these soothing sounds, while the rest of the class closes their eyes and listens and imagines. This can also be used at the end of the lesson to “cool down.”
- sings “Rain, Rain, Go Away” a capella, and asks if any of the students are acquainted with it. (Responses will vary.)

Students:

- sing the song with the teacher and by themselves. Repeat song using loud and soft dynamics.

Teacher:

- explains the difference between loud and soft by conducting students through a piano rendition and a forte rendition of the song. Gradations of piano and forte (e.g., mezzo piano and mezzo forte) are explored.

Students:

- demonstrate dynamic gradations by using their bodies and their voices: small movements for piano; large, broad movements for forte.

Teacher:

- arranges students in a circle to demonstrate possible movements for “Rain, Rain, Go Away.”
- elicits students’ input by asking, “How can we show ‘go away’ and ‘come again’ by using our bodies?”
- incorporates students’ suggestions into the circle performance.
- directs students to sit in a circle, and asks them, “What does tone color mean?”
- leads children in playing a simple guessing game. Students close their eyes and are asked to identify a peer saying “hello” solely by the sound of his or her voice. The concept of tone color is explained.
- directs students’ attention to several rhythm instruments, and asks, “Which of these instruments’ tone color would make the sound of a thunderstorm, and which would make the sound of a soft drizzle?”

Students:

- use rhythm instruments to accompany “Rain, Rain, Go Away,” and incorporate dynamic variations—piano (drizzle), forte (thunderstorm)—in their playing.
- sing and play the song in a circle.

Teacher:

- plays a jazz rendition of “Rain, Rain, Go Away” for comparison.

Students:

- accompany recording on an Orff instrument.

Music Literacy

Students:

- play “Rain, Rain, Go Away” melody using bells or xylophone.
- analyze the melody for steps, skips, and repeated tones.
- identify and name the various rhythm instruments they are playing.
- compare their playing with the jazz rendition of “Rain, Rain, Go Away.” What is the difference between the two versions? What instruments are heard? Is it faster, slower, louder or softer? Musical terms addressed during the listening and performance process include:

piano
forte
mp
mf
crescendo
diminuendo
steady beat
tone color
dynamics
tempo
variation

Additional listening: Ludwig van Beethoven’s Symphony No. 6 in F Major, Op. 68, IV. “Thunderstorm”

Making Connections

Students:

- discuss weather patterns, the sounds of weather, and how they make them feel.
- identify areas that receive a lot of rain (e.g., the Amazon rainforest, the British Isles).
- discuss Ludwig von Beethoven; how he used music to express nature and how it made him feel.
- learn a variety of songs from different cultures relating to rain or nature.

Suggested Resources

Pathways to the Orchestra
New York Philharmonic, Special Editions, 2003
Unit 4: Dynamics
Level One

Elementary Music Sampler (Expressions Music Curriculum)
Warner Bros. Publications, 2003
CD, Track 14, “Rain, Rain, Go Away” (vocal jazz version)

Brazilian Playground (CD)
Putumayo World Music Collections
www.putumayo.com/product-category/putumayo-kids/

Community and Cultural Resources

Teachers:

- collaborate with a visiting teaching artist(s) or musician(s).

Teaching artist/musician:

- assists students in composing songs dealing with rain or nature.
- accompanies teacher and students on culminating visit to a natural science museum or exhibit that deals with the rainforest and/or the environment.
- assists students in recycling materials to create and decorate rhythm instruments such as rainsticks, tambourines, maracas, drums, flutes.

Students:

- accompany themselves on self-constructed instruments while singing.
- discuss recycling and saving Earth’s environment.

Careers and Lifelong Learning

Students:

- reflect upon the importance of the balance of nature and its impact on our planet.
- consider questions such as:
What would happen if there were no more rain?
How would our lives change?
Why is it important to have rain and a healthy environment?
What can we do to ensure the rain will never stop falling?



Benchmark

Students apply understanding of elements of music through performance activities.

Students will be able to:

- perform and recognize musical forms: binary, ternary, rondo, and popular song.
- perform in duple and triple meters.
- perform in a variety of tempos.
- perform rhythmic patterns with accuracy: whole, half, quarter, eighth, and dotted rhythms.
- sing and play in harmony: rounds, songs with ostinato, and music in two parts.
- incorporate dynamics: crescendo and decrescendo.
- perform with a variety of timbres.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- sing expressively using dynamics, rhythm, and articulation.
- demonstrate awareness of vowel sounds and use of consonant sounds to develop tone quality.
- perform music that expands the vocal range to include C1–D2.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- play expressively using dynamics, rhythm, and articulation.
- produce a secure tone.
- hear and adjust intonation.

Benchmark:

Students become aware of themselves as musicians through performance, improvisation, and composition.

Students will be able to:

- perform solo and ensemble music of emotional and intellectual complexity.
- improvise and compose music on a given subject or from imagination.
- create simple meter compositions (4/4, 3/4, or 2/4).

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- sing songs in multiple languages with attention to the relationship between text and melody.
- sing solo and ensemble music with opportunities for improvisation.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- perform repertoire that demands stylistic and emotional expression.
- play solo and ensemble music with opportunity for improvisation.

“Play the music,
not the instrument.”
Anonymous

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



5th Grade Music Making

Benchmark:

Students build and apply vocal and instrumental technique.

Students will be able to:

- create and respond to musical cues while singing, playing, and moving.
- make choices that incorporate prior musical knowledge.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- refine basic vocal technique and posture.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- refine basic instrumental technique and posture.

Benchmark:

Students take responsibility for their instruments, music materials, and learning environment.

Students will be able to:

- show proper care and maintenance of classroom instruments and the voice.

Benchmark:

Students follow established routines that contribute to positive music-making experiences.

Students will be able to:

- demonstrate an understanding of a variety of musical traditions through appropriate audience and performance etiquette.

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



Core Music Learning Opportunities

Have students:

- explore the appropriate musical responses to the visual (notation), oral (spoken), and physical (gesture).
- learn, sing, act, and take turns conducting a traditional song such as “Erie Canal” with various tempos and dynamics.
- create an original rhythmic piece in ABA form and conduct class performance using varying dynamics and tempos.

Vocal Music Learning Opportunities

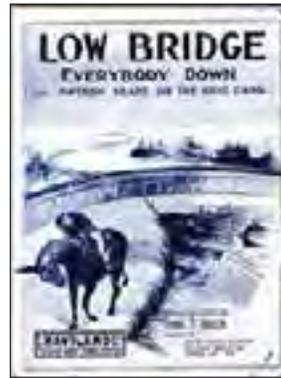
In addition to Core Learning Opportunities, have students:

- perform rhythmic and technical exercises based on repertoire.
- perform different ranges of dynamics within single-note and long-tone exercises.
- perform a musical selection such as “Bist Du Bei Mir” (BWV 508) by Gottfried Heinrich Stölzel with attention to correct entrances, cut-offs, fermata, dynamics, and tempo.
- research and present a written or oral report on the vocal instrument.
- learn, sing, and perform an American folk song such as “The Water Is Wide” (NYSSMA Level II) with attention to interpretation, tempo, meter, and personal expression.
- utilize call and response to develop students’ awareness of vocal blend, and solidify the resulting sound.

Instrumental Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- perform rhythmic and technical exercises based on repertoire.
- perform different ranges of dynamics within single-note and long-tone exercises.
- demonstrate proper shoulder-rest placement.
- demonstrate proper rosinning of the bow, oiling of valves.
- hold instrument correctly during case placement/rest position.
- identify the parts of the instrument, and correctly position in the case.
- demonstrate how to hold instrument parts properly during assembly.



Cover of sheet music published in 1923.

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



Benchmark:

Students identify music in the following areas:

Elements, Notation, and Vocabulary	Genre and Style	Instruments, Voices, and Ensembles	Production and Technology
<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ demonstrate and articulate an understanding of the fundamental elements of music in varied repertoire using words, movements, or images. ■ distinguish between duple and triple meters in a variety of tempos. ■ apply understanding of notation. ■ recognize, identify, and notate the pitches of the treble clef. ■ recognize and create graphic sound representations using traditional and non-traditional notation. ■ examine a piece of music, using it as a tool to identify concepts such as pitch, dynamics, and meter. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ describe how genres and styles of music connect to history and culture. ■ describe various emotive and expressive qualities of music. ■ distinguish and describe music of varied styles. ■ describe various emotional and expressive qualities of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ distinguish, compare, and contrast voices, instruments, and ensembles. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ describe the production components of a performance. ■ participate in music using appropriate tools and social behaviors. ■ identify the various processes by which music is made available. ■ use music technology tools to learn about the elements of music.



“If this word “music” is sacred and reserved for eighteenth and nineteenth century instruments, we can substitute a more meaningful term: organization of sound.” *John Cage*

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

Benchmark:

Students identify music.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- identify, sing, move to, and describe musical elements, using specific musical language (meter, tempo, dynamics, pitch, timbre).
- follow a unison line score.
- respond to tempo and dynamic markings.
- recognize and notate complex rhythms.
- recognize that there is an intervallic relationship between pitches in a melody.
- analyze form in writing and discussion using musical vocabulary.
- aurally distinguish between AB and ABA.
- respond to repeat signs.
- critique performance in writing and discussion: make corrections in vocal production (breath, articulation, phrasing, tone); use vocabulary (tempo, dynamics, pitch).
- make personal connections in writing and discussion. For example, describe possible mood(s) intended by composer; interpret text for emotional content.
- follow a vocal score of a piece they are rehearsing.
- demonstrate understanding of music vocabulary through their performance.
- examine a piece of vocal/choral music, using it as a tool to identify concepts such as pitch, dynamics, meter, and musical density.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- identify, play, move to, and describe musical elements, using specific musical language (meter, tempo, articulations, form, entrance and release, rhythm, dynamics, pitch, timbre).
- identify basic terminology such as tempo (andante, moderato, allegro), dynamics (piano, forte, mezzo, crescendo, decrescendo), articulations (legato, staccato, slurs, ties, hooked bows).
- recognize clef of instrument being played.
- recognize eight-note Major scale pattern; start/end on same pitch.
- recognize bar lines, measures, time signatures, staff, and down/up bow.
- analyze form in writing and discussion, using musical vocabulary: binary (AB) and ternary (ABA) forms, da capo (“from the beginning”), del segno (“from the sign”), and repeat signs.
- critique—in writing and discussion—individual’s performance (e.g., pitch, articulations, bow control) and ensemble’s performance (e.g., blend and balance) of a musical selection.
- make personal connections in writing and discussion: describe possible mood(s) intended by composer and interpret tempos/dynamics in performances.
- follow an instrumental score, identifying musical symbols and vocabulary.
- demonstrate understanding of music through their performance.
- examine a piece of instrumental music, using it as a tool to identify concepts such as pitch, dynamics, meter, and musical density.



A complete education in music develops the ability to use and understand the language of music through:

- **Listening and responding to live and recorded repertoire**
- **Notation, recording, and music technology**
- **Description, analysis, and evaluation**

Core Music Learning Opportunities

Have students:

- listen to an American spiritual such as “Swing Low, Sweet Chariot” and, working in small groups, discuss feelings the song evokes. Use pantomime to demonstrate and capture responses.
- read and clap/play rhythm patterns that include whole, half, quarter, eighth, and dotted rhythms.
- listen to an instrumental repertoire selection, then brainstorm/list the emotions and feelings evoked by the music. Discuss and report back to the class.
- listen to an orchestral piece such as “Dance Macabre” (Saint-Saens) and, in small groups, brainstorm/list the emotions and feelings evoked by the music. Discuss and report back to the class.
- identify musical forms, using letters A, B, C, etc., in songs such as “Rondo Alla Turca” (Mozart) and “Twinkle, Twinkle Little Star.”

Vocal Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- listen to different versions (solo—different voice; choral—different types of groups) of the same piece. Discuss differences/similarities of each performance using music vocabulary. Discuss feelings each performance evokes.
- listen to a vocal or choral piece of music such as Copland’s “Ching-a-Ring Chaw” or Britten’s “The Sally Gardens.” Use music terminology to describe tempo, dynamics, meter, and texture.
- follow the score of a choral composition and identify musical symbols and vocabulary. Trace the melodic theme throughout the voice parts.

Instrumental Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- compare and contrast solo, piano, and orchestral versions of instrumental works such as “Pictures at an Exhibition” (Mussorgsky). Discuss similarities and differences.
- listen to a short piece of instrumental music—such as “Drums of Passion” (Baba Olatunji), “San Toma” (performed by Los Pleneros de la 21), or “Little Fugue” (Handel)—and use music terminology to describe tempo, dynamics, meter, and musical density.
- perform the melody of “Ode to Joy” (from Beethoven’s Ninth Symphony) and/or follow a score of an arrangement played in class. Distinguish between the steps and leaps in the melody, and examine it for musical concepts such as pitch, dynamics, meter, and musical density. Listen to the orchestral version, and respond through drawing and creative writing.

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation



5th Grade Making Connections

Benchmark:

Students recognize and apply parallel problem-solving strategies across disciplines.

Students will be able to:

- identify common forms in literature, visual arts, dance, and music (e.g., essay/sonata).
- apply familiar observational strategies to music analysis: Who? What? Where? When? Why?
- apply arithmetical functions to the understanding of note values and meter.

Benchmark:

Students describe how music reflects composers' emotions, ideas, imagination, and historical context.

Students will be able to:

- identify the cultural components of selected repertoire in concerts, recordings, and their own performances.
- draw parallels between the work of the composer and the visual artist.

Benchmark:

Students describe personal connections with a variety of musical styles.

Students will be able to:

- describe the ways in which different musical styles and genres evoke ranges of responses.
- transfer approaches to learning from other subjects to music (e.g., observation, problem solving, analysis, decoding).

Core Music Learning Opportunities

Have students:

- work in small groups and explore the historical roots of selected composers, musical eras, styles, and repertoire. Compare groups' findings.
- learn a South African song such as "Simbahaya." Then, discuss South Africa's contemporary history, including the story of Nelson Mandela and the country's former social system. Create accompaniment on classroom instruments. If available, provide African-derived instruments such as cowry shell gourds, wooden rattles, and mbiras (thumb pianos) to increase authenticity of instrumental accompaniment.
- create a listening log of repertoire in which the title, composer, genre, style, and other characteristics are entered.
- use listening log to deduce characteristics and inform responses to new repertoire.
- use essay form to follow a listening map of the first movement of Mozart's Piano Sonata No. 3 in B-flat Major.

“A jazz musician is a juggler who uses harmonies instead of oranges.” *Benny Green*

A complete musical experience is enriched by making connections:

- Recognizing parallels between music and other disciplines
- Gaining an understanding of the cultural and historical context of music
- Exploring personal connections with music

5th Grade Community and Cultural Resources

Benchmark:

Students identify music makers and music-making institutions in New York City.

Students will be able to:

- participate in short- and long-term artists' residencies that support and enhance the school music program.
- participate in short- and long-term artists' residencies that support interdisciplinary learning.
- apply skills and knowledge from artists' residencies to the classroom.
- use Internet and library research techniques to augment their musical knowledge.

Benchmark:

Students attend live performances in New York City.

Students will be able to:

- perform for and listen to—as educated musicians—performers from other schools.
- represent their school at community events.

Benchmark:

Students extend their music-making experiences beyond the school community.

Students will be able to:

- explore the range and diversity of music performances available in New York City.
- compare concert events based on the variety of their experiences as audience members.

Core Music Learning Opportunities

Have students:

- create instruments made from recycled or found materials.
- work with a teaching artist to create a group-composed work for these instruments.
- create a theme-related presentation containing spoken narration, visual aids, and songs. Perform for school, parents, and community members.
- use the Internet to identify music makers and music-making institutions in New York City.
- schedule a class trip to one music venue in each borough of New York City.
- organize grade-wide evening event for students and parents culminating in attendance at annual Borough-Wide Salute to Music Program concert.
- develop musical skills and self-expression with the assistance of the music teacher and teaching artist by engaging in projects that expand the students' musical world. For example:
 - » an instrumentalist performing or arranging student compositions
 - » a singer demonstrating various vocal timbres and singing styles
 - » a musician leading students in a participatory performance using a variety of instruments and leading a discussion about the process
 - » a composer assisting students in editing, documenting, and reflecting on their own short pieces

“Music is the mediator between the spiritual and the sensual life.”

Ludwig van Beethoven

A complete musical education includes establishing relationships among:

- The classroom
- New York City
- The global cultural community



5th Grade Careers and Lifelong Learning

Benchmark:

Students define and categorize various aspects/options of lifelong music involvement.

Students will be able to:

- describe in detail—orally or in writing—at least three different careers in the field of music.
- describe in detail—orally or in writing—at least three different ways of accessing music.
- use appropriate tools (musical instruments, tech equipment, online resources, etc.) and social behaviors.

Core Music Learning Opportunities

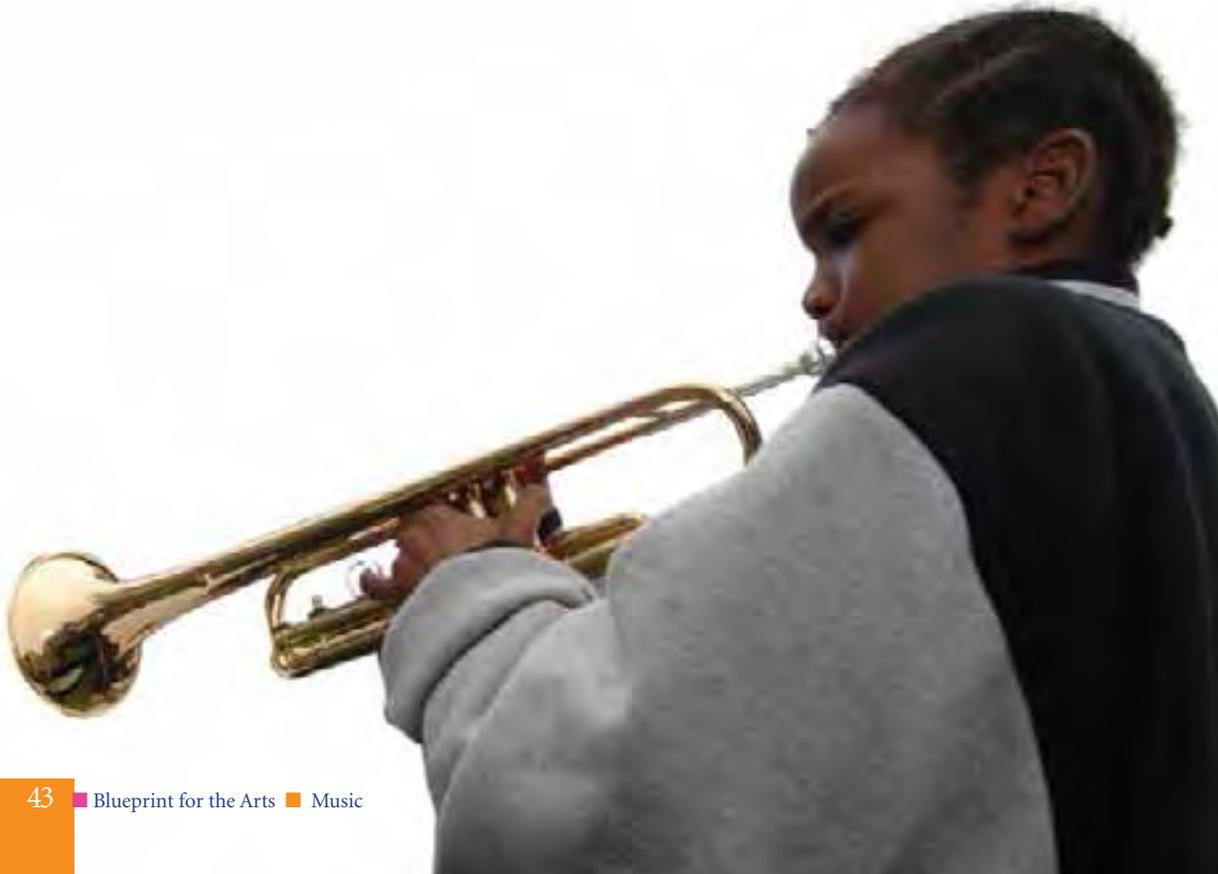
Have students:

- write a review of a concert attended inside or outside of school. Publish it in the school newspaper.
- attend a concert or musical, and invite a performer to visit the school. Write a letter to and/or interview a performer or theater employee.
- invite family members and friends who sing and play instruments professionally or work in the music industry to speak, perform, record, or demonstrate at a “Career Day.”
- go online and research the most unusual or unexpected jobs in the music industry. Contact a person in that profession for an interview or biography.
- develop 10 questions to ask a person in the music industry about jobs other than performing.

“Music expresses that which cannot be said and on which it is impossible to be silent.” *Victor Hugo*

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- Professional
- Avocational
- Consumer-related



“Yonder Come Day” : Arranged by Judith Cook Tucker, World Music Press

The Georgia Sea Islands are lush former plantation lands that dot the coastline of Georgia and the Carolinas. These islands (John, James, Wadmalaw, St. Simon’s, and many others) were the first stop for many African slave ships making their way to the Northern American mainland, thus establishing a dominant African-American culture. Unique traditions flourished. Dances reflected the structure and nuances of the African musical culture, and diet was similar to that of coastal West Africa. A regional dialect—Gullah—developed that blended African and American characteristics; it is still spoken there today. During the American Civil War, the majority

of white residents moved permanently to the mainland. Following the war, freed slaves formed quiet communities tucked throughout the abandoned plantation lands.

Music of the Sea Islands includes spirituals, blues, call-and-response songs, field hollers, work chants, and singing games and stories. The Georgia Sea Island Singers (begun in the early 1920s by Lydia Parrish) preserved and shared much of the musical heritage of the islands.

Suggested Resources

Sheehan, Patrician Campbell, Ellen McCullough-Brabson, and Judith Cook Tucker. *Roots and Branches*. World Music Press, 1994.

“Yonder Come Day” performance notes.

Bessie Jones and the Sea Islands Singers. *So Glad I’m Here*. Recording. Rounder, 1974.

Bessie Jones and the Sea Islands Singers. *Step It Down*. Recording. Rounder, 1979.

Music Making

Narrative:

Musical techniques evident in Georgia Sea Island songs include use of blues notes, slides, and vocal percussive elements, as well as body slaps, foot stomps, tambourines, and poly-rhythmic clapping. In this arrangement of “Yonder Come Day,” Judith Cook Tucker has no instrumental accompaniment, although an improvised piano part is not out of character. Look for the “blues notes” and “slurs” in measure 4 of the main melody. Pick a key comfortable for your choir (e.g., Eb for elementary voices). Go for an easy unforced sound, and listen for the harmonies (show in solfeggio). Observe all rests as rhythmic breaths. For the speech ensemble, give Part 2 a very strong rhythm, with a very clear speaking voice in Part 1; let Part 3 flow underneath. If movement is used, it should be easy and “laid back.” Keep the idea of the Gullah sound (e.g., yonder as yonduh) throughout.

Sing “blues scales” for a warm-up; try this with syncopation. For support with the harmonies, sing scales in thirds, and do two-part solfeggio.

Assessment Tool:

Students identify and demonstrate correlations between warm-up intervals, syncopations, blue-notes, and specific passages in the song.

Music Literacy

Narrative:

Vocabulary: blues notes, vocal slurs, harmonic thirds, repetition, syncopation, ritard, da capo al fine, a capella

Assessment Tool:

Students define vocabulary terms in their own language and demonstrate usage, where applicable.

Making Connections

Narrative:

Investigate and compare Georgia Sea Islands culture in the 1800s with what it is today. Gather photos, ideas, local maps, etc. Find out what music is prevalent there today.

Assessment Tool:

Students identify and explain text-based connections to slavery in America.

Community and Cultural Resources

Narrative:

Find songs that come out of your (students’ and teachers’) individual culture that are indigenous to your sound. Listen to folk songs of other cultures; create harmonies with these songs. Visit the Black History Museum.

Assessment Tool:

Students describe ways in which “Yonder Come Day” is emblematic of Gullah culture and its people.

Careers and Lifelong Learning

Narrative:

Investigate where the Georgia Sea Island Singers are today. Investigate other singing/instrumental groups that perpetuate their own culture’s music.

Assessment Tool:

Students describe the work of ethnomusicologists, composers, and arrangers.



Benchmark:

Students integrate elements of music and notation through performance.

Students will be able to:

- sing or play a melody with simple harmonic accompaniment.
- read and perform sophisticated rhythmic phrases.
- demonstrate knowledge of musical elements, such as dynamics, tempo, and articulation through performance.



In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- produce a proper tone quality with attention to breathing and vowel/consonant sounds.
- increase vocal range from B-flat to F2.
- understand and show sensitivity to the changing voice.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- produce a secure and expressive tone.
- hear and adjust intonation.
- tune their instruments with accuracy.

Benchmark:

Students express themselves as musicians through performance, improvisation, and composition.

Students will be able to:

- display a range of emotions playing traditional and non-traditional instruments and singing.
- compose and perform a piece of music in response to a powerful personal or musical experience.
- improvise rhythmic and melodic patterns within specific structures.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- perform repertoire in multiple languages using proper diction, inflection, tone quality, articulation, breathing, and posture.
- improvise on a melody.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- perform repertoire with accurate stylistic interpretation.
- improvise in various keys using arpeggios within given chord structures.
- create simple compositions utilizing melody within a specific key.



A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection



8th Grade Music Making

Benchmark:

Students build and apply vocal and instrumental technique to interpret music.

Students will be able to:

- perform a wide repertoire of music with attention to performance practice, breath control, posture, and tone quality.
- demonstrate an understanding of conducting gestures while leading and performing in an ensemble.
- make musical choices that incorporate knowledge of musical styles and genres.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- make musical choices that incorporate knowledge of vocal styles and genres.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- make musical choices that incorporate knowledge of instrumental styles and genres.

Benchmark:

Students develop leadership skills by sharing performance, ensemble, and classroom responsibilities.

Students will be able to:

- maintain a musical library, equipment, and portfolio of their own work over time.

Benchmark:

Students model classroom music-making procedures and behaviors.

Students will be able to:

- assume various roles in music performances, presentations, and collaborations.



“A song has a few rights the same as ordinary citizens ... if it happens to feel like flying where humans cannot fly ... to scale mountains that are not there, who shall stop it?”
Charles Ives

Music Learning Opportunities

Students discover the singing voice and build technique singing and playing.

Core Music Learning Opportunities

Have students:

- learn and perform a varied repertoire, such as: “La Borinquena” (Astol Artes), “It Don’t Mean a Thing” (Mills, Ellington), “Samba Lele” (arr. D. Alfonso Jr.), “Lift Every Voice and Sing” (J. Johnson).
- create rhythmic accompaniments for learned song repertoire using their bodies and playing a variety of classroom instruments
- dramatize a scene from a musical play such as *West Side Story* using voice and instruments and drawing attention to the relationship between movement/gesture and music.
- write a poem and musical underscoring to express their emotional reaction to pivotal events in history.
- select a type of cadence in the style of a drum line, a response to an African call rhythm, or a Brazilian batucada to improvise and perform.
- learn a traditional Latin clave part (e.g., 2&3, 3&2) and apply it to an African Highlife piece. Explore what is stylistically correct by singing, playing, conducting, and moving to the selection.
- create a musical narrative using mythology of a specific culture.
- produce and perform a concert for a lower-grade assembly.

Vocal Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- sing and perform a mixed-meter piece—such as “Jesu, Joy of Man’s Desiring” by J. S. Bach, arranged by B. Treharne (NYSSMA Level III)—with proper rhythmic accuracy.
- research and present an oral and written description of the vocal mechanism.
- learn, sing, and perform familiar songs—such as the Zulu piece “Siyahamba” (NYSSMA Level III)—with attention to details of pronunciation, tonal quality, interpretation, and blend.
- create and perform an obbligato above “Amazing Grace,” arranged by Francisco Nunez (NYSSMA Level II).
- watch conductor in vocal warm-up for specific responses to gestures (e.g., breath control, note values, sustained tones, chord building, vowel changes, and articulation).
- work towards producing a cantabile legato singing style using “Simple Gifts,” setting by Aaron Copland.
- choose and direct scale-based warm-ups in solfege.

Instrumental Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- explore the stylistically correct phrasing and articulation in the Hopak from Mussorgksy’s *The Fair at Sorochinsk* through discussion and application.
- choose and lead scale-based warm-up related to repertoire being studied in class. Explore what is stylistically correct for phrasing and articulation in a repertoire selection (e.g., “Fantasy on an Irish Air”) through discussion and its application. Choose and lead scale- and arpeggio-based warm-ups.



Modest Mussorgksy



Aaron Copland



J.S. Bach

A complete music-making experience includes opportunities for:

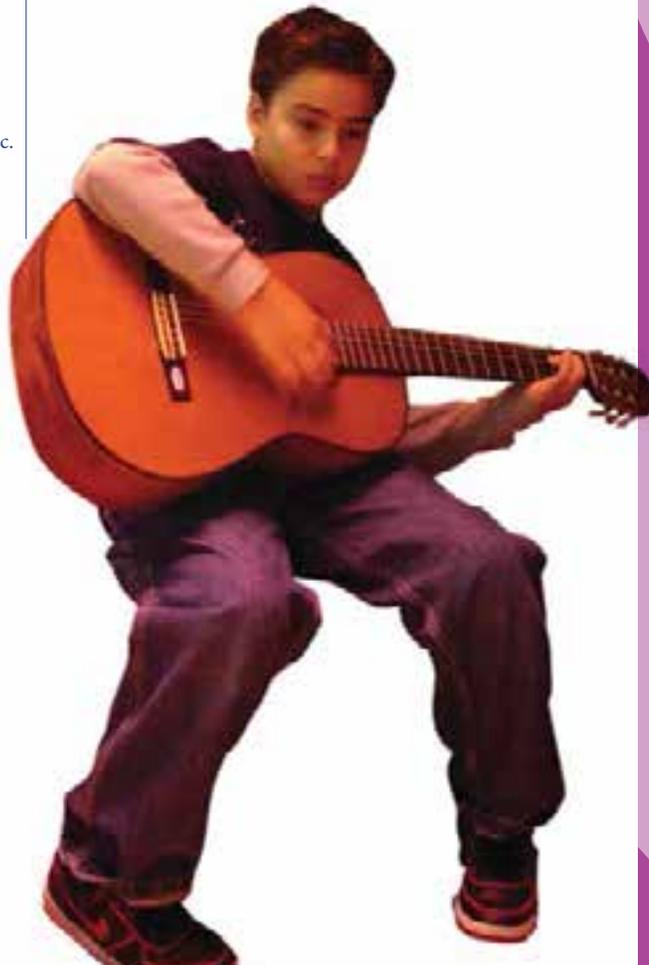
- Hands-on and interactive learning
- Self-expression
- Reflection

Benchmark:

Students develop fluency in music in the following areas:

Elements, Notation, and Vocabulary	Genre and Style	Instruments, Voices, and Ensembles	Production and Technology
<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ apply elements of music to analyze repertoire. ■ integrate notation and elements of music. ■ define syncopation and beat syncopated rhythm patterns. ■ describe and analyze musical forms such as binary, ternary, and rondo in diverse genres. ■ identify and beat hemiolas* in 3/4 or 6/8, and compound meters such as 5/4. ■ recognize, identify, and notate the pitches of the treble and bass staves. ■ compose, notate, and perform an eight-measure piece using traditional notation. ■ read and perform—singing and playing on pitched instruments—diatonic melodies with rhythmic values that include whole, half, quarter, and eighth rests. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ articulate an understanding of the origins and importance of musical styles and instruments of various cultures. ■ analyze repertoire for expressive qualities. ■ use specific music terminology in observations of how composers use dynamics, range, rhythm, instrumentation, etc. to achieve a musical effect in selected repertoire. ■ reflect on their emotional response to a variety of traditional and non-traditional genres of music. ■ interpret score markings and vocabulary. ■ describe how score markings and vocabulary contribute to a musically expressive performance. ■ identify forms in musical literature such as “Theme and Variations Overture.” 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ identify the correlative relationships among voices, instruments, and ensembles, and their impact on repertoire. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ integrate production language and process. ■ use their knowledge of music production, tools, and audience expectations to participate in a variety of musical events in their school and community. ■ use music technology tools to notate music. ■ use music technology to create music.

*hemiola: a rhythmic alteration of two musical notes in the place of three, or of three notes in place of two



“The pleasure we obtain from music comes from counting, but counting unconsciously. Music is nothing but unconscious arithmetic.” *Gottfried Wilhelm Leibniz*

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

Benchmark:

Students develop fluency in music.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- sing appropriate dynamics, tempo, and articulation for a particular genre.
- follow a unison, two-part, and three-part vocal score.
- sing a vocal part on a treble clef.
- recognize, notate, and perform complex rhythms.
- recognize intervallic relationships and sing the melody.
- analyze form in writing and discussion using musical vocabulary. Distinguish ABA, da capo (“from the beginning”), and repeat signs in unison and two-part songs.
- make corrections in vocal quality (breath support, vowel production, and articulation).
- sight-read 4- to 8-measure phrases from NYSSMA Level II.
- use music vocabulary (timbre, resonance, vocal placement).
- refine personal vocal performance.
- connect text and music to dramatic purpose.
- express text through personal experience.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- recognize and perform the following rhythmic notation and time signatures: dotted quarter followed by an eighth note; sixteenth notes and rests; dotted eighth and sixteenth notes; eighth-note triplet; eighth-note/quarter-note/eighth-note syncopation; 2/2 meter (cut time); 6/8 meter.
- recognize abbreviated notation (flat, sharp, natural, fermata, crescendo/decrescendo).
- identify basic terminology: tempo (allegretto, adagio, presto, andantino); dynamics (mp, mf, sfz, pp, ff, fp, diminuendo); accelerando, poco a poco, rallentando, con moto, coda, caesura, alla breve, arpeggio, ledger lines, extended rests, Major/minor, meno, divisi, tutti, solo/soli; articulations and stylistic devices (accent, marcato, tenuto, cantabile, maestoso, dolce, espressivo, con spirito); phrasing (rise/fall, climax).
- recognize both treble and bass clefs (alto strings).
- recognize and perform correct whole-/half-step pattern for Major scale.
- sight-read 4- to 8-measure phrases from NYSSMA Level II.
- analyze composition structures: march, waltz, program music, theme and variation, chorale, rondo, eight-bar blues, twelve-bar blues.
- critique individual and group performance in writing and discussion: self-correction (intonation, balance, blend, tonal quality, rhythmic accuracy, dynamics); group correction (balance, blend, articulations, intonation, tonal quality, dynamics, rhythmic accuracy).
- make personal connections: compare possible mood intended by composer with personal reflection; compare tempi, dynamics, and articulations between different performances.
- examine traditional and non-traditional instrumental repertoire and analyze it for form and style, using terms such as binary/ternary/rondo, homophonic and polyphonic, unison, and counterpoint.
- read and perform complex rhythmic patterns.
- identify visually all chromatic pitches on the treble and bass clefs.
- compare two pieces performed by different instrumental soloists, listening for differences and similarities.



A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation



Core Music Learning Opportunities

Have students:

- create listening maps to diagram form, thematic development, orchestration, and dynamics in varied pieces of music.
- listen to a New Orleans-style jazz funeral march and move to the music. Discuss its expressive qualities, making reference to funeral marches in other cultures.
- listen to a jazz ensemble piece such as “It Don’t Mean a Thing” (Mills, Ellington) and write a short story or create artwork based upon the feelings and images the music inspires.
- follow a musical score and notice how music symbols and vocabulary are notated. These include: dynamics (pp, crescendo, ff), rhythm (note values, rests, time signatures), pitch (following a melodic line), tempo markings (allegro, adagio).

Vocal Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- listen to the folk song “Shenandoah,” and write a private journal entry describing feelings evoked by the music. Share a recording or performance of a song from a particular culture that evokes a similar personal response.
- compare at least two different settings of the same text in a choral work. Discuss specific similarities and differences in repertoire, such as: “Ave Maria” (Schubert, Byrd, others), “Still Nacht”/“Silent Night” (Gruber; German and English versions), “Anvil Chorus” (Verdi; Italian and English versions), “Toreador Song” (Bizet; French and English versions).

Instrumental Music Learning Opportunity

In addition to Core Learning Opportunities, have students:

- listen to a Latin jazz band and move freely or dance to the music. Listen to and perform “Aztec Dance.” Discuss personal responses and images evoked by the music. Distinguish between beat/pulse, meter, and rhythm; apply the distinctions in discussing “Aztec Dance.”
- compare a jazz song performed by two different soloists— such as “Cherokee” (R. Noble) by Charlie Parker, Ella Fitzgerald, Wynton Marsalis, or others—listening for differences and similarities in “musical voice.”
- listen to live or recorded performances of classic works, such as the “Finale” from “1812 Overture” (Tchaikovsky) and Suites for Cello Solo (J. S. Bach), and describe the music using music vocabulary, such as polyphonic/homophonic, staccato/legato, Major/minor, and other terms discussed in class.



A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

Charlie Parker



Wynton Marsalis



Ella Fitzgerald



Duke Ellington



8th Grade Making Connections

Benchmark:

Students identify connections between information and processes across disciplines.

Students will be able to:

- demonstrate awareness of the ways in which music information, resources, and tools may be accessed.

Benchmark:

Students analyze and describe how music develops in a cultural and historical context.

Students will be able to:

- recognize and identify performers and repertoire representative of a variety of styles and genres.
- establish connections between popular current musical styles and their societal underpinnings.

Benchmark:

Students articulate connections between music and their own emerging identities.

Students will be able to:

- describe their responses to music from a variety of styles, genres, and cultures.

Core Music Learning Opportunities

Have students:

- prepare a unit of study on the use of a chosen music software program. Lead students through the application and assign a specific creative outcome for small-group or individual completion.
- discuss the emergence of the disc jockey (DJ) as an artist.
- lead a research project that draws parallels between a culture's geography, natural resources, climate, ancestry, and its music—past and present.
- create a “Top 10 list” of favorite performers, repertoire representative of classical, world, jazz, and popular music styles and genres. Each item should be supported by a written explanation containing music vocabulary, where appropriate.
- create ongoing listening log listing composers, performers, descriptions, and responses to repertoire.
- prepare an historical timeline reflecting world, national, state, or municipal events and their corresponding musical components.



“Are we not formed,
as notes of music are,
For one another,
though dissimilar?”

Percy Bysshe Shelley

A complete musical experience is enriched by making connections:

- Recognizing parallels between music and other disciplines
- Gaining an understanding of the cultural and historical context of music
- Exploring personal connections with music

8th Grade Community and Cultural Resources

Benchmark:

Students differentiate among and categorize types of music-making institutions in the world.

Students will be able to:

- deepen and broaden performance, composition, or research activities by collaborating with music professionals.
- use Internet and library research techniques to solve musical problems.

Benchmark:

Students prepare and become informed about live performances that they will attend.

Students will be able to:

- compare and contrast the sound of live and recorded music.
- compare and contrast the environments in which live and recorded music take place.
- choose a high school music program that is appropriate for them.

Benchmark:

Students make decisions about utilizing cultural resources.

Students will be able to:

- differentiate between professional and student performances.
- distinguish between musical genres.
- recognize levels of technical expertise.
- recognize artistry by comparing artists' performances with composers' intentions.

Core Music Learning Opportunities

Have students:

- work with teaching artists to develop musical skills and self-expression by making personal connections to music. For example:
 - » an instrumental ensemble performing in-school concerts and engaging students in reflecting on the repertoire heard
 - » a visiting artist in learning about and attending a concert presented by a New York City cultural organization
 - » a singer assisting the choral director by providing opportunities for sectionals and voice-building
 - » a composer sharing his or her process as a means of inspiring creativity and deepening students' musical perceptions
- work in small groups to collaborate with cultural resources in their neighborhood—including libraries, cultural arts schools, afterschool programs, musicians, and performance venues—to deepen students' understanding of how these resources can advance lifelong learning in music.



“Country music is three chords and the truth.” Harlan Howard

A complete musical education includes establishing relationships among:

- The classroom
- New York City
- The global cultural community

Benchmark:

Students apply knowledge of various aspects/options of lifelong music involvement.

Students will be able to:

- use musical production techniques, musical instruments, technical equipment, online resources, and audience expectations to participate in a variety of musical events in their school and community.
- demonstrate understanding of the distinctions among the professional musician, the avocational music maker, and the music consumer.

Core Music Learning Opportunities

Have students:

- list equipment needed for a pop concert.
- view a video of a Grammy Awards performance and identify ways instruments and voices are used.
- do a group project such as staging a music video. Assign each student a role. Discuss and reflect on the collaborative process.
- perform in local senior centers, interacting with residents about their careers.
- attend performances to recognize their potential as musicians or music lovers.



“Music is an outburst of the soul.” Frederick Delius

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- Professional
- Avocational
- Consumer-related



“I Got Rhythm” by George Gershwin and Ira Gershwin, Arranged for Concert Band by Michael Story

Performance Notes

Accessible keys for all beginning band students (Eb and F Major); piece does not cross the register break for clarinets; octave range for trumpets from notated middle C to the C above middle C.

Although this piece was originally a Broadway show tune and employed a straight eighth-note feel, it was frequently performed by pop vocalists and jazz instrumentalists who performed it with a swing feel. Students may be taught to perform the piece in both styles.

Music Making

Use this selection to develop and reinforce proper breathing, production of good tone, pitch accuracy, application of various articulation techniques, music reading, common time, the keys of Eb and F Major, knowledge of form and the characteristic performance style of the period, and balance in ensemble performance. Warm-ups begin with the performance of a concert Eb Major scale, using long-tones in common time to foster tone development. Heed intonation. Play long-tone scale again, this time including the concepts of crescendo and decrescendo. Pacing of these dynamic changes may be determined and presented orally by the conductor prior to performance, or the conductor may “surprise” the ensemble with such dynamic changes at will, communicating through gesture alone. This will help students learn to watch the conductor for cues. (The same type of “surprises” may include fermatas and tempo changes, e.g., ritardando.)

Next, have students play the scale using accents; continue with long tones, or alter note values. Specify where accents should be placed. Repeat scale, using staccato articulation in specified places. Subsequent scale performance may include either a single tone (value determined by conductor) or a rhythmic figure on each scale degree. Apply concepts to the warm-up that will appear in the band arrangement. Accents, staccato articulation, and dynamic variation may be applied to the scale.

The same should be done in concert F Major, either prior to working on the F Major section of this selection or following the above Eb Major procedure.

When learning this song, students should be encouraged to improvise, compose, and perform their own melodies, using these key signatures.

Composition and Improvisation:

- Introduce AABA form.
- Encourage improvisation by having students alter the rhythm, embellish the melody, and use grace notes, slides, short runs, etc. If advanced, encourage students to utilize “rhythm changes” (to be addressed later) in their improvisation, composition, and performance. In order to make improvisation “doable” for students, it is recommended that teachers begin with the A section of “rhythm changes.”
- Use additional musical activities to enhance students’ experience with “I Got Rhythm.” Singing, for example, is highly beneficial for instrumental students. Singing parts on neutral syllables or solfege syllables fosters clear performance of inner harmonies and improved intonation.

Music Literacy

This repertoire selection will help students improve their music reading skills by:

- associating note names with note placement on the staff and with fingerings/positions on their instruments.
- associating note names with fingerings/positions on their instruments; reading whole, half, dotted half, and quarter notes and rests and pairs of eighth notes in common time.
- recognizing and observing accented and staccato articulations; executing changes in dynamics; recognizing and observing the key signature and mid selection key change.
- recognizing and correctly performing accidentals; holding a fermata until the conductor cuts off; following the conductor to achieve molto ritardando. “Moveable” do solfege syllables will help introduce students to harmonic function. Singing note names (possibly while fingering instruments) helps strengthen students’ awareness of key signatures and also reinforces general music reading skills.

Through this selection, students will improve their aural capacities by becoming aware of and recognizing the function(s) of different instruments in the ensemble, (e.g., melody, harmony creates fullness, bass line creates motion).

Suggested Resources

Furia, Philip. *Ira Gershwin: The Art of the Lyricist*. Oxford University Press, USA, 1996.

Pollack, Howard. *George Gershwin: His Life and Work*. University of California Press, 2006.

Southern, Eileen. *The Music of Black Americans*. 3d ed. New York: W. W. Norton, 1997.

Making Connections

George Gershwin, composer of this selection, and Ira Gershwin, its lyricist, grew up in Brooklyn, the sons of immigrant parents. The brothers worked in Tin Pan Alley as composers of popular and commercial music. (Tin Pan Alley was an area around Broadway in Manhattan where many songwriters and composers worked. It was a mecca of musical ideas.)

In Tin Pan Alley, the Gershwins wrote music for theatrical productions. Their music eventually melded the European and African-American musical traditions, and was, in turn, adopted by performers of all styles of music. George Gershwin’s music also blended African-American stylistic features with symphonic music. *Rhapsody in Blue* and *Porgy and Bess*, an opera written with Ira, exemplify this blending.

While discussing 20th century American history and its music-history parallels (including the history of jazz and the history of African-American music), students listen to various recordings of “I Got Rhythm” and other selections written by the Gershwins.

(Note: There is a New York City public school named after George Gershwin that is located in Brooklyn.)

Community and Cultural Resources

- Inform students of the permanent Gershwin exhibits in the Library of Congress, Washington, D.C., and the Performing Arts Center, Los Angeles.
- Attend a performance in which a Gershwin composition is performed.
- Listen to NYC Public Library recordings of George Gershwin’s music performed by various artists.
- Schedule a school recital of several Gershwin selections, performed by a visiting musician or music-teaching artist.

Careers and Lifelong Learning

- Discuss the composer’s job.
- Develop students’ awareness of the variety of compositions and how they differ (e.g., program music/absolute music, Broadway musical/opera, oratorio/film score music).
- Discuss roles of the composer, lyricist, and possible approaches to their collaborative work.
- Listen to recordings of “I Got Rhythm” from different decades, and discuss how the recordings differ. Discuss the use of time as a barometer of musical quality.
- Discuss the ways in which various societal advancements have affected instrument production, recording technology, and popular tastes.



12th Grade Music Making

Benchmark:

Students synthesize elements of music, notation, and performance practice.

Students will be able to:

- recognize form and structure through playing traditional and non-traditional instruments and/or singing.
- develop polyrhythmic compositions using instruments, tapping, or clapping.
- perform and master repertoire with attention to dynamics, tempo, articulation, and phrasing.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- adapt their performance to the requirements of a variety of vocal ensembles.
- perform at sight a piece with accurate tempo, balance, dynamics, expression, articulation, and intonation.
- sing in tune.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- adapt their performance to the requirements of a variety of instrumental ensembles.
- perform at sight a piece with accurate tempo, balance, dynamics, expression, articulation, and intonation.
- tune their instruments with accuracy.

Benchmark:

Students emerge as artists through performance, improvisation, and composition.

Students will be able to:

- perform repertoire with authentic interpretation with regard to style and expression.
- arrange or compose and perform a piece based on any genre, with authentic interpretation regarding style and expression.
- create musical structure and improvise within it.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- improvise while performing folk songs, pop tunes, jazz pieces, and spirituals

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- improvise in various keys with chord substitutions.

Benchmark:

Students integrate vocal and instrumental technique, artistry, historical context, and performance practice.

Students will be able to:

- make musical choices through the exploration of voices and instruments.
- apply conducting gestures while singing, playing, and moving.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- create assessment tools to evaluate and make improvements in vocal technique.

In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- create assessment tools to evaluate and make improvements in instrumental technique.



A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection

“Truly to sing, that is a different breath.”
Rainer Maria Rilke

Benchmark:

Students assume leadership roles specific to performance, ensemble, and classroom.

Students will be able to:

- determine musical goals, process, and outcomes for specific repertoire and/or organizing performances.
- utilize instruments and technology to create and present original work.

Benchmark:

Students create and critique ensemble music-making procedures and behaviors.

Students will be able to:

- create assessment tools to evaluate presentations.



“The notes I handle no better than many pianists. But the pauses between the notes—ah, that is where the art resides!”

Artur Schnabel

Core Music Learning Opportunities

Have students:

- select a piece learned in class and create an arrangement, changing it to a genre of the student's choice. Using the body, voice, and classroom instruments, the student will perform his or her arrangement and show expression and style appropriate to that genre.
- construct a 12-bar blues—including lyrics that are sensitive to the meaning and feeling of the text—that shows an understanding of the harmonic construction and rhyme scheme of a blues song.
- select a poem to create a composition using music software.
- discuss qualities of a good presentation and create a rubric for classroom use.
- pick a particular genre, such as Dixieland jazz, and have students, in small groups, write a short story about a particular piece and present it to the class in the form of a one-act play.
- choose a popular song from a world culture or American R&B/folk/theater genres (e.g., “Ray’s Rockhouse” by Ray Charles, “Times They Are A-Changin’” by Bob Dylan, “Bui-Doi” from *Miss Saigon*), and sing and perform with attention to musical expression, style, performance practice, breathing, posture, tone, and quality.
- create a rhythmic accompaniment for an 8- to 16-bar ABA/AABB repeated cadence using percussion instruments like djembe, talking drums, shekeres, gongokui, clave, dumbek, conga, bongos, etc.

Vocal Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- perform a composition such as “O Vos Omnes” by Pablo Casals, making musical choices that result in authentic interpretation.
- select a NYSSMA Level IV composition (e.g., “Sine Nomine” by Ralph Vaughan Williams) to sight-read.
- improvise over melodic line in pieces such as “Tuxedo Junction” (Hawkins, Feyne), arranged by Jerry Nowak, (NYSSMA Level IV) or “All Is Fair in Love” by Stevie Wonder.

Instrumental Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- play “Brandenburg” Concerto No. 3 by J. S. Bach. Perform the first time through, ignoring all dynamic and stylistic markings. For the second time through, have students execute dynamic and stylistic markings as written.
- conduct rehearsals of “Brandenburg” Concerto No. 3 with appropriate gestures for the dynamic contrasts and solo versus tutti sections.
- demonstrate and articulate the preferred placement of the bow for the “Brandenburg” and how it differs from playing a piece such as Mozart’s “Eine Kleine Nachtmusik.”
- listen to different sections of the ensemble perform a designated passage. Students identify fluctuating degrees of accuracy and establish a rubric for the absence of accuracy versus the presence of accuracy and articulation.
- determine how the use of accurate articulation can affect the musicality and spirit of a march.

A complete music-making experience includes opportunities for:

Hands-on and interactive learning
Self-expression
Reflection



Benchmark:

Students develop expertise in music in the following areas:

Elements, Notation, and Vocabulary	Genre and Style	Instruments, Voices, and Ensembles	Production and Technology
<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ evaluate repertoire using the language of music. ■ notate what they hear. ■ read and sight-sing diatonic melodies with a variety of rhythmic values. ■ recognize, identify, and notate the pitches of the treble and bass staves, and become familiar with other clefs. ■ listen to live or recorded performances of different music (e.g., jazz and classical), compare and describe using vocabulary such as: polyphonic and homophonic, staccato and legato, Major and minor. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ evaluate repertoire for expressive qualities. ■ use specific music terminology to describe how composers use dynamics, range, rhythm, instrumentation, etc. to achieve a musical effect in a selected repertoire. ■ perform and discuss music with attention to forms, such as: binary, ternary, rondo, and popular song in verse. ■ verbalize—either orally or in writing—a detailed emotional response to a variety of traditional and non-traditional genres of music. ■ describe similarities and differences in the way diverse composers utilize musical elements. ■ describe origins and importance of musical styles and instruments of various cultures. ■ articulate personal connections and responses using appropriate musical terminology after performing and listening to a variety of musical repertoires. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ analyze how voices and instruments are used in repertoire. ■ create an original composition, combining voices and instruments. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ■ plan and produce performance events. ■ participate in key roles in a variety of musical events in their school and community. ■ use music technology tools to read, write, and analyze music. ■ create and perform an original piece of music that employs standard notation using composition software.

“Music and silence combine strongly because music is done with silence, and silence is full of music.” *Marcel Marceau*

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation



Benchmark:

Students develop expertise in music.

In addition to Core Music Indicators, if studying Vocal Music, students also will be able to:

- integrate vocal technique and musicianship in performance.
- read a contemporary score with traditional and non-traditional or inverted markings.
- read and perform mixed meter scores.
- change score markings according to direction.
- recognize, notate, and perform complex rhythms with dependable accuracy.
- demonstrate proficiency sight-reading complex rhythms and melodies.
- analyze form in writing and discussion using musical vocabulary.
- distinguish between song styles: aria, art, folk, jazz, musical theater, and popular.
- critique performance quality in writing and discussion: make corrections in vocal quality (breath, articulation, tone), improve use of vocabulary (tempo, dynamics, pitch, timbre), and refine performance.
- make personal connections in writing and discussion: connect text and music to dramatic purpose, express text through personal experience, and identify how tone color changes interpretation.

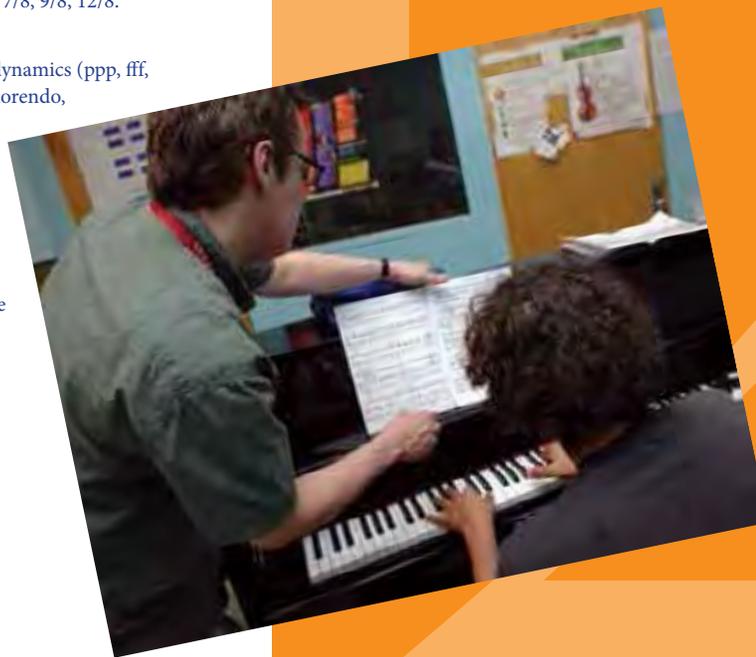
In addition to Core Music Indicators, if studying Instrumental Music, students also will be able to:

- understand and describe the meaning of symbols and music vocabulary (dynamics, rhythm, pitch, tempo markings, articulation) encountered while following a score of a work from their instrumental repertoire.
- compare and contrast different versions of a melody that they read and perform.
- identify all Major and minor key signatures.
- read and understand a variety of time signatures in compound and simple meters.
- articulate personal connections and responses, using appropriate musical terminology, after performing and listening to instrumental repertoire.
- recognize and perform the following rhythms and time signatures: quarter-note triplet, 5/4, 6/4, 5/8, 7/8, 9/8, 12/8.
- recognize abbreviated notation.
- identify basic terminology and tempo markings: tempo (vivo, lento, vivace, grave, largo, larghetto); dynamics (ppp, fff, pppp, ffff); articulations and stylistic devices (rubato, tenuto, piu mosso, meno mosso, stringendo, morendo, attacca, senza, subito, glissando, tranquillo, alla marcia, grandioso, sostenuto, pesante, brillante, appassionato, leggiero, semplice, sempre, scherzando, giocoso portamento, staccato, slur, segue); general (transposition/transpose, tacet, interval, phrase, cadence).
- analyze composition structures: chorale prelude, overture, national forms (polka, bolero, etc.), suite, ballad/air, sonata-allegro, fugue, fantasy, toccata, concerto, and chaconne/passacaglia.
- critique individual and group performance in writing and discussion.
- make personal connections: compare personal interpretation with the composer's intention; compare tempi, dynamics, articulations, stylistic devices, and phrasing between pieces and performances.



A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation



Core Music Learning Opportunities

Have students:

- describe, using appropriate musical vocabulary, the similarities and differences between two genres of music, such as opera and musical theater, e.g., *La Boheme* (Puccini) and *Rent* (Larson), or *Madame Butterfly* (Puccini) and *Miss Saigon* (Boublil/Schonberg). Discussion might include: setting of text, use of spoken word, vocal range, and musical representation of characters.
- keep a listening log—to develop critical listening skills and fluency in music vocabulary— of music by varied composers such as Ludwig van Beethoven, Charlie Parker, Duke Ellington, and Aaron Copland, among others. Discuss and write about ways diverse composers use the elements of music.

Vocal Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- listen to recordings of “Georgia on My Mind” (Carmichael, Gorrell) performed by various artists. Discuss the feelings they evoke. Sing this song and discuss how the recorded versions impact the expressiveness of the performed version.
- follow all parts in a choral score being rehearsed. Be aware of rhythm, phrasing, and entrances of all voice parts.
- use computer software to reinforce the sight-singing skills being developed in rehearsal.
- listen to performances of choral ensembles (live or recorded) with attention to details such as: tone quality, sense of ensemble, voicing, articulation, phrasing, breath, expression of the text, range or tessitura, and artistry. Discuss and/or write a response.

Instrumental Music Learning Opportunities

In addition to Core Learning Opportunities, have students:

- compare and contrast recordings of instrumental works such as Beethoven’s Seventh Symphony by similar ensembles.
- follow the score of an instrumental arrangement such as “I’ve Got Rhythm” Variations for Orchestra (music by George Gershwin). Demonstrate understanding of the symbols and vocabulary of music notation that influence instrumentalists, such as dynamics (pp, crescendo, ff), rhythm (note values, rests, time signatures), pitch (following a melodic line), tempo markings (allegro, adagio), and articulation (legato, staccato).
- correctly identify elements such as instrumentation, clefs, texture, and key.
- decode a score, using appropriate vocabulary to describe events in the music, such as: “There is a crescendo in the second system, measure 3, in the flute part.”

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation



12th Grade Making Connections

Benchmark:

Students demonstrate an understanding of correlations to music's role in society in a variety of contexts.

Students will be able to:

- identify corresponding elements within representations of music, visual arts, dance, and architecture, such as form, color, texture.
- integrate multiple bodies of knowledge to demonstrate how they relate to one another (e.g., Shakespeare and Mendelssohn, or Picasso and Stravinsky).

Benchmark:

Students demonstrate an understanding of the ways in which musical elements, artistic development, and processes interrelate.

Students will be able to:

- articulate the impact of a performance using appropriate, specific vocabulary and language.

Benchmark:

Students creatively express their personal connections to a wide variety of musical styles.

Students will be able to:

- identify and classify a variety of musical styles and genres with supportive explanations of how they are distinct from one another.

Core Music Learning Opportunities

Have students:

- develop a multi-arts project involving a museum exhibition, a dance performance, and appropriate, related musical selections. For example, schedule a class trip to the Museum of Modern Art to view Jacob Lawrence's *Migration Series*. Follow with DVD viewing of the Alvin Ailey Dance Company performing *Revelations*.
- discuss the impact of Southern migration on New York City and other urban cities, and have students sing the spirituals "Wade in the Water" and "Rock-A-My-Soul" with added percussion accompaniment.
- discuss the ways in which *Revelations'* characters may relate to Jacob Lawrence's subjects, and how the music is a bridge between them.
- prepare oral and written critiques of artistic experiences and opportunities. Critiques will utilize language appropriate to the art form, and each will describe, assess, and provide personal responses to the artistic experiences.
- research, prepare, and deliver an oral class presentation on the history, culture, geography, politics, music history, and state of the arts of a specific country. Students may incorporate a variety of multi-sensory experiences in the presentation. Food, music, dress, instruments, geographic location of a country, etc. will be addressed in the presentation.

Revelations
Alvin Ailey
American Dance Theater



“Rock music in its lyrics often talks ahead of the time about what’s going on in the country.” Edmund G. Brown

A complete musical experience is enriched by making connections:

- Recognizing parallels between music and other disciplines
- Gaining an understanding of the cultural and historical context of music
- Exploring personal connections with music

Benchmark:

Students develop awareness of issues that shape and affect various musical communications in the world.

Students will be able to:

- debate methods of musical distribution. Discuss how musical forms and cultural elements are appropriated in the creation of contemporary music. Debate the ethics of these practices.
- critique a guest artist's presentation.

Benchmark:

Students select cultural opportunities as informed consumers or participants.

Students will be able to:

- identify immediate and long-term musical interests.
- select appropriate community resources to fulfill these interests.
- justify their listening choices.

Benchmark:

Students express informed opinions.

Students will be able to:

- evaluate exemplary performances.
- discriminate between artistic and technical excellence.
- defend their critique of music selections.

Core Music Learning Opportunities

Have students:

- work with the music teacher and teaching artists to develop their personal musical “voice.” For example:
 - » an instrumentalist providing opportunities for sectionals, master classes, and workshops
 - » a musician whose skills complement those of the music teacher offering particular needed expertise
 - » a singer working with individuals to develop solo repertoire
 - » a jazz musician facilitating a students’ workshop on improvisation or scat singing
 - » a composer helping facilitate the composition and performance of a new piece for small or large ensemble
- consult local listings of cultural events in the community and throughout the city. Utilize resources such as free concerts, student rush tickets, open rehearsals, and online listings to find opportunities.
- recognize and model high standards of musical performance.
- visit exemplary college/university programs and share findings with younger students.
- collaborate research, production, and performance utilizing the resources within the arts community of New York City.

“The joy of music should never be interrupted by a commercial.” Leonard Bernstein

A complete musical education includes establishing relationships among:

- The classroom
- New York City
- The global cultural community



Benchmark:

Students demonstrate lifelong music involvement.

Students will be able to:

- participate in a variety of musical events in their school and community.
- forecast the role music will play in their lives.

Core Music Learning Opportunities

Have students:

- create a musical production company to produce a holiday or spring concert. Assume any of the following roles and discuss the qualities needed to carry them out successfully: producer, stage manager, disc jockey, marketing director, program developer, costume designer, set designer, set builder, performer.
- research occupations in the music industry. Include job descriptions and salary ranges in the research.
- research, in collaboration with the guidance counselor, opportunities for internships and summer jobs in the New York City cultural and arts business community.
- perform with friends in their own music groups, participating in school talent shows and fund-raising events.
- play in the high school marching band.



“You are the music while the music lasts.”
T. S. Eliot

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- Professional
- Avocational
- Consumer-related

“Alleluia”: Composed by Randall Thompson, Arranged for Symphonic Band by Arthur Greenberg

Performance Notes

To many music lovers, the name Randall Thompson brings to mind the lofty sounds of his most famous anthem, based on the single word “alleluia.”

Serge Koussevitsky and the trustees of the Boston Symphony Orchestra commissioned the work, originally written for four part chorus of unaccompanied mixed voices, for the opening exercises of the new Berkshire Music Center at Tanglewood. *Alleluia* premiered under the direction of Professor G. Wallace Woodworth on July 8, 1940.

Suggested Resources

Forbes, Elliot. “Randall Thompson: Brief life of a choral composer: 1899-1984.” *Harvard Magazine*, July-August 1991, Vol. 103, No. 6

<http://harvardmagazine.com/2001/07/randall-thompson.html>

Classical Music.net: Randall Thompson

<http://www.classical.net/music/comp.lst/thompson.php>

Music Making

This arrangement can be used as an opportunity to introduce a well known choral work to instrumentalists. The constant development of melody through counterpoint, modulations, and the minimal use of words—there is nothing more to the libretto than “Alleluia” and a final “Amen”—will keep the music interesting. For the premiere in 1940, the conductor told his chorus that “learning the text was not going to be a problem!”

This work can be used to develop and reinforce such skills as breath support, good tone production and pitch, sectional and ensemble playing, musical expression and artistry, and phrasing to approximate the human voice in performance.

Be sure to listen to a good recording of the Thompson *Alleluia* in the classroom. Note the musical qualities that the choir exhibits, including clear diction, musical phrasing, good blend, and intonation. Your students should consider how they could achieve these same qualities as instrumentalists.

The musical phrasing of the piece should be based on the proper inflection of the words. Students should improvise short, original melodies based on the word “alleluia.” Other words, such as “amen,” or even brief sentences can be used to inspire the creation of original melodies. After students have created new phrases, revisit Thompson’s interpretation. Students will likely have a new appreciation of his masterful setting.

- Take care when phrasing.
- Stay together.
- Sectional/ensemble work is very important.
- Pay close attention to breath marks.
- The tempo is *lento*!
- Watch intonation.
- Employ dynamic markings.

Music Literacy

Introduce other works that are based upon an Alleluia or Halleluiah. The NYSSMA Manual contains references to these examples: *Alleluia and Fugue* by Alan Hovanes; *Air and Alleluia* by W. A. Mozart, arranged for band by John Kinyon; *Gloria and Alleluia* by Camille Saint-Saens, arranged for band by Fred Hubbell; *Joyous Alleluias* by Jared Spears; and *Choral and Alleluia* by Howard Hanson.

While listening to these other works based on an Alleluia, compare the various styles of the composers. Listen to a few Alleluias from different musical periods and encourage students to note the differences among these musical styles.

- Use warm-ups and scales to introduce sharp keys.
- Practice playing in and around the key of D Major (A Major, F Major).
- Discuss how time signature changes can add interest.
- Introduce new time signatures in the piece.

Making Connections

When Thompson composed *Alleluia*, France had just fallen to the Nazis. The anthem’s tempo mark, *lento*, was very important to the composer. As he later explained: “The music in my particular Alleluia cannot be made to sound joyous. ... here it is comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’ ”

Yet, the piece uses D Major as its tonal center. Music historians and people who understand the significance of tonality know that D Major is the key of royalty, the key of the trumpets, the key of the glorious ruler and victor. The events in Europe deeply affected Thompson. Did his use of D Major silently express his belief that the Allies would be victorious in World War II?

Community and Cultural Resources

Since its premiere in 1940, Thompson’s *Alleluia* has been heard in church services, choral concerts, and academic ceremonies such as Harvard’s commencement exercises. The word is derived from the Hebrew *hallelujah*—a thankful cry. It is found in some form in all religions, usually followed with “Amen,” which literally means “so be it.” Amen is said or sung at the end of a prayer or hymn to affirm its content.

Attend a performance of a choral group in the New York City area. Find an ensemble that is performing a vocal Alleluia, if possible. Invite a visiting teaching artist or musician to work with your students.

Since this is originally a vocal work, a professional singer might visit your rehearsal to demonstrate good vocal production. Students can also sing their parts—with the aid of instruction—to improve their instrumental tone quality when playing. A visiting instrumentalist might also be helpful, to provide sectional instruction.

A guest teaching artist may be invited to assist your students in developing original compositions based on the word “alleluia.” Conclude the project with a public sharing of their compositional work. Document the work with scores, recordings, and pictures.

Careers and Lifelong Learning

This piece is an excellent example of a commissioned work. The composer accepted the assignment offered by Serge Koussevitsky and the Boston Symphony Orchestra trustees, and in five days he created this famous work. The process—from pen to performance—included the composer, a publisher, musicians, and a conductor. In addition, this composition’s universal appeal—its melodies are heard in many forums, both liturgical and secular—has rendered it a classic throughout the world.



Brief Histories of Music



Introduction

The following histories of music were prepared by John Schaefer of WNYC and originally appeared in *Music from the Inside Out: A Resource Guide for Music Teachers*. Mr. Schaefer's radio broadcasts are noted for their varied programming with particular focus on the discovery of new music and trends in music all over the world.

This historical overview is written in such a way that, without any changes, sections can be given as assigned reading to your students.

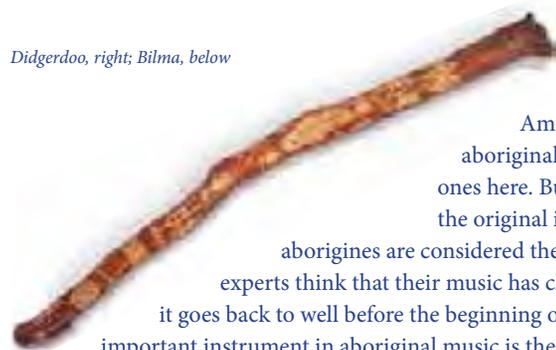
We hope that this comprehensive overview of music will encourage music educators to learn about, become curious about, and utilize examples of all styles of music in their work with their students.

Native Music

The United States is a country built largely of immigrants. But as you probably know, there were people here before the Europeans began moving in. Native Americans lived throughout North and South America, and they had their own culture and their own music. To the English and French settlers who first came to North America, the music of the so-called American Indians was primitive and not worth saving. In the process of claiming the land for their own, the settlers succeeded in destroying a lot of native culture.

This unhappy story has been repeated in several other parts of the world. In South America, in Australia, and in the northernmost parts of Europe and Asia, native cultures and native musical styles have suffered from waves of immigration and persecution. But music is a hard thing to kill, and echoes of much older cultures can still be heard in the native music of these areas. Looking at the music of the Native Americans, or the Australian aborigines (pronounced ah-boe-RIDGE-in-nees), or the Sami (SAH-mee) people of Scandinavia, is like looking back in time, to what music might have sounded like thousands of years ago. In fact, some experts claim Australian aboriginal culture goes back 50,000 years, so let's begin there.

Didgeridoo, right; Bilma, below



Aboriginal music.

The word “aboriginal” means something that was there from the beginning. The Native Americans or

American Indians should be referred to as aboriginal Americans, because they were the first ones here. But the term is usually used to describe the original inhabitants of Australia. The Australian

aborigines are considered the most ancient culture on earth, and experts think that their music has changed surprisingly little – even though

it goes back to well before the beginning of recorded human history. The most important instrument in aboriginal music is the voice. No surprise there. But singing

in aboriginal culture is not just a way of making music, it's a way of continuing the process of creation. Aboriginal mythology says that the ancestors created the world by singing the land and the animals into existence, leaving behind trails, or “songlines,” that a singer can follow. So the songs of the Australian aborigines often describe the land and the animals around them.

In addition to the voice, the aborigines use two instruments. One is a pair of wooden sticks, called *bilma*, which are clapped together; the other is a long tube called a *didgeridoo*. The didgeridoo is considered a sacred instrument. It is not made by men, but by termites that hollow out a branch of a eucalyptus tree. The instrument can usually create only one basic note, but a player will sing, laugh, bark, and croak through the tube to



mimic the sounds of the landscape he wants to describe. (It's always a “he,” by the way. Women are traditionally not allowed to play the didgeridoo.) Over the centuries, certain sounds have been associated with animals, rock formations, river beds, etc. A good didgeridoo player can tell a story or describe a journey, even though he never uses a single word.

Native Central and South American music.

Before the arrival of Columbus and the other Europeans, musicians in Central and South America used a wide variety of flutes and whistles, as well as lots of percussion. Unfortunately, the Spanish destroyed many of the great cultures of the area, such as the Inca empire in the Andes Mountains and the Aztec and Maya cultures in Central America. But some of their instruments have survived, and they show quite a bit of creativity.

Percussion instruments included turtle shells, animal hooves, and smooth rocks picked from dried-up streams. Some of the native flutes were even more inventive. The Mayas, for example, used the *ocarina* – a type of round flute that usually only plays a few notes. To get around that, they would make instruments that were shaped to let them have two or three ocarinas in one. A favorite shape was the snake, where the ocarina would curve back on itself (imagine a letter “s”), and each part of the serpent's body would be able to play a separate set of notes. The snake's head would have two or three holes right next to each other, so that a player could blow into all of the parts at the same time. The Quechua (pronounced KETCH-wah) people, who live high in the Andes mountains, are the descendants of the great Inca empire. Because the Europeans never really got to them they were able to save at least some of their ancestors' instruments. Many of these are flutes. There are probably close to a dozen different types of Quechua flutes, some of them with soft, breathy tones, and others with sharp, piercing sounds that could be heard over long distances in the mountains.



Ocarina

Some native flutes were meant for religious rituals. We know this because there are still some native peoples in South America, such as the Xingu (pronounced SHING-goo) of Brazil, who also live in areas that were hard to reach and they continue to use their instruments the way their ancestors did. The Xingu have chants, and a type of flute that only a certain group of men can play. The sacred flute is such a closely guarded secret that, in the Xingu tradition, a woman who even hears one of these flutes may be killed.



Xingu boy

Native Music *continued*

Native North American music.

In the United States and Canada, there are actually two different native groups. The so-called American Indians, from the Iroquois nations of the Northeast to the Pueblo and Navajo people of the Southwest, are the ones we usually think of when we say Native American. But in northern Canada and Alaska, the Inuit (pronounced IN-yoo-it) or Eskimo people are also Native Americans. Living in an area where there are few natural resources to make into instruments, the Inuits use drums and voices. The Inuit women have developed one of the strangest singing styles in the world: two women stand facing each other, very close together, and then sing into

Throat Singers



each other's mouths. The two singers alternate the notes of the song. One woman will sing the first note, then the other woman will sing the second. Each singer's mouth acts like an echo chamber, and with the two of them rapidly alternating notes, this style of Inuit music can be very tricky to perform. (The pieces are usually quite short, and often end with the singers breaking into laughter.)

Native American music included a rich tradition of chants, often in praise of the earth and the spirits who watched over it. Like their relatives in Central and South America, though, the native North Americans also used flutes, whistles, and drums. In fact, it was sometimes considered just as important to know how to make a flute as to play it. Native Americans used wood flutes

as well as whistles made from eagle bones. Playing the flute was often done as a form of meditation. Drums, on the other hand, were usually played in a group. Drummers could gather around a large powwow drum, or beat a message to a neighboring village on a hollowed log drum. Drums would signal war, or peace, and could accompany most important community occasions.

Today, powwow drumming is done throughout the United States, even though it originally came from the central part of America. Since so much Native American culture has been lost, the various different communities often get together, and you'll find musicians from many parts of the country playing together.

Sami music.

The Sami people live in northern Scandinavia and in northern Russia. Their culture is similar to the Inuits of North America, and like the Inuits, they use voices and drums. Most Sami are reindeer herders, and they use a style of singing called joik (pronounced yoik), which can be heard for long distances in the mountains and valleys. They also have long songs that tell stories, or ask for good weather and good health. These are usually sung by a shaman, a type of traditional priest, who often plays a drum as well.

The Sami also use a *jaw harp*, which looks a little bit like a letter G made of metal. The jaw harp is held in front of the lips, and the middle piece (the crossbar of the G) is plucked with a finger. The idea is similar to the Inuit women singing into each other's mouths, except here the jaw harp player uses his own mouth as an echo chamber, and by changing the shape of his mouth, he can change the note as well.

Notice anything about all these forms of native music? They all are used to help people pray or work, as well as play. These were probably the reasons that humans started making music to begin with. These ancient cultures still show how important music was in people's lives in earlier times – not just as entertainment, but as part of their everyday lives. (You'll find this approach in the Music of Africa section, too.)

Sami



Music of Africa

The first humans lived in Africa, so the first music probably happened there too. Maybe that's why African music has had such a deep impact on music from so many parts of the world. If you've already read the sections on Jazz, Latin Music, North American Roots Music, or Western Pop Music, you've seen how African music has affected those styles. Thanks to the spread of American pop music, which is just one of Africa's musical grandchildren, you can hear the African musical influence all over the world.

One of the reasons African music is so strong is that in most African cultures, music is more than simply entertainment. And it isn't just played by musicians. In the African tradition, everyone sings or drums or plays an instrument. And music is a part of every major event in life – birth, marriage, illness, war, death. Just as important, music is traditionally part of the little day-to-day events, too. Storytelling, dancing, washing clothes, making bread, gathering for a hunt – all these things have been done for centuries with music.

In fact, some languages in Central and West Africa didn't even have a word for music. Languages like Douala, spoken in Cameroon, had one word that meant dance and music, and sometimes storytelling too. There was no separate word for music, because music didn't exist as a separate thing. It was a part of everything else. (Now, those languages have a word for music – *musikki*. You can probably tell that it's not an African word – it was borrowed from the Europeans.)

Africa is huge, and each section of Africa has its own way of making music. Each region also uses music in a slightly different way. Northern Africa, from Morocco to Egypt, is really part of the Arabic world; so you can get information on their music in the section called Music of the Middle East. The rest of the continent, sub-Saharan Africa, can be divided into four main parts:

West Africa. East Africa may be the cradle of humanity, but West Africa is the birthplace of soul. And rap. And rock, blues, funk, Gospel, reggae, jazz, and Latin music. It all started with the rhythms of West Africa. Forced to go to the Western Hemisphere as slaves, the people of West Africa never lost their strong musical heritage, and their songs and rhythms mixed with European and Native American styles to form the world's most popular styles of music.

West Africa was home to many great civilizations, at least two of which produced sophisticated music that has survived for centuries and remains strong even today. The Ashanti Empire grew out of the much earlier Ghana Empire, and is centered around the country of Ghana. While Europe was deep in its so-called Dark Ages, the Ghana Empire had already developed a very high culture. By the 1700s, when the Ashanti Empire reached its height, the royal courts had large, complex ensembles of drums, bells, and occasionally horns or trumpets. These groups were



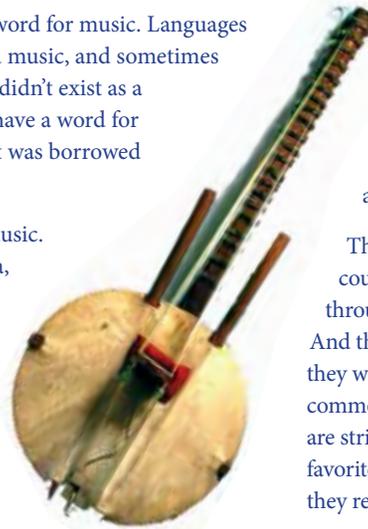
Griot

almost like drum orchestras. Instead of a conductor, there was a master drummer, who gave the rhythms, signaled the other drummers, and played the “lead” or solo part. Many different rhythms could be used at the same time, with the different parts weaving in and out. This music still fascinates many musicians today, and even some Classical Music composers have gone to Ghana to study with the master drummers of that area.

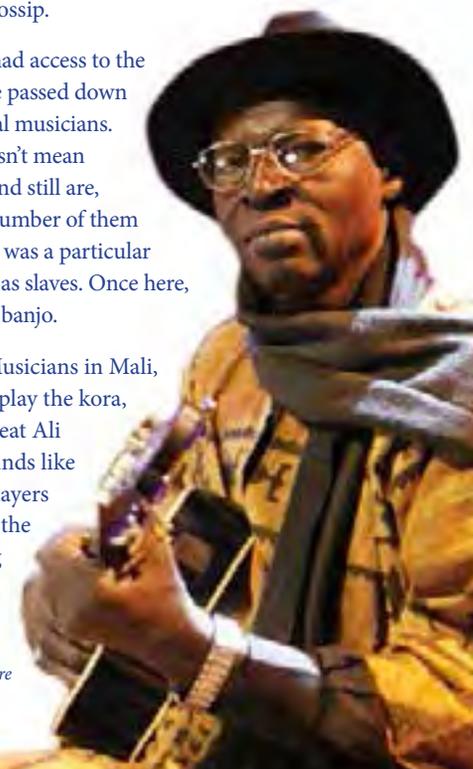
The Manding Empire was based in the country of Mali, although at its height, in the 13th century, it included much of western Africa. The Manding loved stories, especially stories about their great kings and warriors. That's where the *griot* (pronounced GREE-oh) came in. The griots were a whole class of musicians who sang and played the *kora*, a type of harp/guitar. The griot was more than a singer. He was a storyteller, a historian, a court jester, and he was the evening newscaster. The griot's job included keeping track of important family trees, celebrating the anniversary of major events, and sharing the latest gossip.

The griots had a certain amount of social status. They had access to the courts of the rich and powerful, and their positions were passed down through the family line. They were, in a sense, professional musicians. And that was a rare thing, especially in Africa. But that doesn't mean they were the only ones making music. Instruments were, and still are, common in Mali and the rest of the area, and a surprising number of them are string instruments. One, an instrument called the *gonje*, was a particular favorite of the West Africans who were brought to America as slaves. Once here, they reinvented the instrument, which we now know as the banjo.

West African music has a real bluesy sound, even today. Musicians in Mali, and in nearby countries such as Gambia and Senegal, still play the kora, but many have discovered the guitar, and some, like the great Ali Farka Toure (pronounced TOO-ray), make music that sounds like old American blues. Some of America's best living blues players have worked with Toure, combining the original sound of the blues with its modern American descendant, and bringing the journey of West African music full circle.



Kora



Ali Farka Toure

Music of Africa *continued*

Central Africa. North Americans can find their musical roots in West Africa. South Americans can find many of theirs in Central Africa. The Spanish and Portuguese brought slaves in from the areas around Angola and Congo. The music here is quite different from the music in the West. Drums and drumming are still important, although there are no drum ensembles like the ones in Ghana. Singing is important, too. Like most African music, Central African singing is often done in the “call and response” style – one lead singer does the verses, and the group chants at the end of each verse. (This is how most religious music is done throughout the world.) For many people, though, the most important sound in Central Africa is the music of the pygmies, especially the Ba-Benzele (Bah Ben-ZAY-lay) and Aka people.

The pygmies use a technique called “hocketing” quite a lot. Basically, a hocket is a way of splitting a tune between musicians. Here’s a simple example: you and friend are singing “Happy Birthday.” If you sing “Hap” and your friend sings “py,” and then you sing “Birth” and your friend sings “day,” you’re singing in hocket. (Try it – it’s a lot harder than it sounds.) Singing, drumming, and pipe playing are all done using the hocket technique. This style can be found all over Central Africa, but the Ba-Benzele and Aka groups are particularly good at it. There are even recordings of Aka women standing in a river, smacking the river with their hands in hocket. Depending on how you cup your hands, you can produce different notes, and these women are able to play simple melodies and rhythms without using any “instruments” at all.

South Africa. Group singing is common throughout southern Africa, although it’s very different from what you’ll hear in Central Africa. Part of the reason for this is the influence of Christian missionaries, especially in the country of South Africa. The Zulu people already had a strong tradition of choral music when the Christians began to expose them to church hymns, and later, to gospel music. Now, some of Africa’s most famous musicians, like the choir Ladysmith Black Mambazo, tour around the world singing a kind of Zulu gospel music.

The call-and-response format is common all through southern Africa. The lead singer in the call and response is often a musician known as a *sangoma*. The sangoma is a traditional healer, who knows how to use local plants as medicine but also uses music to put people into a trance and drive out their illness or bad spirits. This is actually another very ancient use for music, not just in Africa but around the world. In the southern part of Africa, the sangoma is usually a singer, although he or she can also be a drummer. These days, the few remaining sangomas are not as powerful in their communities as they were in earlier years. Because of the strong influence of Christianity, many are careful not to talk too much about what it means to be a sangoma today.

East Africa. There’s a lot going on in East Africa. The influence of Arab seafarers and Indonesian traders can be heard in some of the music in Zanzibar, Tanzania, and Ethiopia. Ethiopia is also home to an ancient form of Christian music – the music of the Coptic Church, which doesn’t sound particularly African at all. But there are a few general things we

can say about East African music. First, the instrument known as the “thumb piano,” which is played all over the continent, may have begun here. This instrument, which is considered sacred in some areas, is made by putting strips of metal on a piece of wood. The wood is held between the hands, and the player’s two thumbs play the metal strips to produce the melody and the rhythm. The wood is sometimes hollow, with dried beans inside that rattle when the metal strips are played. The beans represent the spirits of the ancestors, and the buzzing sound that the instrument makes when all these beans start vibrating inside represents the ancestors singing along. The thumb piano is never played alone – it always accompanies a song, and like the griots of West Africa, the East African thumb piano player is often a storyteller.

East African music also uses quite a number of string instruments, including hand-held harps and fiddles. Europeans brought the guitar to Africa, but Africans somehow turned that into an African string instrument too. That’s true especially in East Africa, where musicians in Kenya developed a unique style of guitar music called “Kenya Dry.” Usually, this music was played on two acoustic guitars, with a third musician playing a soda bottle. Not just any soda bottle, either. It had to be a Fanta bottle. Fanta was (and still is) an orange-flavored soda that comes in glass bottles with ridges on the neck. By rubbing the neck with a stick, the bottle player could produce a very effective set of percussion sounds.

“Afropop.” In recent years, of course, the electric guitar has become very popular throughout the continent. Other sounds from the world of rock music have affected African music, too. Each region has developed its own “Afropop” style, and many of the players who make this music, including the famous Senegalese singer Youssou N’Dour (pronounced YOO-soo en-DOOR) and the late South African singer Mahlaithini (mah-lah-TEEnee) used the sounds of Western rock to create a new kind of pop music. Now, African musicians grow up with the sounds of Western pop music, and so the traditional sounds of Africa are being combined with the sounds of Africa’s musical descendants. The result is an exciting blend of old and new – and more proof of how strong the music of Africa really is.



Kalimba



Youssou N’Dour

Middle Eastern Music

Middle Eastern music may sound foreign to most Americans, but in fact it's a close cousin to our own Western music. When European knights went to the Holy Land to fight during the Crusades, they thought they were going to fight a bunch of savages – heathens who didn't worship God the way Christians did, and who therefore probably didn't have much culture. Imagine how surprised they were to find themselves facing an enemy whose art, science, and music was much more sophisticated than their own.

By the 12th century, Europeans had begun to bring some instruments from the Middle East back home. (See Music from Europe.) Over the next couple of centuries, many of the instruments that we are most familiar with grew out of those Middle Eastern roots. The *oud* (also spelled 'ud,' and pronounced OOD) is the father of our guitar. The *kanun*, a type of zither with strings running across a piece of wood, became the European harpsichord, and then evolved into our piano. The *rebec*, or fiddle, was the most revolutionary instrument of all, because its strings weren't plucked – they were bowed. Eventually, our violins, violas, and cellos developed from this instrument. If you think about it, there wouldn't be much left of our Western music if you took out the instruments we developed from the Middle East.

All of these Middle Eastern instruments are still played today. They may have different names in different countries (especially the fiddle, which has close to a dozen names), but they are basically the same instruments. There's also a flute, called the *ney*, which the Europeans didn't adopt, probably because they already had flutes of their own but also because it's very difficult to play. The *ney* is considered a sacred instrument, and playing it can put the player into a state of trance. This brings up one of the most important elements in Middle Eastern music, namely the relationship between music and the religion of Islam, which is dominant throughout the region.

Simply put, music and Islam – at least orthodox Islam – do not go together. This may seem odd to anyone who's ever heard the call to prayer being chanted from the top of a mosque or heard the chanting of the Quran, the Islamic holy book. These chants are incredibly musical, but to the orthodox Muslim, they are not music. They are prayer, and it's more important to get the words right than it is to get the notes right. Aside from this chanting, music is not allowed, and instruments are strictly forbidden.

That's the theory, anyway. In practice, there is music all over the Middle East. Good thing, too, because some of it is very important in people's lives. In fact, many branches of Islam use music as one of their main forms of prayer. There are some places where instruments are not allowed, but even in those places, you'll find people using their imagination to make music. For example, the Bedouins, who wander through the deserts of Saudi Arabia and other parts of the Middle East in huge caravans, have made drums out of old gasoline cans.



Dervishes

Here's a look at some of the main types of music you'll find in the Middle East. With the large Arabic communities living here in New York, you'll find most of these here, too.

Sufi music. The word *Sufi* refers to the mystical branch of Islam. You've probably read a lot in the news lately about Islamic fundamentalists – well, the Sufis are the opposite. The list of their saints includes Moses and Jesus Christ, and for them, music is one of the most powerful ways of reaching God. There are many types of Sufis, from Morocco in Africa to Indonesia in eastern Asia, and they all have their own music. All of them, though, have a few things in common. First, the music is not done as entertainment

(although watching and listening to Sufi ceremonies can be very entertaining) – it's a ritual of praying to God. Singing is usually done in the call-and-response form (see "Music of Africa" for more on this), and is very repetitive. It's usually accompanied by drumming, which is also very repetitive.

Don't get the wrong idea, though. Repetitive music doesn't mean it doesn't change. Usually, Sufi music will start slow, and gradually get faster and louder, as the Sufis themselves begin to go into a trance state. This means they have to be able to let go of what's going on around them. That's why the music is so repetitive; it makes it easier for the Sufis to continue the chant or the rhythm even as the ritual gets more ecstatic. One common example of repetition in Sufi music is to chant the names of God over and over, very rhythmically. Usually the music is accompanied by repeating movements as well. The most famous example of this is the whirling of the Mevlevi Dervishes of Turkey, known throughout the world as the Whirling Dervishes. These Sufi men train for years to chant and to whirl, and their accompaniment includes a very elegant group of instruments, almost like a small orchestra.

Middle Eastern Music *continued*

Arabic Classical music. Western classical music has been around for perhaps 500 years, but Arabic classical music goes back at least 1,000 years. Like Western classical music, the classical style in the Middle East developed in the courts of the local rulers, and in addition to vocal music, purely instrumental music began to play an important role too. The instruments that the Crusaders brought back to Europe – the oud, the kanun, and the rebec – were classical instruments in the Middle East. Western classical music has forms that composers work with, like the symphony, the sonata, and opera. Middle Eastern classical music also has forms. The big difference is that Western music is usually completely written down; but in the Middle East, improvisation is a very important part of the music. One major Middle Eastern form is the *taksim*, which is like a roadmap for the musician, telling him (or her, since there are some women playing this music now) how to let the improvisation grow.



Classical Arabic music usually begins with the musician introducing the scale that the piece uses; then the rhythm is brought in; and finally, the melody that the player will improvise on. (See the section on “Music of India and Central Asia” – Indian classical music is often created the same way.) The choice of scale is an important decision, especially since Middle Eastern music uses notes that are not found on our pianos or guitars. We have nothing between C and C-sharp, for example, but Arabic singers and musicians will often use a note halfway between C and C-sharp. (Sometimes it’s not exactly halfway between – the exact note will vary from country to country.) Having these extra notes, sometimes called microtones, gives a Middle Eastern musician more opportunities to add a bit of emotion or drama to a performance.

Contemporary and Popular music. Walk down Atlantic Avenue in Brooklyn and you’re not likely to hear either Sufi music or even classical music – but you’ll almost certainly hear some of the great popular music of the Arabic world. The greatest artists of them all was the Egyptian singer Oum Kalsoum (there are many spellings of her name, but it’s pronounced Oom KAL-THOOM). Oum Kalsoum started singing as a child, dressing up as a boy to enter singing contests. She started singing religious songs, but soon she was singing popular songs from Egyptian movies (without the disguise). She was so good that eventually she was able to make a career for herself, and from the 1930s to the 1970s, many of the Middle East’s best composers wrote songs for her. Kalsoum’s band included a lot of classical Arabic instruments, but it also included Western violins, and later the electric guitar, keyboards, and Western drums. Kalsoum was able to sing classical melodies, and used a lot of the same microtones that make Arabic classical music so dramatic. But by combining traditional music with the popular sounds of

Egyptian film music (which is where most of the region’s pop hits came from), she and her band created a whole new type of Middle Eastern music. When she died in 1975, the whole country basically shut down for three days while Egyptians mourned.

Middle Eastern pop music now includes a heavy dose of Western pop, rock, and even reggae music. The famous Lebanese singer Fairuz (Fay-ROOZ) uses a big band just as Oum Kalsoum did, but her band has a very Western sound, using symphonic and electric instruments. Even some of the Middle East’s greatest classical singers are also doing more popular songs with large bands. These bands still use traditional Arabic instruments, but those instruments are more for “local color” – the heart of the band is a collection of instruments that most of us would be very familiar with.



Fairuz, above: Oum Kalsoum, left

Music of India and Central Asia

Quick – what singer has made more records than anyone else? Give up? The answer is not Frank Sinatra, Janet Jackson, Elvis Presley, or even Sean “Puffy” Combs.

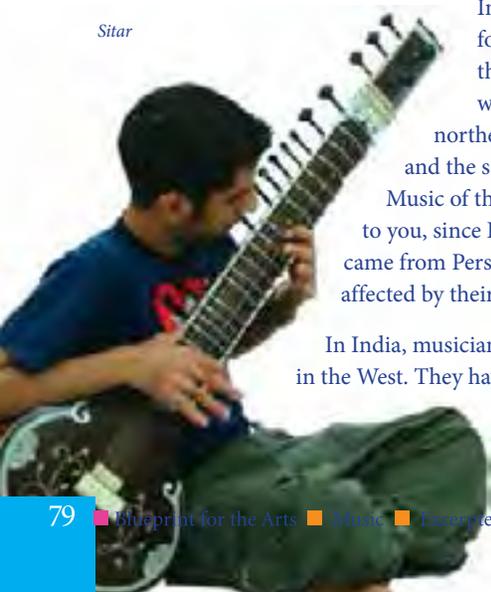
The correct answer is: Lata Mangeshkar. This singer from India (whose last name is pronounced man-GESH-kar), is just one of the surprises you’ll find in this section.

For much of human history, Central Asia was the crossroads of the world. Traders moved people and goods along Central Asia’s famed Silk Road, which connected the Middle East with China. European adventurers like Italy’s Marco Polo made their way to China that way, and cultures and music moved along the Silk Road, too.

Central Asia includes countries such as Tadjikistan and Afghanistan, both along the Silk Road, as well as Mongolia and regions like Tibet (now occupied by China) and Tuva (a Mongolian part of Siberia). All of these places have old and distinctive types of music, but only a few of them have captured the imagination of musicians and listeners in other parts of the world. In Tibet and Tuva, musicians have developed an almost unbelievable way of singing – they can sing two or more notes at the same time. As you can imagine, this is the sort of thing that makes other musicians sit up and pay attention, so even though neither Tibet nor Tuva is an independent country, both have lots of fans in the music world. But we’re getting ahead of ourselves; let’s begin with Central Asia’s most important musical tradition.

India. India is like a Disneyland of music. Along with its neighbor Pakistan, India has developed many different types of music, including not one but two classical styles, as well as some of the most popular “pop” music anywhere in the world. Pakistan has also chipped in with a hard-partying type of music that is actually a form of prayer.

Sitar



India and Pakistan are neighbors, but not friends. They’ve fought three wars in the past half century. But culturally, they are closely related. That’s because of the Silk Road, which took merchants and armies through Pakistan and northern India. Both countries use the same instruments and the same scales. In fact, if you’ve read about Arabic scales in *Music of the Middle East*, some of what follows will look familiar to you, since India was ruled for several centuries by the Moguls, who came from Persia in the Middle East. So, Indian scales were greatly affected by their Arabic and Persian counterparts.

In India, musicians don’t just have 12 notes in an octave, the way we do in the West. They have 22, because Indian musicians have up to four ways of playing certain notes. These different versions are called “microtones.” Some scales are supposed to have a sunny, cheerful sound; they might use a slightly

higher version of these notes. Others, meant for late at night, might use a lower version.

Indian classical music is built around the raga. The raga is more than just a scale, it’s also a mood. There are hundreds of ragas, including ragas for all the different times of the day, as well as ragas for the various seasons. Two or more ragas can share the same basic scale, but when one or two of the notes are used in their higher version, it changes the mood completely, and so it becomes a different raga.

Ragas also differ between north and south. In northern India and Pakistan, a raga performance shows the influence of Middle Eastern music. It is almost completely improvised: first the musician introduces the scale, then the rhythm, and finally the melody or melodies that the rest of the improvisation will be based on. This is similar to the Middle Eastern taksim, although a raga is usually much longer. The Mogul Empire didn’t reach into southern India, though, so the southern style is different. All the introductions are very short, and the melodies make up most of the performance. It’s still improvised, but southern Indian musicians use recognizable songs (at least, recognizable to other south Indians) for most of the raga.



If you’ve heard of Ravi Shankar, the famous sitar player who was a big influence on The Beatles, you might think that Indian music is mostly instrumental. The sitar, a long-necked lute, and the *sarod*, a shorter lute, are two of the main instruments, along with the flute. But singing is the heart and soul of all Indian classical music. Musicians who play other instruments are always trying to get their instruments to “sing” to imitate the voice.

In Indian popular music, there is almost no instrumental music at all. If it doesn’t have singing, it probably won’t be popular. India’s pop songs all come from the Indian film industry, based in Bombay and known by the nickname “Bollywood.” Believe it or not, India has the biggest film industry in the world, even bigger than our own Hollywood. Most of its films are musicals, full of song and dance numbers that become pop hits in India and Pakistan – and all over southern Asia and in places around the world where Indians have moved. The actors and actresses usually don’t sing themselves; they lip sync, the way Western singers do when they’re making music videos. The actual singing is done by a small group of “playback singers.” For most the 1950s, 60s, 70s, and part of the 80s, the greatest of these playback singers was Lata Mangeshkar. As you read earlier, her voice has been recorded more often than anyone else – although her sister, Asha Bhosle (pronounced BOE-slee), is catching up fast. This style of music is called *filmi*, and it usually involves a whole orchestra that mixes Western strings, saxes, guitars, and keyboards with traditional Indian instruments. Since the tunes are supposed to stick in your head and be easy to

Music of India and Central Asia *continued*

hum along with, they usually don't have too many of the "microtones" that classical players use.



Nusrat Fateh Ali Khan

There are other musical traditions in India and Pakistan, too. The original gypsy music comes from India, and is still played there. Lots of folk-music traditions and even a kind of wandering troubadour style can be found in parts of the area. One style that has become popular among rock musicians in recent years is the Pakistani religious music known as *qawwali* (pronounced ka-VAlee). It is a kind of Sufi music (see "Music of the Middle East"

for more on the Sufis), and like most Sufi music it is very rhythmic and involves many short, repeated lines. But the singing is wild, full of ecstasy, and the rhythms sound like rock music. The best-known qawwali singer was Nusrat Fateh Ali Khan, who died in 1997. Nusrat, as he was known, made records with English singer Peter Gabriel, and recorded a song with Pearl Jam's singer, Eddie Vedder. Guitarist Pete Townsend of The Who was a big fan, and so were many other rock stars. (He even starred and sang in one of those Bollywood films.) Nusrat's group was called The Qawwali Party. In this case, "party" simply meant a group of people doing something together. But everyone just assumed that this music was meant for partying. It certainly has that sound – but all of the texts are simple, repeated prayers to Allah.

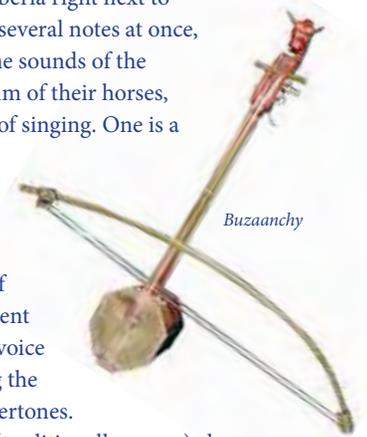


Mother and son playing lute in Lhasa, Tibet

Tibet. Religion is even more important to Tibetan music. The chant of Tibet's Buddhist monks sounds like music from another planet. Yes, there is folk music in Tibet, but it's the Buddhist chant that catches everyone's ear. That's because the monks who study these chants are able to sing a regular note, and at the same time produce a much lower note that sounds like a tuba, or like a motor running down. A really good monk can also

make a third note heard, whistling high above the other two. As with the Sufis, one of the reasons the monks make this music is to enter a state of trance, and having the body vibrating with these incredibly deep sounds is supposed to help them. Some groups of Tibetan monks have toured throughout the world, and have collaborated on music with Western composers.

Tuva. Tuvans live in a tiny part of the huge Russian region of Siberia right next to Mongolia. Like the Tibetans, they've developed ways of singing several notes at once, but in their case this singing came about as a way of imitating the sounds of the landscape around them, especially the wind, the galloping rhythm of their horses, and sound of rushing water. Tuvans have several different ways of singing. One is a very low style similar to the Tibetan monks, but they can also produce extremely high sounds that almost sound electronic. This technique is known here in the West by the somewhat silly nickname "throat singing," but experts often refer to it as "overtone" or "harmonic" singing. Here's a simple explanation of what that means: all sounds are actually made up of many different vibrations, or "overtones," that blend together. The reason your voice is different from anyone else's, even if you're speaking or singing the exact same note, is that your voice produces a different set of overtones. By changing the shape of his mouth and throat, a Tuvan singer (traditionally a man) changes the overtones in his voice and can pick out the ones he wants you to hear.



This sounds hard, but it's actually fairly easy to learn. Of course, to master the technique takes many years. But singing the word "hurry" very slowly – especially singing the "rry" part slowly – will eventually make some simple overtone effects. In Tuva, you can hear a singer holding a long, steady note, a "drone," and sing a whole melody in overtones on top of it. A really good singer can hold a long, steady overtone drone, and sing a melody in "regular" tones underneath. Some of these musicians have toured through the United States as the Throat Singers of Tuva. Their music has also been used in films (if you get the chance, see *Genghis Blues*), and a number of DJs and record producers have sampled their unearthly sounds, so you may have heard some Tuvan singing without even knowing it.

Music of the Far East

As with Central Asia, the Far East includes a lot of different countries with long traditions of music. Trying to cover them all here would be impossible, but fortunately, we can deal with this huge area of Asia by dividing it into two manageable parts. First, there's the music of China and Japan, which are linked together. Second, there's the music of Indonesia and Southeast Asia, which are known to musicologists as the “gong-chime cultures” because they all use metal percussion instruments as a basic part of their sound.

China and Japan. Chinese music is like our own – there are many different styles.

Pipa



One of the most important styles is the music of the Chinese court. This is a classical music style that is much older than Western Classical music, and even older than Middle Eastern classical music. What's most unusual is that Chinese court music is largely instrumental (meaning no vocals). There are several opera styles, but China has one of the world's oldest instrumental traditions.

It's also interesting that women were allowed to play music in China's courts and temples as far back as 1,500 years ago.

Chinese instruments include the *gu-zheng* (pronounced goo-SHUNG), which is a type of zither, or wooden board with strings running across it; the *pipa* (PEE-pah), which is a lute, and which probably came to China from the Middle East via the Silk Road (see “Music of Central Asia” for more about the Silk Road); the *erhu* (AIR-hoo), which is a fiddle with two strings; and several different types of flute. It is rare to hear more than one or two of these instruments at one time, although there are now orchestras of traditional instruments that play modern pieces. In traditional Chinese music, especially music for the courts and music for meditation, you would normally hear only solos and duos.

Chinese music is usually built around a scale with fewer notes than ours. If you play a C scale on a piano, you'd play C, D, E, F, G, A, B, and C. A Chinese musician might only play C, D, F, G, A, and C. This type of scale is called “pentatonic” (“penta” means five), because the scale only uses five different notes. It's actually very similar to American blues, which is also pentatonic. The sound of this music is quite elegant, and usually describes a scene from the Chinese landscape or from traditional village life. Famous Chinese pieces depict fishing boats at night, an important battle, and the sights and smells of the plum blossom tree.

Historians can follow the movement of people along the Silk Road from the Middle East into China, but the movement didn't end there. From China, people and their music moved into Korea and then across to the islands of Japan. So in all three countries, you'll find slightly different versions of the zither, the lute, the fiddle, and the flute. As the instruments moved to Japan, so did the idea of re-creating the sounds of the landscape in music. The Japanese took this idea to new levels, creating little paintings in sound that portrayed cranes in their nest, the mating calls of deer, and a mother's lullaby in a court garden. Like their Chinese counterparts, these Japanese pieces were usually meant for either a solo instrument or a duo. The most common instruments

are the bamboo flute, or *shakuhachi* (SHOCK-oo-HOT-chee), and the zither known as koto. When there are duos, it's usually these two instruments that play them.

Japanese music often has a floating quality to it. (So does Japanese art.) That sound is an important part of the music that Zen Buddhist monks play in Japan. Zen is a mystical branch of Buddhism that came to Japan from China over 1000 years ago, and Zen music is a form of meditation. It is almost always played by an unaccompanied shakuhachi. The floating sound is also part of the court music, or *gagaku* (GA-ga-koo), which is built around a much bigger group of instruments. This ensemble includes piercing reed instruments, a mouth organ (which looks like a harmonica on steroids and probably came from Southeast Asia), and a number of drums and cymbals, which are used very sparingly. When you first hear these styles of Japanese music, they may sound like they have no rhythm. They do, but it's not a steady rhythm like Western music uses. Japanese music, as well as Korean and some Chinese music, is based on the rhythm of breathing – a very long and often irregular rhythm. That's where the floating quality comes from.

Southeast Asia and Indonesia. The development of metalworking allowed the people of Southeast Asia to begin to create a fascinating group of metallic percussion instruments. These instruments could be precisely tuned, which meant that they could play both rhythms and melodies.



The bas-relief on 8th century Borobudur depicting palace musicians performing musical ensemble, probably the ancient form of Javanese gamelan. The instrument shown here such as drums, bamboo flute, gongs, chime or bells, and lute.

So even though the countries of Southeast Asia have flutes, mouth organs, lutes, zithers, and fiddles, it's their percussion orchestras that really set them apart. Musicologists refer to the musical styles of Thailand, Malaysia, Myanmar, the southern Philippines, and Indonesia as “gong-chime” traditions. The Indonesian tradition has traveled around the world. Indonesia is the home of the *gamelan* (GAM-uh-lon), an orchestra of metal instruments. The gamelan will vary from court to court, and from village to village, but on the Indonesian islands of Bali, Java, and Madura you will find a gamelan in every court and in every village. (In Bali, where metal is scarce, it's common to hear gamelans made of bamboo, but the way the music is played is the same as the metal groups.)

A gamelan is usually built around a bunch of instruments that look like xylophones, and it also includes a group of gongs of various sizes, and at least one drummer. The drummer is actually the “conductor” of the group. Drum beats tell the musicians when to join in, when to speed up, etc.

Music of the Far East *continued*

This is important because gamelan music requires all of the musicians to be listening carefully to each other. The music is very rhythmic, but it takes a lot of these instruments working together to make a melody.



Javanese gamelan ensemble performance during traditional Javanese Yogyakarta style wedding ceremony at Sasono Utomo, Taman Mini Indonesia Indah, Jakarta, Indonesia.

So how do you make music with instruments like this? Gamelan music is put together in “hocket” form (see Music of Africa, especially the Central Africa section, for more on hockets). That means the melody is put together like a jigsaw puzzle by the musicians. No one plays the melody by themselves; everyone plays a little part of it, and you have to have all the parts playing the right notes at the right time to get the melody. Here’s a very simple example. Let’s say you have a gamelan of your own and you want to play this melody: C D G A G F A F D C D F D A C A. Well, the bigger the instrument, the fewer notes it has, so the large gong might just play at the end of the melody – like the period at the end of a sentence. In this example, where there are 16 beats, the large gong would play every sixteenth note. The big chimes might play every eighth note. The lead pair of xylophones would play every other note, alternating for the most part with the second pair.

It would all look something like this:

xylophone pair 1: C G G A D D D C

xylophone pair 2: D A F C F A

small chimes: A F A

big chimes: F A

large gong: A

all the instruments added together

C D G A G F A F D C D F D A C A

An actual Indonesian song would not be quite so simple, but it would use this general idea.

You may have noticed that there are only five notes in this example: C, D, F, G, and A. Again, this is a pentatonic scale, similar to the one mentioned in the section on Chinese music. Some gamelans play in this scale, and others use a seven-note scale that’s closer to our own. But the sound of the gamelan is nothing like our music. The metal xylophones are always played in pairs, and each instrument in the pair has a slightly different tuning; this gives the gamelan a strange, shimmery quality.

Sometimes a gamelan will perform with a flutist or singer, but if it’s just the gamelan playing, then the melodies will tend to be simple. To make up for that, the rhythms become very complex and interesting. The interlocking rhythms of the various instruments have made gamelan music very popular with some Western composers. As far back as the 1880s, an Indonesian gamelan traveled to a World’s Fair in Paris, where the famous French composer Claude Debussy heard it. He tried to imitate that sound in some of his works, and in the 20th century a number of composers began working with Indonesian rhythm patterns in their own music. There are even full gamelan ensembles here in the United States. Most of them are based in California, but there are two here in New York (one is at the Indonesian Consulate), and a number of American composers have written works that use these Indonesian ensembles.

There’s one other kind of Indonesian music worth noting. It’s called *kecak* (pronounced KET-chak), although it’s often referred to as the “Balinese monkey chant.” This is a bit of choral music that grew out of the old trance rituals on the island of Bali. In it, the villagers act out a scene in the Hindu story called *Ramayana*, in which an army of monkeys helps the prince rescue his kidnapped princess. The men of the village take the part of the monkey army, while a young female dancer is driven to a state of trance by the hypnotic rhythms that the men chant. This music is also based on hocketing techniques. The melodies are quite simple and the singers are not professionals, but by piecing the music together this way, the men of Bali are capable of producing some amazing rhythmic effects.

Music of Europe

In recent years Americans have begun to appreciate the classical or “art music” traditions of other parts of the world. Still, though, when we say “classical music,” we usually mean one specific type of classical tradition: the one that grew up in Europe. (To make things even more confusing, “Classical” is also the name given to one particular period of classical music – as we’ll see in a moment.) This music is now being composed virtually everywhere in the world, but the tradition began in France and Italy, then reached its height in Germany, before moving on to the rest of the world.

Many people think classical music is complicated. And some of it is. But actually, classical music in Europe grew from the same sources as folk music, which most people would say is not complicated at all. (Actually, some of it is surprisingly complicated!) In fact, in medieval Europe, there really wasn’t much of a distinction between folk and classical music. That didn’t happen until the Renaissance, when some music began to move into the churches and the courts, leaving the common people behind. You may also be surprised to learn that many of the instruments used in European (and American) classical music are actually from the Arabic world. So you may want to see the “Music of the Middle East” section, too.

It’s interesting to watch how classical music developed, because it started very simply, and each time it changed, it became slightly more complicated. Look on page 85.

As you can see, classical music kept getting more complex, and further away from folk music, until finally some composers said “enough,” and started trying to connect again to a wider audience. Folk music, meanwhile, continued on its merry way throughout Europe. Two world wars had a terrible impact on folk music in Central Europe, but the folk traditions of England,



Baroque instruments including hurdy gurdy, harpsichord, bass viol, lute, violin, and baroque guitar.

Ireland, and Scotland, which were protected somewhat by the water surrounding their islands, continue to be among the world’s richest. In fact, because of the size of the British empire in the 1800s and the Irish emigration to North America, those traditions have influenced folk music in many parts of the world outside of Europe.

There are also strong Celtic folk traditions in the Brittany section of France and in the Galicia region of Spain. The Scandinavian countries have strong folk traditions, and share a love of fiddling and singing with Celtic and British folk styles. It’s interesting to look at the folk music of Southeastern Europe, too. Back in the Medieval period, the influence of Middle Eastern instruments eventually gave us our classical violins, pianos, and guitars. That influence is still being felt in places such as Yugoslavia, Macedonia, Greece, and Bulgaria, where the Ottoman Empire (based in Turkey) had a very strong impact until just over a century ago. So listening to some of the folk music from these places is like looking back in time to what was happening in the rest of Europe some 600 years ago, when classical music was just beginning to develop.



18th century period musical instruments.

Music of Europe *continued*

What's it called?	When was it?	What was it?	Who did it?
Chant	4th century on	One line of music – just a melody. If you were singing a prayer, it was sacred chant. But it's possible that people used the same melodies for singing songs about love affairs, battles, and so forth.	Monks were responsible for singing Gregorian Chant, but Ambrosian Chant is even older, going back to Italy around the year 400. The folk chants of this period are lost.
Organum	12th and 13th centuries	Two lines of music – the melody and a drone; later, three lines of music – two melodies over a drone. At first, the second voice was just a drone, holding a steady note underneath the singer with the real tune. But the addition of a third voice meant that singers could start singing “in harmony” – a huge leap forward in music.	Two composers named Leonin and Perotin (we don't know their full names) were masters of organum. They worked in the Cathedral of Notre Dame in Paris around the year 1200. An amazing woman composer and writer named Hildegard of Bingen (a small town in Germany) also wrote music for voice and drone.
Medieval Music	12th through 15th century	A melody, sometimes in harmony, often with instruments accompanying. Troubadours, or wandering poet/musicians, would sing love songs and tell stories of the Crusades while playing the lute, an instrument they developed from the Arabic oud. Dances were often played with drums and wind instruments.	The troubadours included some rough characters, but England's King Richard the Lion-Hearted was a troubadour, as were many French noblemen. The songs and dances of the time were popular with common folk and in the courts - and sound like medieval rock and roll! (And like rock music, these dances were considered by some people to be a bad influence).
Renaissance Music	late 14th through early 17th century	Increasingly complex harmonies. Complicated music moves out of the streets and towns and into the churches and courts of the wealthy and powerful. This is the start of the real division between “classical” and “folk” music. Voices still carried the main melodies. Instruments were used to accompany and to fill out the sound.	Composers like Frenchman Guillaume de Machaut (pronounced Mah-SHOW) took folk songs and used those melodies as the basis of musical settings of the Mass. Others, like England's Thomas Tallis, piled so many notes on top of each other that it was hard to pick out a melody; the music became a majestic series of slow- moving harmonies.
Baroque Music	around 1620 to 1800	Many lines of music, woven together in “counterpoint.” A very rhythmic style of music, usually made by ensembles of instruments. Voices are still used, but purely instrumental music becomes popular in the courts. “Counterpoint” means that different instruments can play different melodies that fit together to form shifting harmonies.	Italian composers like Vivaldi made the style popular in Europe. But it was J.S.Bach in Germany who brought the style to its highest form. Bach wrote a lot of sacred music as well as music for the courts he worked in, but you'll hear a rhythmic energy in some of his pieces (try the last part of his “Brandenburg Concerto #3”) that would make a rocker proud.
Classical Music	late 1700s, early 1800s	Instrumental music – first real Symphonies. Increasingly complicated harmonies, and many different musical structures for composers to work in. A piece might start in the key of C but move to another key, often borrowing notes from other keys as well. Also, the development of modern opera.	Mozart's operas were so popular that they became a kind of “folk” music in Central Europe, where he reported hearing songs from his operas being sung in the street. Haydn's symphonies revolutionized music – leading towards bigger and longer musical forms.
Romantic Music	mid-1800s to early 1900s	Bigger symphonies, larger orchestras, more mixes of different keys. Romantic music is highly “chromatic” – a word that means colorful. Using many notes that don't “belong” in the key adds surprising sound colors and helps hide the actual key the music is in. The result is a very dramatic and emotional style of music. harmony” – a huge leap forward in music.	Beethoven's music was so dramatic and emotional that critics in the early 1800s actually wondered if he was crazy. (He was deaf by the time he wrote his late symphonies, but he wasn't crazy.) Tchaikovsky became the first great Russian composer with his Romantic ballets and symphonies, and Richard Wagner wrote a set of operas that people are still arguing about over a hundred years later! Germany) also wrote music for voice and drone.
Modernist Music	early 1900s to late 1900s	Abstract music: no keys at all – using all 12 notes equally. This is where classical music gets really complicated. The use of the “12-tone” method leads to “atonal” music – music in no key, and eventually in no recognizable rhythm. This is the musical equivalent of the abstract or modern art movement. Other modernist composers use jazz, and later electronic sounds. Some composers, like the late Iannis Xenakis (pronounced YAN-is Ze-NOCK-is), actually use advanced mathematics to construct their pieces.	Arnold Schoenberg changed everything with his 12-tone technique in the early 1900s. George Gershwin and Aaron Copland put American classical music on the map by writing works that had the sound of jazz or American roots music. Igor Stravinsky and Bela Bartok wrote in various styles, from completely abstract and atonal to folk-based works. Pierre Boulez pioneered the use of electronics as part of a modern classical sound.
Postmodern Music	1960s to present	Return to tonal music, often using folk, rock, and jazz elements. A response to the fact that as modern music became incredibly complex, it stopped reaching many listeners. Composers who grew up listening to the Beatles and Bob Dylan and other popular music acts allow some of that musical influence to affect their music. The result is that some classical composers have now become quite well known.	Philip Glass and Steve Reich are two of the best-known living composers. Glass's music has been used in many movies, and Reich's music has been sampled and remixed by a number of DJs. Arvo Pärt (pronounced Pairt), from Estonia, writes music that sounds almost like medieval music – very simple, staying in one key at a time.

North American Roots

People have come to North America from every inhabited part of the world. Naturally, they brought their music with them. So when we talk about “traditional American” or “American roots” music, we’re really talking about a wide variety of styles. Of course, the earliest music heard on our continent was the music of the Native Americans. You can read more about that in the Native Music section. But as European settlers and African slaves entered North America, their musical styles mingled and produced some distinctly American sounds: sounds like the blues, Appalachian folk music, and spirituals. These are the roots of today’s popular songs. If you listen to pop music, to rock or rap or reggae, you’re listening to the musical grandchildren of these styles.

We’ve seen a lot of recent interest in American roots music. In the film *O Brother, Where Art Thou?* the soundtrack consists of traditional American bluegrass, gospel, and “old-timey” music. That soundtrack has become a best-seller. A few years back, Americans became interested in Cajun culture – the French-based culture of Louisiana. Of course, we were mostly interested in the great Cajun food, but Cajun music is just as spicy and enjoyable. And some of the Latin music styles that have grown up in the U.S., like Tejano, have become famous worldwide. As you might expect, the various American roots styles reflect the diversity of people who make up the United States and Canada. Here are some of them:

Appalachian folk music. This is music based on the folk songs of the British Isles (see “Music from Europe”). In fact, in the early 20th century, when the English folk music researcher Cecil Sharp came to the Appalachian mountains in the eastern United States, he found that some of the old English folk songs that had practically disappeared in Great Britain were still alive and well in North Carolina or West Virginia. As with most immigrants, the settlers from the British Isles had to travel light, so this music initially featured voices and fiddles. But guitars and banjos became more commonplace in the 19th century, and the music began to change. It became more rhythmic, and as people began moving around the country, so did the music.

Old-timey music. Also called simply “old time music,” this is what happened when the British-based folk music met some of the African-based styles like blues and spirituals (see below). The result was a very popular style of music that included hit songs that are still sung today, such as “You Are My Sunshine.” In old-timey music, you would often hear several voices singing in harmony, and instruments would be made from whatever was handy – washboards used to do the family laundry made an effective percussion instrument when scraped; jugs of various sizes could be blown into (in fact, a lot of old-timey bands were called jug bands), and a broomstick on top of a bucket with a string attached could be used as a kind of bass instrument.

Bluegrass. Bluegrass is a more complicated form of old-timey music. The featured sounds are the banjo, fiddle, mandolin, and guitar. Bluegrass vocals are often referred to as “the high, lonesome sound.” Usually there’s just one vocalist, with a group of musicians playing intricate patterns of chords and melodies. Unlike the folk music and old-timey music that it grew out of, bluegrass is hard to play, and isn’t the sort of thing that everyone in town would be able to play. With bluegrass, we reach the stage where you have to have a certain level of musical expertise to play it well. Bluegrass is the main root of today’s country music stars like Lyle Lovett and Shania Twain.



Bluegrass artists use a variety of stringed instruments to create a unique sound.

Spirituals. The African immigrants didn’t come here voluntarily; they were brought as slaves. They were forced to adopt Christian names and customs, and anything that reflected their origins in Africa (usually in West Africa) was considered pagan. So the African slaves did a marvelous thing: they sang the songs they were allowed to sing – usually songs about Christian themes or songs about work – but they sang them in the call-and-response choral styles of Africa. (For more, see “Music of Africa.”) And since they weren’t allowed to bring any of their

instruments to America, they had to make their own. When they tried to recreate the sound of the African lute, or *gonje*, with the materials at hand here, they ended up creating the banjo. Spirituals and work songs had a strong rhythmic quality – but even more important, they had a strong emotional impact. Even the white Americans were affected by it: the old style of church singing known as “Shape Note Singing” was a result of white Americans trying to capture the intensity of the African-American spirituals. Spirituals led directly to the 20th century gospel music tradition, which in turn led to several generations of famed African-American singers, from Aretha Franklin to Whitney Houston.

Blues. When the slaves weren’t singing together, they’d sing alone. Singing alone is a very different emotional experience, and the pain and suffering that went with slavery poured into the sounds of this music. No one really knows when the term “blues” was coined for this music, but the word certainly fits. Early blues singers would sing without instruments. Some would make a kind of one-string guitar by putting two nails into a piece of wood and then tying a string to the nails. Later, the guitar and the harmonica became the favorite instruments for a blues singer. The blues began in the South, near the delta of the Mississippi River. But as the 20th century progressed, the blues moved up the river – to Kansas City, where a big city meant lots of musicians and the chance to form big blues bands. Then the blues moved even farther north, to Chicago, where the guitars became electric guitars and the blues became a hard-rockin’, high-energy style. American jazz grew in part out of the blues bands of the early 20th century, and rock music came directly out of the electric blues bands of Chicago. Some of the greatest rock bands, including the Beatles and the Rolling Stones, started off as young white guys trying to sound like old black bluesmen!

Latino music. As the Spanish colonization of Central and South America proceeded, new settlers came into the southern United States in the 1800s. Their music was already a blend – in their case, of Native American and Spanish elements. When these people moved north from Mexico and met the European settlers in Texas, the music changed again. Suddenly, instruments

North American Roots *continued*

like the accordion (from Germany) and classical instruments such as trumpet and cello were available. In Texas, the style that resulted was called Tex-Mex, full of fast-paced dances and slow love songs. Farther west, in what is now New Mexico and Arizona, the *mariachi* band developed – a kind of Latin American chamber ensemble, playing love songs and party music while parading through the streets. Modern Latino stars like the late Selena owe a lot to these early styles; the modern Tejano tradition that Selena popularized is a descendant of both Tex-Mex and mariachi music.



Euro-Canadian music. “Cajun” is a mispronunciation of the word “Acadian,” referring to the eastern seaboard of Canada. The French colonized the region, but when the English took over Canada in the early 1800s they expelled a lot of the French colonists, who took a long and dangerous journey to Louisiana. There, they met German immigrants who introduced them to the accordion, as well as Native Americans and freed African-Americans who had already figured out how to continue playing their own music right under the disapproving noses of the white Americans who ran the territory. (That’s actually the origin of the famous New Orleans Mardi Gras parade.) The result was Cajun music: a high-octane blend of fiddling, percussion, singing – and lots of eating and dancing. While the Acadians were being expelled, though, the British allowed the Scottish and Irish settlers in eastern Canada to remain. Many were settled on Cape Breton Island. It’s only recently that the music of this tiny island has begun to attract attention around the world. And

that’s because the music on Cape Breton is like the music that started the whole American roots phenomenon: it’s based on the folk music from the British Isles; it’s grown up in an isolated area; and now people are turning to it as a sort of living museum of old Celtic folk music, just like Cecil Sharp did with Appalachian folk music almost a hundred years ago.

Jazz

Jazz is one of America's great contributions to the music of the world. So why do we have so much trouble talking about it? People have been arguing for years about what jazz is. One of the greatest jazz musicians of all time, trumpeter Louis Armstrong, was asked how to define jazz. He replied, "Man, if you gotta ask, you'll never know." And another great jazz trumpeter, Miles Davis, was strongly opposed to using the term at all. We also don't know how the word even came about. And it's almost impossible to say when jazz began.

So if we can't say when it started, or what the word means, what can we say about jazz? Well, many people would say that improvisation is the key to jazz. Jazz, they say, isn't music written down on a page, like classical music; it's music that is made on the spot. Problem is, some of the most famous jazz bands, the so-called Big Bands of the 1930s and 1940s, played music that was mostly written down. Still, improvisation is a good place to start. Most people expect to hear a jazz player taking a solo at some point during a song, improvising while the rest of the band keeps the rhythm or the chords going in the background.

Others would say that there is something in the rhythms – something called syncopation – that makes a song "jazzy." Syncopation means playing off or in between the beats. The easiest way to understand it is to clap the rhythm of a song – any song being played on the radio these days will do. Most pop songs have a rhythm that you can count this way: "1-2-3-4, 1-2-3-4." Clapping your hands while you count each beat is a very simple thing to do.

count: 1 2 3 4 1 2 3 4
clap: x x x x x x x x

The first step toward syncopation is to fill in the gaps between those four beats by saying "and," like this:

count: 1 & 2 & 3 & 4 & 1 & 2 & ...
clap: x x x, etc.

Again, you're only clapping your hands when you count a number. The "ands" come in between. This is still pretty easy stuff. Now, count again, but this time, clap only on the "ands." count: 1 and 2 and 3 and 4 and 1 and 2 and 3... clap: x and x and x, etc. This is harder than it sounds, because when you're making music, your body naturally wants to be "on the beat." To make it even harder (and a bit more like jazz), try clapping on different combinations of numbers and "ands."

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
clap: x x x x x x x

Syncopation, getting in between the beats, makes the rhythm more interesting. The best jazz players can play very complicated syncopations, and a good improvisation will often make it seem like the player has lost the beat completely – until he or she suddenly hits the "1" again, and the whole band is back in rhythm.

Jazz had many parents. It came from a mix of early blues, minstrel shows (travelling road shows popular in the 1880s and 1890s), and ragtime. Ragtime was a style of highly syncopated music played by pianists like Scott Joplin – the first great African-American composer – that was popular in the United States in the early 1900s. Ragtime could be played by a band, but the best

players were pianists. They'd have "cutting contests," in which each pianist tried to outdo the other, playing the most complicated syncopations they could and doing increasingly ferocious improvisations. This combination of syncopation and improvisation helped shape the first 30 or 40 years of jazz's history.

Some of the earliest jazz came from New Orleans, where the style known as Dixieland Jazz can still be heard today. This style of music included instruments like the banjo and the tuba, but as jazz moved up the Mississippi River, the instruments changed. (Jazz followed the same trail as the blues – see the North American "Roots" Music section – up the Mississippi to Kansas City, then to Chicago.) New York also was an important part of the jazz scene, almost from the beginning. In the 1920s, the start of the "Jazz Age," when jazz became the popular sound of American music, New York was where you could hear great players like Louis Armstrong and the young Duke Ellington. Ellington was a pianist, but he was even more important as a bandleader: the Ellington Orchestra was a band full of musicians who would go on to become stars on their own.

Big Band jazz was one of the most popular types of music in the United States in the 1930s and early 40s. Count Basie (from Kansas City), Benny Goodman, and Glenn Miller were all famous bandleaders whose groups featured lots of horns (though Basie himself played the piano) and had songs that were almost completely written out. Still, the best players in each band would often take an improvised solo during songs, especially in live concerts.

After the Big Band era ended, jazz began to get more complicated. The style known as Bebop grew up in New York, with players such as trumpeter Dizzy Gillespie (famous for his enormous cheeks, which would puff out when he played) and drummer Max Roach.



Louis Armstrong

Jazz *continued*

Here, the players improvised much more, and sometimes instead of using a melody they'd just use the background chords of a popular song and improvise over them.

The Cool Jazz style grew up in the 1950s, and was led by the trumpeter Miles Davis. This style was not as fast as Bebop; the melodies were often moody, and the improvising not as wild. Like Duke Ellington, Miles Davis put bands together that included many musicians who would become famous on their own later on. One of them was a sax player named John Coltrane. Coltrane was a great “cool” player, but in the 1960s he began to study African culture, and to explore the African roots of jazz.

Coltrane's music changed jazz. His drummer, Elvin Jones, could sound like a one-man thunderstorm. Coltrane himself began experimenting with “free improvisation” – which means he wasn't improvising on a melody, he was just playing the music he wanted to hear at that moment.

Coltrane was still a fairly young man when he died in 1967. His friend and fellow sax player Pharoah Sanders continued his work with African music and Egyptian music. The pianist Randy Weston, from Brooklyn, also became interested in African music, and to this day performs in New York with Moroccan musicians, exploring one of jazz's musical grandparents. The free improvisations that Coltrane played also influenced other musicians, such as pianist Cecil Taylor (another Brooklynite).

But a lot more has happened to jazz: the electric instruments that were so important to rock music in the 1960s began moving into jazz in the 1970s. Miles Davis was important here, too – he began using electric guitar, keyboard, and bass in his band. And, people began listening to the older styles of jazz again. Some of this is due to the Marsalis Brothers, who grew

Wynton Marsalis

up in New Orleans, where the earlier types of jazz are still played. They began making a name for themselves in the 1980s. Sax player Branford Marsalis reached a nationwide television audience every night as the leader of the band on Jay Leno's Tonight Show, and his brother Wynton Marsalis, the trumpeter, is possibly the most famous jazz musician in the world today. Wynton Marsalis is also the director of Jazz At Lincoln Center, and has spent many years presenting the “classic jazz” styles of the 1940s, 50s, and 60s to audiences around the country.

Funny thing about jazz is that, in the beginning, it was not considered “high art,” the way classical music is. Some people thought it was a very low form of music. Now, it is considered by many people to be America's true classical music, and even Carnegie Hall, the famous classical music hall, felt it needed its own jazz band. At the same time, jazz has gone back to the streets that it came from. Many hip-hop artists have claimed jazz as part of their musical heritage, and you'll hear some of today's more adventurous rappers and hip-hop producers using syncopation and improvisation today. Guru, who was half of the group Gang Starr, has produced three albums called *Jazzmatazz* – hip-hop music with lots of syncopated rhythms and musicians (and rappers) improvising. So even though it's still hard to say what “jazz” is, no one argues anymore about how important it is.



Latin Music in New York

Latin music exists in many different styles in many different countries. But it's worth looking at Latin music here in New York because many of those styles can be heard all around us, and in fact some of the most popular Latin music, like salsa, actually originated in New York. Brazilian music, though, is a special case, so we'll look at that separately in a moment.

New York City is home to large communities of Puerto Rican, Cuban, Dominican, and Colombian immigrants. One of the fastest-growing immigrant communities in the city is from Mexico. All of these groups have brought a rich tradition of music with them, and even though each group has its own distinct style, they also have a lot in common. Their Latin American culture is a mix of three different elements: Native American, European, and African. Each region, though, has mixed those three elements in different ways.

It's hard to say just how much influence the Native American cultures have had on Latin music. We know that all through the Western hemisphere people used various types of flutes, whistles, rattles, and drums – and the voice, too, of course. But many of the instruments used in Latin music came from Europe. The guitar, mandolin, and violin came from Spain, Portugal, and Italy. German settlers brought the accordion. And even though African slaves were not allowed to bring their instruments with them, that didn't stop them from bringing their lively, often complex rhythms to the West.

You can think of Latino musicians as cooks, working with these three ingredients but coming up with different recipes. In South America, the rhythms are often based on rhythms from Central Africa. (You can hear some of the same rhythms today in countries such as Angola.) Colombian cumbia, with its



Dizzy Gillespie, 1955

catchy accordion melodies and quick dance beats, is a good example. In the Caribbean and Central America, the slaves generally came from West Africa, and the rhythms are somewhat different. The Puerto Rican styles known as bomba and plena still have obvious West African roots, even though many Puerto Rican bands have added guitars, horns, and keyboards. Cuban music is built around a rhythmic idea called the *clave* (pronounced KLAH-vay), which also has African roots. The *clave* is a steady pulse that goes through an entire song. (Well, it's actually a lot more complicated than that, but if a Cuban musician says you're in *clave*, it's a real compliment: it means your life is in sync with the world around you.)

All of this music is part of the sound of New York. But Latin music here has two other, important ingredients: jazz and pop music. In the 1940s, famous jazz musicians like Dizzy Gillespie discovered that Cuban



Willie Colon

rhythms were as complicated as jazz rhythms (see the “Jazz” section for more about the “syncopated” rhythms of jazz), and they began working with Cuban players and creating what came to be known as Latin Jazz. As a result, some of Cuba's greatest musicians became regular parts of the New York music scene.

And in the 1960s, a group of young Latino musicians here in New York began to experiment with the electric sounds of rock and pop music, mixing it with their own Latin

roots and the jazzy sounds they heard in the clubs and on the radio. They played horns, and electric guitars, and lots of keyboards. The style came to be known as salsa. Bandleader and songwriter Willie Colon was one of the founders of the style – even though he was just a teenager at the time – and in the 1970s he helped launch the Fania All-Stars, a supergroup of Latino musicians based in New York. Their blend of salsa, rock and disco resulted in a series of hugely successful albums.

Willie Colon is no longer playing salsa these days (he's a politician in Westchester County), but the style he helped to create has become one of the most popular forms of Latin music anywhere. It is a homegrown New York style, and it's had a strong impact on a lot of other music being made here. You can hear the salsa influence in rock music (like David Byrne's hit record *Rei Momo*), in the jazz clubs of downtown Manhattan, and in the theaters (e.g., in Paul Simon's Broadway musical *The Capeman*).

Just as important, you can hear the influence of salsa in other types of Latin music. When the *salseros* (musicians who play salsa) started showing how well horns and electric instruments fit with Latin rhythms, other musicians took notice.

There are cumbia bands in New York that use sax and electric guitar with the traditional accordion – or even instead of the accordion. Puerto Rican plena bands like Los Pleneros de la 21 (a New York band named after a Puerto Rican bus stop – stop #21) still play the old drums and call-and-response vocals that came from Africa centuries ago, but they also use electric keyboards, bass guitar, and drum kit. And then there are the Nuyoricans – Puerto Ricans born and raised in New York – like Viento de Agua, who play a style that uses plena, salsa, and jazz; or Manny Oquendo y Libre, who are basically a Nuyorican salsa band.

For a long time, Latin music has been one of the sounds of the city streets. Back in the 1970s, there was a band in Brooklyn called Mandrill who played a mix of Latin, funk and rock music. In the 1980s, musicians from the Dominican Republic living in New York also began using American rock, funk and blues music in a style called bachata. Actually, bachata music goes back almost one hundred years in the Dominican Republic, but it was out of fashion until New York musicians like guitarist Luis Dias began updating the sound and making it more modern.

Latin Music in New York *continued*



Chucho Valdes

A lot of Latin musicians in New York try to use that “street sound,” even if it’s not a part of their own tradition, because it reflects the life of the community around them. A good example is the Afro-Cuban music of *santeria* (pronounced sahnter- EE-ah). *Santeria* is not a musical term; it’s a type of religion. African slaves were forced to become Christians, and some of them began to mix the Christian saints with their traditional gods and goddesses. In Cuba, the result was *santeria*. (A similar

thing happened in Haiti, where the result was voodoo, or voodoo.) *Santeria* rituals involve lots of drumming and chanting. There are a number of traditional *santeria* groups in New York, each led by a drummer/priest. One of the best known is Milton Cardona, and even though he still performs with voices and drums, he also includes a lot of *Baden Powell* the same instruments you’ll hear in a salsa band. His band, *Eya Aranla*, is still a *santeria* group – but they’re a New York *santeria* group. So their sound reflects what his audience hears in the city around them.

The mix of different Latin music styles is one of the things that makes New York’s Latin music so exciting. New York City is home to a Cuban *santeria* group with a Puerto Rican leader; a Dominican merengue (pronounced muh-RENGgay) band with Colombian and Puerto Rican musicians; and even a Latin “jam band” called Groove Collective, who have a large following of fans and perform many concerts in the tradition of jam bands like the Grateful Dead and Phish. Although they’re New Yorkers, they’ve



collaborated with other Latin players such as Chucho Valdes, one of Cuba’s greatest living pianists.

Groove Collective is a group of professional musicians, but many of New York’s Latino musicians are not. One of the great charms of Latin music in New York is that it is still a part of the community, so the gap between performer and audience is not as wide as it is in so many other types of music. In recent years, New York has seen the arrival of a new wave of Cuban musicians, many of them professional. And the expanding Mexican community will have an impact on Latin music in New York as well. It seems likely that for many years to come, New York City will be the best place to hear the widest range of Latin music.

Brazil is the Disneyland of music. Brazil has so much music in so many different styles that it’s hard to know where to begin. First of all, Brazil was a Portuguese colony, not Spanish, so the language is different. But there’s also something in the way Brazilians mixed the European, African, and Native American musical traditions that is unlike anything else in the world. Some Brazilian music has obvious connections to the Latin styles we’ve already mentioned: the Afro-Cuban tradition of *santeria* has a Brazilian cousin called *candomble* (pronounced candum-BLAY) which features call-and-response singing (to many of the same traditional deities as *santeria* or *voodoo*) and very African-sounding drums. But even here, the Brazilians added something different – an instrument called a *berimbau* (BERR-im-bow), which looks like an archery bow with a small pumpkin attached to one end. There is a reason for this: *candomble* is not just music, or even a spiritual practice – it’s also a type of martial art. The dancing that goes with the music is quite athletic, and if you look at it, you might think the dancers were practicing a form of kick-boxing. Of course, African slaves in Brazil were treated like slaves everywhere else; they were not supposed to have weapons or learn to fight back. So they cleverly developed a

Antonio Carlos Jobim



musical instrument (the *berimbau*) and a style of dance that had its roots in exactly the things they were not supposed to do.

Candomble is most often found in the state of Bahia (Bah-HEE-uh), which is in northeastern Brazil, the closest part of the Western Hemisphere to Africa. But there are other musical styles that can be heard all through Brazil. And now, they can be heard all over the globe. After America and England, Brazil is probably the most successful exporter of pop music in the world. Just as our pop music includes many styles, from Broadway songs to urban hip-hop, Brazilian popular music takes lots of different forms. But it’s all usually lumped together under the name MPB — the Portuguese initials for Brazilian Popular Music. MPB includes classic Brazilian sounds like the *samba*, a very

Latin Music in New York *continued*

rhythmic type of dance music built around drums. Usually this music is played in the streets by enormous groups, or schools, of drummers and singers. At carnivals and other special occasions (such as soccer matches, which are *huge* special occasions in Brazil), rival schools will engage in contests to see which band can play louder, swing harder, and generally get the party whipped up more.

Another key sound of MPB is the guitar. In Brazil, the guitar is almost as popular as soccer, and there are great Brazilian guitarists who play classical music, jazz, and American pop music. But some of the best MPB has been made by Brazilian guitarists who combined all three. In the middle of the 20th century, songwriters like Antonio Carlos Jobim (Zhoe-BEEM) and Baden Powell created a sophisticated style of music that used classical and jazz elements in a pop music setting. Jobim became so popular that he had hit songs around the world, and in the 1960s did a best-selling album with the famous American singer Frank Sinatra. Jobim and his colleague Joao Gilberto (Zhwow Zhil-BER-toe) were the most popular musicians in the style known as *bossa nova*. This music had a relaxed, tropical feel that made people in America, Japan, and Europe imagine they were listening to music from some faraway, exotic place... which is, after all, exactly what they were doing!



Caetano Veloso

Bossa nova was the music that most people thought of when someone mentioned Brazil. But in the late 1960s, a younger group of Brazilians began to change things. They were brought up on rock music, and tired of the military government in Brazil. So they took the sophisticated harmonies and melodies of *bossa nova*, added a strong rock'n'roll edge and political lyrics, and created a style known as *tropicalismo*. Then the military dictatorship did something that would accidentally make this style a worldwide sound: they put the leaders of the *tropicalismo* movement in jail, and then sent some of them out of Brazil entirely. Gilberto Gil (Zhil-BER-toe Zhil) and Caetano Veloso, two of Brazil's greatest young songwriters, were sent into exile. They didn't stop making music; they just started making it for other audiences around the world. Veloso, for example, settled first in England, and then eventually in New York. Once Brazil overthrew the dictatorship, these musicians were able to return home. But the sounds of *tropicalismo* had already taken root in Europe and America. To this day, even though he once again lives in Brazil, Caetano Veloso can often be found in New York, singing his own songs and occasionally songs by his American songwriter friends.



Because so much Brazilian music has great rhythms for dancing, the various types of MPB have become real favorites with the DJs and producers who create music for dance clubs. So it was no surprise when the sounds of American and European dance music – electronica, hip-hop, and similar styles – started to appear in Brazilian music. One of the current trends in MPB is using a laptop computer with the usual acoustic guitar and drums. The young singer Fernanda Porto, for example, had a big hit in England with a song called “Sambassim” in 2002; it was a catchy blend of old-style *samba* and *bossa nova* with modern electronic dance grooves. Because MPB, Brazilian Popular Music, has such a long and strong tradition, it seems to be able to incorporate sounds and instruments from other parts of the world, while still managing somehow to sound Brazilian.

Western Pop Music

After reading all of the previous sections, you're probably thinking, "Hey, I just gotta go get myself some of that Tuvan throat singing!" Or maybe you're just asking yourself, "What does all this stuff have to do with me?" Well, the answer is: more than you might think. The pop music that you listen to has some surprising connections with some of the other styles we've covered earlier. One of Janet Jackson's recent hits uses a melody borrowed from a classical composer named Erik Satie. Lots of hip-hop bands, from Gang Starr to The Jungle Brothers, have used short samples of jazz as the basis of some of their songs. Rock musicians have been fascinated with Indian music since the Beatles and the Rolling Stones back in the 1960s.



George Gershwin

of pop music, with songwriters such as George Gershwin, Hoagy Carmichael, Johnny Mercer, and Richard Rodgers feeding a steady diet of songs to the most popular singers of the day. Al Jolson, Bing Crosby, Frank Sinatra, and Ella Fitzgerald were just a few of the best known. Ella Fitzgerald was a jazz singer, and her versions of pop songs helped keep the sounds of jazz in America's ears.

The 1950s saw the rise of "doo-wop," a style of singing that usually featured one lead singer and a chorus that often sang nonsense syllables, like "bop doo-wop" and "shebop shebop," in the rhythm

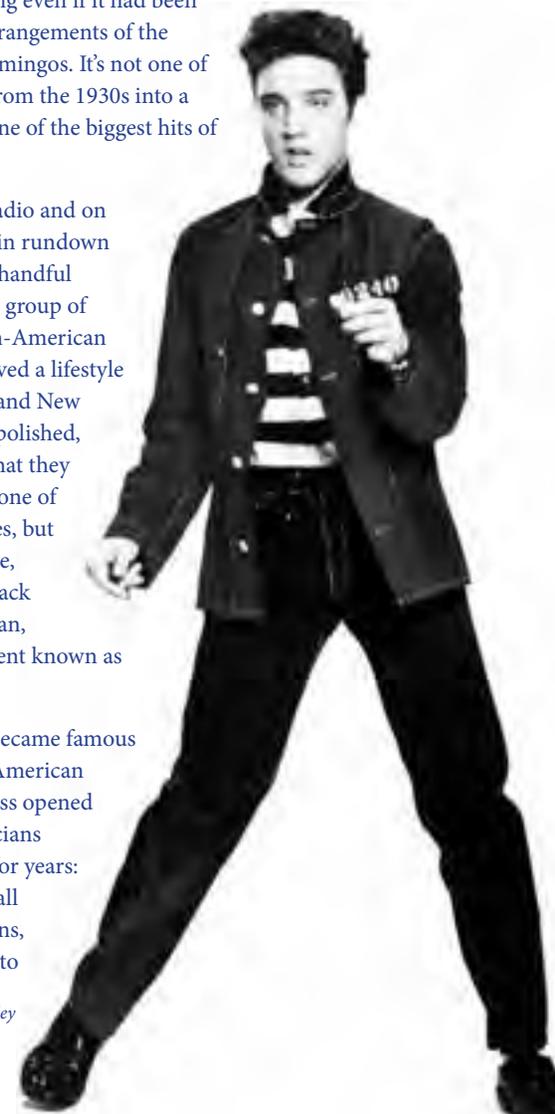
Western pop music grows out of several sources, mostly notably the American blues. See the section "North American Roots Music" for more on some of these musical sources. But what really made pop music popular was the development of recording technology and radio. In the 20th century, it was suddenly possible for a single version of a song to travel across the country in a matter of days. The first songs to actually do that were favorite opera melodies, or sentimental songs sung by opera singers. But it wasn't long before the real hits started coming from Broadway and "Tin Pan Alley" (referring to the New York-based songwriters who were hired to write songs for famous singers and movie actors). The middle of the 20th century in America was a sort of Golden Age

of the song. These songs were usually pretty simple, but as the 50s went on, the arrangements of the songs would become increasingly complicated. "Arrangement" refers to the choice of instruments used, and the way the parts of the song are divided up among those instruments. A simple arrangement might be a piano playing the chords of the song, the bass guitar playing the bass line, and the drum kit sketching the rhythm. By the end of the 1950s, record producers were developing much more complex arrangements. Phil Spector became famous for his "Wall of Sound" style, where lots of string instruments and horns might be added to fill out the sound. A good arrangement could make a hit out of a song even if it had been recorded several times before. One of the great arrangements of the 1950s was "I Only Have Eyes For You" by The Flamingos. It's not one of the biggest arrangements, but by turning a song from the 1930s into a slow, moody doowop number, the band created one of the biggest hits of the decade.

While all these famous singers were all over the radio and on hit records, there was something else happening, in rundown clubs and auditoriums in Chicago, Detroit, and a handful of other places. It started in the early 1940s with a group of singers who were called "howlers," mostly African-American singers who'd grown up with the blues and who lived a lifestyle that was far removed from Hollywood's elegance and New York's high culture. Their bands were raw and unpolished, with wailing horns and choppy keyboards. But what they lacked in precision they made up for in energy. None of these "howlers" had much of an impact themselves, but in the 1950s a white kid from Memphis, Tennessee, started borrowing some musical ideas from his black neighbors, and in a few short years, that young man, named Elvis Presley, had kick-started the movement known as rock 'n' roll.

Decades before Madonna, Prince, and Hammer became famous enough to go by just one name, Elvis was taking American pop music, and films and TV, by storm. His success opened the door for some of the African-American musicians who'd been developing the new rock 'n' roll style for years: Chubby Checkers, Bo Diddley, and Chuck Berry all produced a string of hits that had young Americans, black and white, doing the Twist and rushing out to learn to play guitar.

Elvis Presley



Western Pop Music *continued*

The decade of the 1960s was a real turning point in American music. Doo-wop gave way to R&B (or rhythm 'n' blues) and soul music, with bands such as Sam & Dave scoring hits with songs like “Soul Man.” James Brown, “the Godfather of Soul,” began his electrifying performances, bringing a tremendous sense of showmanship – and a band that could stop on a dime. After James Brown, “funk” became a part of America’s musical vocabulary. Like “jazz,” it was one of those words that was hard to define – but everyone knew James Brown had it. And many other people wanted it. On the island of Jamaica, musicians trying to imitate the sounds of American R&B and funk found themselves accidentally creating a completely new style of music, called “reggae.”

The Beatles



Actually, the Jamaicans weren’t the only ones creating a new style by mistake – in England, young English musicians trying to sound like old American bluesmen wound up instead creating the so-called British Rock Invasion. The Beatles and the Rolling Stones were the two most popular of these bands, but they weren’t the only ones. Pink Floyd, whose wild electronic music helped create the style of “psychedelic rock” in the late 60s/early 70s, was also a group that started by trying to create an English version of the blues and R&B they heard coming from the United States.

Also in the 1960s, Bob Dylan shocked the folk music world by replacing his acoustic guitar with an electric one. The Byrds began to take the British rock sounds and make something American out of them. And the Beach Boys took the art of using recording studios and modern production techniques to new heights. Rock music began to show some unexpected connections to other forms of music. The Grateful Dead blended American folk and bluegrass music with screaming electric improvisations. Jimi Hendrix dragged the sounds of southern blues into the world of high-volume electric guitars, surrounding them with distortion and feedback effects, even setting his guitar on fire or playing with his feet. And the Beatles discovered Ravi Shankar, the Indian sitar player, and exposed a whole generation of young listeners to non-Western music for the first time.

After all the excitement of the 1960s, the 70s had a tough act to follow. There were still pop singers, people like Neil Diamond and Barbra Streisand, who continued in an older style of singing that eventually came to be called “Easy Listening.” As these singers have aged, so has their audience, but both of them still have huge followings – even if they’re often the butt of musical jokes among younger music fans. Meanwhile, rock split into lots of smaller factions in the 1970s. Psychedelic or progressive rock became increasingly complicated, inspired by jazz and Western classical music. Punk rock came out of New York and London in the middle of the 70s as a stripped-down, back-to-basics response to the bigger sound of other rock styles. And then there

was Disco. This was one of the most amazing bits of popular music America has come up with – very few people would actually admit to liking Disco, with its repetitive beats and lightweight arrangements, yet Disco recordings by Donna Summers and the Bee Gees were huge hits, and a suspicious number of people who claimed to hate Disco somehow seemed to know all the dances.

Disco’s reliance on dance rhythms turned out to be a major influence on rock music in the 1980s, and can still be heard today in the various types of music you can hear in the dance clubs – styles with names like ambient, electronica, and triphop. But as the 1970s drew to a close, a new type of rhythmic music began to emerge. It came from the hard streets of the Bronx and Brooklyn, took the social and political message of 1960s rock, and married it to a strong but simple dance rhythm. It didn’t have a name for a while, but eventually people started calling it “rap,” named after the rhythmic chanting that took the place of singing. This music was not made in fancy studios with high-tech production equipment – at least not at first. It was made by groups of kids who didn’t have a lot of musical education, and some didn’t even have instruments. What they had was a message, and the imagination to create music out of the sounds that surrounded them. A couple of turntables and a stack of records was enough for a DJ to create a new song out of small bits, or samples, of older songs.



By the early 1980s, rap had become increasingly popular, and artists such as Grandmaster Flash and Kurtis Blow even had hit songs, and released albums that were highly produced. Afrika Bambaataa made a recording with Johnny Rotten, the leader of England’s most famous punk rock band, the Sex Pistols. The music industry began to notice, and throughout the 1980s musicians began to make music not just with instruments but also with turntables and then with digital samplers. Samplers were keyboard instruments that could take a piece of sound – any sound, from a cough to a dog barking to a recording of a symphony orchestra – and play it back whenever it was needed, on whatever musical note was needed. As bands got bigger, and DJs got even more sophisticated in the way they “played” their turntables, hip-hop was born. By the end of the decade, artists like De La Soul had launched hip-hop into the front of America’s pop music scene, using literally hundreds of samples of other people’s music to create their own inventive songs. Of course, the idea of using other people’s music could create problems. For one thing, you can’t just borrow someone else’s music, because it’s protected by copyright law. Copyright means that if you wrote it, it’s yours, and if someone else uses it you get paid (these payments are called “royalties”). This applies to anyone who writes a book or invents a new game or makes a movie, and it applies to everyone who writes or records a song. A lot of early rap and hip-hop records were only made available to dance clubs because the musicians who made them didn’t get permission to use the samples. (This is referred to as “clearing the rights”

Western Pop Music *continued*

for the samples.) So if they sold their records and made money, they could be sued in court and be forced to pay royalties to the original musicians. De La Soul, on their album *Three Feet High and Rising*, spent a lot of time and money clearing the rights for the samples they used. But they missed one, and it ended up costing them a fair amount of money in court.

In the last decade, hip-hop and rock have found a lot of common ground. It's not uncommon to hear bands like Gorillaz or Limp Bizkit that have both a singer and a rapper, with arrangements that include rocking electric guitars but also a DJ with samplers and turntables. In fact, one of the most interesting things about pop music is that there are so many different types: Jay Z, Britney Spears, and U2 represent three very different forms of pop music, but you can hear all three on a Top-40 radio station, or see their music videos on MTV.

The world is smaller than you think, and with satellite broadcasting and recording technology bringing all of the world's people closer together, our pop music has become the world's pop music, too. It's had a huge impact on the music of just about every country on earth, and part of the reason is that Western pop music is some of the most carefully produced music ever made. You may like some of it and hate some of it, but American recording studios, American record producers, and the quality of American "session musicians" – musicians who are not part of a band themselves but who are hired by the studio or producer for a particular project – are all top class. There's also the marketing muscle of America's record companies, but that's a topic for another day.

Music is known as the universal language because its rhythms and rhymes capture our common human experience. *Music from the Inside Out: A Resource Guide for Music Teachers*, was developed to assist you in exploring with your students the fundamentals of music while simultaneously discovering the similarities and differences of the language of music as it is spoken throughout the world: How is the music of diverse cultures similar? How is the music of diverse cultures different? What is it about music that evokes feelings of joy, sadness, elation or despair? Why do some rhythms make us want to dance, while others invite us to sit back, relax and listen? What is rhythm? How does music help to define a particular culture?

About Sample Lesson Topics and Themes

The following pages are from *Music from the Inside Out: A Resource Guide for Music Teachers*, which was originally conceived as a resource for a ninth-grade music survey course. The authors of the original *Resource Guide* believe that a music course in 21st century New York City cannot be fully conceived without at an introduction to some of the exemplary and defining music from various regions of the world, past and present. As you prepare your course of study within the framework of the *Blueprint*, it is our hope that connections will continually be made with music from every corner of the globe.

The Sample Lesson Topics include suggested themes, topics, instructional ideas, aims, outcomes, and student activities that enhance literacy. Following some topics are “Tips from the Pros” that serve as sample motivations. Use these as they are or as examples of what is possible in your practice. In some cases, you will find sample lesson plans prepared by experienced music teachers.

It is our hope the pages that follow will help you introduce your students to music in such a way that they understand:

- the elements of music
- the process by which composers, arrangers, and performers create music
- the similarities and differences in music of various eras and geographic locations
- the musical and cultural influences that have helped create American Music

Any one of these musical topics could be a course by itself. However, by carefully introducing your students to music that contains many kinds of rhythms, forms, and compositional and performance techniques, we hope you will, in your own way, inspire your students with a desire to understand, explore, and appreciate all kinds of music.

Theme 1 – Science and Perception: Exploring Sound

Rationale

Music can be defined as “organized sound in time.” Clearly, music cannot exist without sound – it would not be heard. But what is sound? This unit seeks to introduce and explore the science of sound as well as the human perception of sound.

Instructional Objectives

Students will:

- understand the concepts of sound waves.
- understand the characteristics of waveforms.
- determine how to measure waves and waveforms.
- study the anatomy of the human ear.
- explore auditory perception.
- discuss the effects of the environment on sound.

Topics and Concepts to Be Explored

- The science of sound:
What are sound waves and how do we measure them?
- Human perception of sound:
How do humans perceive and interpret physical sound?
- The environment and sound:
How does sound change in various environments?
How do the different environments affect perception?
- The organization of sound:
How does the simple organization of sound become music?

Topic A: The physics and perception of sound

Suggested Instructional Ideas

To begin a study of music, the first concept that must be understood is sound. This includes the physics of the production of sound and how it is perceived by the listener.

Suggested Aims

1. What is sound?
2. What are the characteristics of various waveforms?
3. What is amplitude? frequency? velocity? wavelength? phase? harmonic content? envelope?
4. How do we measure the various characteristics of a waveform?
5. What are the parts of the ear and how do they function?
6. How does the brain decipher and interpret sounds that the ears sense?
7. How are reflection and diffraction critical components of sound design?
8. What is auditory perception?
9. How are sound effects used in music?
10. How do sounds affect human emotions?
11. How do composers use instruments and voices to portray scenes and events?

Music Examples

Peter Ilyich Tchaikovsky *1812 Overture*

Camille Saint-Saens *Carnival of Animals*

Alexander Borodin *In the Steppes of Central Asia*

Paul Dukas *The Sorcerer’s Apprentice*

Aaron Copland *El Salon Mexico*

Modest Mussorgsky *Pictures at an Exhibition*

Serge Prokofiev *Peter and the Wolf*

Antonio Vivaldi *The Four Seasons*

Leroy Anderson *“Sleigh Ride”*

Claude Debussy *La Mer*

Ferde Grofé *Grand Canyon Suite*

Arthur Honegger *Pacific 23*

Hector Berlioz *Symphonie Fantastique*

John Cage *TV Koln*

John Cage *Sonatas and Interludes*

George Crumb *Night of the Four Moons*

Krzysztof Penderecki *Threnody*

Edgard Varese *Hyperprism*

Ted Machover *Bug-Mudra*

Steve Reich *Electric Counterpoint*

Shangri-Las *“The Leader of the Pack”*

Edgar Winter *“Frankenstein”*

Billy Joel *“Movin’ Out”*

Wayne Carson Thomson *“The Letter” (The Box Tops)*

Jon Anderson and Chris Squier *“Roundabout” (Yes)*

Roger Waters and David Gilmour
Dark Side of the Moon (Pink Floyd)

John Lennon, Paul McCartney
Sgt. Pepper’s Lonely Hearts Club Band (Beatles)

Theme 1 – Science and Perception: Exploring Sound *continued*

Suggested Outcomes

Students will:

- recognize and differentiate definite from indefinite pitched sounds.
- understand and utilize acoustical physics terminology.
- explain the appropriateness of sound effects in musical compositions.
- understand how all sounds set the mood of a piece of music or the scene of a movie or a play.
- recognize differences in the characteristics of sound including subtle differences in amplitude, frequency, velocity, wavelength, phase, harmonic content, and envelope.
- develop a “sound” composition.
- use the appropriate devices and formulas to measure each of the waveform characteristics.
- explain how the ear functions and recognize maladies that affect human hearing.

Learning Opportunities That Enhance Literacy

- Have students categorize all of the sounds in a given environment by creating a sound chart listing all of the sounds in that particular environment.
- Ask the class to write reports analyzing all of the sounds in a favorite piece of music or the opening scene of a movie or play.
- Begin the listening logs and have students report to the class on the use of sound.
- Tell students to compare and contrast all of the characteristics of waveforms in a short paragraph.
- Have students research the human ear and give an oral presentation describing how the various parts of the ear function.
- Ask each student to write a report on some aspect of sound using the vocabulary words.

Theme 1 Vocabulary

Acoustics	Envelope	Period	Tone color
Ambience	Force	Phase	Ultrasound
Amplitude	Formants	Physicist	Velocity
Anechoic chamber	Frequency	Pitch	Vibration
Attack	Fundamental	Pure tone	Watt
Beats	Harmonic content	Rarefaction	Waveform
Cents	Harmonics	Reflected sound	Wavelength
Chorus effect	Hertz	Resonance	White noise
Combination tones	Infrasound	Reverberation	Wolf tone
Complex tone	Intensity	Sawtooth wave	
Compression	Interference	Sine wave	
Cycle	Linear	Sound	
Decay	Loudness	Sound absorption	
Decibel	Masking	Sound envelope	
Delay	Medium	Sound waves	
Difference tone	Mono chord	Subjective tones	
Diffraction	Nodes	Summation tone	
Doppler effect	Nonlinear	Sustain	
	Oscillation	Threshold	
	Oscilloscope	Timbre	
	Overtone	Tone	
	Panning		
	Partials		

Theme 2 – What Are We Listening For? The Elements of Music

Rationale

The elements of music are the basic building blocks through which we are able to write, read and reproduce the sounds we call music. The major goal of this unit is to give students the tools they need to learn “how to listen” to a piece of music critically and how to articulate what they hear with correct musical terminology. The elements of rhythm, melody, harmony, form and tone color will be covered.

Instructional Objectives

Students will:

- explore the earliest use of rhythm.
- learn how rhythm has progressed through the ages.
- differentiate between melody and harmony.
- learn different types of music notation.
- recognize the staff and its uses.
- be able to recognize basic forms of classical, popular and world music.
- be able to recognize the tone quality of selected instruments and discuss how they contribute to the sound of the orchestra or any ensemble.
- explore texture in music.
- explore the emotional impact of dynamics.
- learn how to listen analytically.

Topics and Concepts to Be Explored

- The elements of music:
rhythm, melody, harmony, form, tone color
- Listening with a critical ear:
What does all music have in common?
How can we articulate the differences?
How do you listen for the sound of a single instrument in a large ensemble?
How can you describe the main idea of an instrumental piece of music?
What is a conversation between instruments?

What does music add to a lyric?

Why does some music make you want to move?

How do you write a tune?

- Developing a musical vocabulary:

How does one begin to speak the language of music?

Why is it important to use specific terms when describing music?

What is the role of the composer and how does he or she tell us what to play?

Theme 2 Vocabulary

Accents	Duple meter	Polyphony	Syncopation
Augmented	Dynamics	Pulse	Tempo
Beat	Form	Repetition	Texture
Cadence	Half step Harmony	Rest	Tone color
Chords	Hook	Rhythm	Tonic
Color	Interval	Scale	Triple meter
Consonance	Inversion	Sequence	Up/Ascending
Crescendo	Legato	Staccato	Whole step
Diminished	Major	Step	
Diminuendo	Melody	Style	
Dissonance	Meter	Sub-dominant	
Dominant	Minor		
Down/Descending	Motif		
	Orchestration		
	Ostinato		

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Topic A: Exploring Rhythm

Suggested Instructional Idea

Rhythm is the organization of musical thought placed in time. Throughout the ages rhythm has functioned as a structural element expressing the underlying feeling of music. In most popular music rhythm is used to break up a steady beat.

Suggested Aims

- What are some of the important concepts and characteristics of rhythm?
 - Pulse
 - Meter
 - Silence (rests)
 - Duration
 - Beat
 - Patterns
 - Accents
 - Syncopation
- How can we trace the use of rhythm through the ages?
- How does rhythm affect the performer and the listener?
- How do specific rhythms help define styles of music?
- How do musicians use various forms of notation to express musical thought?

Musical Examples

Igor Stravinsky	<i>The Rite of Spring</i>
Maurice Ravel	<i>Rapsodie Espagnole</i> ("Malaguena")
Leonard Bernstein	<i>Candide</i>
Wolfgang Mozart	<i>Piano Concerto No.20*</i>
Viento de Agua	<i>Festa de Plena</i> (GBB)*
Duke Ellington	<i>C-Jam Blues</i>
Carlos Santana	<i>Oye Como Va</i>
Toure Kunda	<i>Cindy</i>
CASYM(Steel Orchestra)	<i>My Time</i> (GBB)*
Grandmaster Flash and the Furious Five	<i>The Message</i>
Eileen Ivers	<i>Crowley's/Jackson's</i> (GBB)*
Orlando Rios	<i>Yesa</i> (GBB)*
Jimmy Jam, Terry Lewis, Janet Jackson 1814	<i>Rhythm Nation</i> (Janet Jackson)
Jose Quezada y Los Cinco Diablos	<i>Cana Brava</i> (GBB)*
Frisner Augustin	<i>Rara Processional</i> (GBB)*

*Found on CD *Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- recognize the role rhythm plays in music both structurally and emotionally.
- listen to and analyze the use of rhythm in a specific example.
- identify and describe the rhythmic interaction that takes place between musicians.
- utilize traditional rhythmic notation.
- create and notate their own rhythm pieces.

Learning Opportunities That Enhance Literacy

- Ask the students to select a piece of music and write an analysis of the rhythms of the piece.
- Teach the class standard notation and have them practice writing whole notes, half notes, quarter notes and eighth notes. Have the class compose one- or two-measure rhythm pieces, and perform them.
- Have students write an entry in their listening log that describes the use of rhythm in a selected piece of music.

Reading Guide for Teachers

<i>Rhythm and Tempo</i>	Curt Sachs
<i>The Rhythmic Structure of Music</i>	Grosvenor Cooper and Leonard B. Meyer
<i>Rhythm, Music and Education</i>	Emile Jaques-Dalcroze
<i>Latin Rhythms for Drums and Timbales</i>	Ted Reed
<i>Basic Drumming</i>	Joel Rothman
<i>How to Play Latin American Instruments</i>	Humberto Morales and Henry Adler
<i>The Performing Percussionist</i>	James Coffin
<i>Odd Time Reading</i>	Louis Bellson and Gil Breines

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Tips from the Pros: Listening Examples for Meter

2 Beat

Peter Ilych Tchaikovsky
“Dance of the Sugar Plum Fairy”
The Nutcracker

Old Folk Song
“This Old Man”

3 Beat

Franz Schubert
Symphony No. 8 (Unfinished), 1st and 2nd movements

Francis Scott Key
“The Star-Spangled Banner”

4 Beat

Camille Saint-Saens “Introduction,”
“March of the Lions”
Carnival of the Animals

E. Y. “Yip” Harburg and Harold Arlen
“Somewhere Over the Rainbow”

5 Beat

Gustav Holst
“Mars,” “Neptune”
The Planets

Dave Brubeck
“Take Five”

6 Beat

Edvard Grieg
“Morning Mood,”
Peer Gynt Suite

Traditional
“Row Row Row Your Boat”

7 Beat

Leonard Bernstein
Overture from *Candide*

David Gilmour and Roger Waters
“Money” (*Pink Floyd*)

Neil Peart
“Spirit of Radio” (*Rush*)

12/8

Frederich Handel
Pastoral Symphony

Fred Parris
“In The Still Of the Night” (*The Five Satins*)

Sam Cooke
“You Send Me”

Changing Meter

Igor Stravinsky
The Rite of Spring

Aaron Copland
Appalachian Spring

Jon Anderson and Chris Squire
“Perpetual Change” (*Yes*)

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Topic B: Exploring Melody

Suggested Instructional Idea

By combining the elements of pitch and rhythm, the larger element of melody is produced. Melody is a series of single pitches produced in a rhythm which make up a musical idea. In traditional notation it is represented horizontally. The melody (tune) is often the most memorable and unique aspect of a piece of music.

Suggested Aims

1. What are some of the important concepts and characteristics of melody?
 - pitch
 - whole steps and half steps
 - intervals
 - ascending and descending scales
 - melodic rhythm
 - phrase
 - motif
 - melodic cadence
 - contour, range and structure
2. How do composers use notation to express melody?
3. How are melodic structures similar and different in various cultures?
4. How do composers transform a single idea into an interesting composition?

Musical Examples

Wolfgang Mozart	<i>Allegretto</i> (Twinkle Twinkle) <i>Piano Sonatas</i> , K. 284, K. 309
Ludwig van Beethoven	<i>Für Elise</i> <i>Eroica Symphony</i>
John Newton, James P. Correll, David Clayton	“Amazing Grace”
Stevie Wonder	“Another Star”
E. Y. “Yip” Harburg and Harold Arlen	“Somewhere Over the Rainbow”
John Lennon and Paul McCartney	“Yesterday” (<i>Beatles</i>)
Ary Barosso	”Brasil” (<i>Gilberto Gil</i>)
James “Sugarboy” Crawford	“Iko Iko” (<i>Professor Longhair</i>)
Traditional Chinese music	<i>Xing Jie</i> (Music from China) (GBB)*
Frederic Chopin	<i>The Minute Waltz</i>
Besim Muriqi	<i>Kangé Majekrahi</i> (GBB)*
Boogie Sharp	“My Time” (<i>CASYM</i>)(GBB)*
Simon Shaheen	“Olive Harvest” (<i>Simon Shaheen and Qantara</i>) (GBB)*
Traditional	Irish Tunes (<i>Cherish the Ladies</i>)(GBB)*
Nikolai Rimsky-Korsakov	<i>Flight of the Bumble Bee</i>
Camille Saint-Saens	“The Swan,” <i>Carnival of the Animals</i>
Fernando Osorio & Sergio George	“La Negra Tiene Tombao” (<i>Celia Cruz</i>)

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- use musical terminology to discuss melody.
- compare melodies played on a variety of instruments.
- be able to recognize the major, minor, blues, and pentatonic scales.
- utilize traditional staff notation.
- recognize varied melodic structures.
- evaluate and describe melodies of various complexities.

Learning Opportunities That Enhance Literacy

- Have the students analyze the melody of a selected piece of music and write a description of it.
- Tell the class to write entries in their listening log that describe the use of melody in a selected piece of music.
- Ask the students to compose a simple melody that can be performed.
- Have the class compose lyrics to an existing melody.

Reading Guide for Teachers

<i>The Art of Melody</i>	Arthur C. Edwards
<i>A Textbook of Melody</i>	Joseph Smith van Waesberghe
<i>The Evolution of Melody</i>	Thomas Dunhill

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Tips from the Pros: Pitch

Materials needed: Bring in a small-necked bottle filled not quite to the top with a colored liquid, not water, so it can be seen. Also have a paper cup to use as a receptacle to pour off some. Bring in a strong thick rubber band that has been cut so it is one long strand.

Procedure: Take the bottle of liquid and blow across it as you would a flute. Tell the students you are now going to pour off some liquid and do so. Ask them what will happen to the sound as you blow across it. Some may say it will get higher and some may say it will get lower. Stimulate discussion as to “why” for each of the two possible answers. Discuss the concept of the sound vibrating through the air, and the more air the sound has to vibrate through, the lower the **pitch**. Pour off some liquid and blow through the bottle again to prove it. Gradually pour back the liquid, blowing through the bottle after each small pour, and you can practically play an ascending scale if you gauge it correctly. Point out that a flute works the same way. If all the holes are covered, the air has a longer column through which to travel and as each finger gradually uncovers a hole, the **pitch** gets higher.

Ask a student to hold one end of the rubber band. Tighten the tension by pulling on your end. Then pluck the rubber band. Let the students notice the vibrations, first by sight. Ask if they can count how many times it vibrated in one second. Obviously it vibrated too fast for them to count. Pull the rubber band tighter and tighter (up to a point) plucking it with each pull. Ask them to listen carefully. What happens as the rubber band gets tighter (the **pitch** goes up) and as it gets looser (the **pitch** gets lower). Explain that this is how stringed instruments (even the piano) are tuned. The tighter the tension, the higher the **pitch**, the looser the tension the lower the **pitch**.

Finally find specific examples of music to play showing **pitch** rising (like “Doe a Deer” from *The Sound of Music*) and falling (“Joy to the World”, the first eight notes of which are a descending scale). Find other longer examples to illustrate the rise and fall of **pitch** within the context of a melody.

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Topic C: Exploring Harmony

Suggested Instructional Idea

Harmony describes the simultaneous sounding of two or more notes to produce chords, and the function of chords in musical progressions. Chords are traditionally represented vertically. Functional harmony is represented both horizontally and vertically.

Suggested Aims

- How do each of these important concepts add to the understanding of harmony?
 - consonance and dissonance
 - qualities of triads
 - tonic-dominant relationships
 - harmonic patterns (e.g., I-IV-V, ii-V-I, I-vi-ii-V)
- How do chords work together to tell a musical story of tension and release?
- How is harmony created by polyphony?
- How do musicians notate harmonic movement?

Recommended Listening:

Ludwig van Beethoven	<i>Fifth Symphony</i>
Jerry Lieber and Mike Stoller	“Kansas City”
Franz Schubert	<i>Symphony No. 5</i>
Duke Ellington	<i>The Queen Suite</i>
Bob Marley	“Three Little Birds”
Rev. Timothy Wright	“Everything Will Be All Right” (GBB)*
The Isley Brothers	“Twist and Shout” (<i>Beatles</i>)
Jose Quezada y Los Cinco Diablos	“Cana Brava” (GBB)*
Johann Sebastian Bach	<i>Chorales Inventions</i>
Wynton Marsalis	“In Gabriel’s Garden”
Aaron Copland	<i>Fanfare for the Common Man</i>
Klaus Meine	“Winds of Change” (<i>Scorpions</i>)
Beverly Ross, Tony Powers and Stan Vincent	“Remember When” (<i>Larry Chance and The Earls</i>)

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- distinguish between a tonic and a dominant chord.
- explain why a tonic chord feels like “home” and a dominant feels like “going home.”
- build a chord from scale tones.
- distinguish major and minor triads.
(For example, 1,3,5 vs 2,4,6)
- recognize simple chord progressions:
(I-VI-II-V) (I-IV-V-I) etc.
- describe how consonant and dissonant harmony affect the mood of a piece.
- categorize pieces that contain simple and complex harmony.

Learning Opportunities That Enhance Literacy

- If guitars are available, students should learn how to play I-IV-V on a guitar. Conduct the students and sing a few of the many songs that utilize those chords. The same activity is possible with keyboards.
- Pick a piece of music and have the class analyze and discuss the harmony using musical terminology.
- Ask the students to prepare a short written analysis of an eight-bar piece of music.

Reading Guide for Teachers

<i>Harmony</i>	Walter Piston
<i>A Concentrated Course in Traditional Harmony</i>	Paul Hindemith
<i>The Joy of Music</i>	Leonard Bernstein
<i>Harmonic Practise</i>	Roger Sessions
<i>Jazz Piano</i>	Mark Levine
<i>The Lydian Chromatic Concept of Tonal Organization and Improvisation</i>	George Russell
<i>Twentieth-Century Harmony</i>	Vincent Persichetti

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Topic D: Exploring Form

Suggested Instructional Idea

Form defines order and structure in music. Entire pieces as well as individual elements of music can have structural definitions.

Suggested Aims

- How do these concepts create order and form in music?
 - rhythmic phrase
 - cadence
 - repetition
 - contrast
 - motive
 - theme
 - hook
 - ostinato
 - sequence
 - melodic phrase
 - harmonic progressions
- What larger groupings help to define the form of a piece?
 - Classical (i.e., fugue, rondo, binary, ternary, sonata, tone row, theme and variation).
 - Sectional jazz, blues, and pop forms (i.e., AABA, 12 bars, verse/chorus).
 - World music (montuno, raga, call-and-response, taksim, dhun, saltones).
 - How do we recognize specific musical forms?

Musical Examples:

Duke Ellington	<i>Concerto for Cootie</i>
Ludwig van Beethoven	<i>Moonlight Sonata</i>
Wolfgang Amadeus Mozart	<i>Symphony in G minor, Piano Sonata No. 2</i>
Charlie Parker	“Parker’s Mood”
Ravi Shankar	Indian Ragas
Meade Lux Lewis	“Honky Tonk Train Blues”
George Gershwin	“I’ve Got Rhythm”
Thelonious Monk	“Bag’s Groove”
Bessie Smith	“Lost Your Head Blues”
Moses Hogan	“Battle of Jericho”
Los Pleneros de la 21	“Campo”*
Arnold Schoenberg	Opus 16, Five Orchestral Pieces
Grigoris Maninakis	“Kokkino Gramman” *
Yuri Yunakov Ensemble	“Coley Manhattan”
Traditional Mexican Folksong	“La Bamba” (<i>Richie Valens, Los Lobos</i>)
Gustav Holst	<i>The Planets</i>

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- recognize a melodic or rhythmic phrase.
- listen to and analyze some classical dance forms such as the rondo.
- listen to and analyze symphonic forms.
- listen to, recognize, and analyze compositional forms from all over the world.
- listen to, recognize, and analyze jazz and popular song forms.
- compose simple instrumental or vocal songs focusing on strict form.

Learning Opportunities That Enhance Literacy

- Have students write an analysis of the forms of selected pieces of music of various periods and styles.
- Ask the class to write entries in their listening logs emphasizing the differences in form of selected pieces of music.
- Play a selected piece of music for the students and have a discussion of harmony using musical terminology. Make sure each student contributes.

Reading Guide for Teachers

<i>Form in Music</i>	Wallace Berry
<i>Musical Form and Musical Performance</i>	Edward T. Cone
<i>Sonata Forms</i>	Charles Rosen
<i>Inside the Brazilian Rhythm Section</i>	Cliff Korman & Nelson Farla

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Tips from the Pros: Theme and Variations

Write the word “chicken” on the board. Ask the students how many ways they can think of to cook chicken. Some answers will probably be: baked, fried, sauteed, Bar-B-Q, roasted, etc. With some probing and a bit of thinking other types of chicken preparation can be solicited as well. No matter which way it is prepared, it is still chicken. That is the **theme**. The different preparations are the **variations**. Repeat the process with “shirt.” Ask the students to look around the room and describe how shirts can be different: color, size, pullover vs. button, long sleeve vs. short sleeve, material, etc. Again “shirt” is the **theme** and the ways they are different are the **variations**. (Other possible **themes** can be “car,” “book,” etc.)

Play a simple tune at the piano such as “Three Blind Mice.” Play it again and vary the pitch, tempo, dynamics, add harmony, change the rhythm, the meter, etc. Ask “What is the **theme**?” Point out that the main melody is the **theme** and the various changes in the musical elements are the **variations**. Then pick a bona fide piece of music which is written in the form **Theme and Variations** such as *American Salute* by Morton Gould (Variations on “When Johnny Comes Marching Home”), “Variations on ‘America’” by Charles Ives, “Russian Sailors Dance” from *The Red Poppy* by Glière, or any number of other short pieces written in that form. Let the students count how many times the **theme** is varied and which musical elements are varied in the different **variations**.

Tips from the Pros: Fugue

Ask the students if they know what a “fugitive” is. The response to be solicited is that a fugitive is someone who is running from the law. Why is he running? Because someone is chasing him. The word “fugitive” comes from the Latin root *fugar* which means “to flee.”

Present the students with the following sentence: “When I woke up this morning I had some orange juice for breakfast.” (Any sentence of reasonable length will do.) Ask a student to say that sentence slowly. Pick a second student and say that when you point to him/her, (s)he should say the same sentence. Ask the first person to say that sentence. When (s)he gets to “I had some orange juice...,” point to the 2nd person to start. Be sure the first person keeps going to the end. Repeat with a 3rd and a 4th person. The various vocal entries should look and sound something like this:

1. When I woke up this morning, I had some orange juice for breakfast.
2. When I woke up this morning, I had some orange juice for...
3. When I woke up this morning, I had some...
4. When I woke up this...

Outline what they have been saying on the board and explain that the first entry is called the subject. (In strict fugal nomenclature, the 2nd entry is called the answer, the 3rd is the subject and the 4th is the answer again. One can call all the entries the “subject” because they are, in fact, all on the same “subject.”) Point out that even though the students are saying the same thing, because they started at different times, it sounds like they are saying different things (polyphonic).

Then proceed and play the subject of a musical fugue. An excellent choice would be “Little Fugue in G Minor” by Bach. Play the subject on the piano starting on various pitches so the students can get used to hearing it that way. Ultimately a fugue is a special kind of Theme and Variations. They can count how many times the main subject entered and some of the musical ways in which each entry was different from a previous one.

Tips from the Pros: Sonata-Allegro Form

Tell the students that they are going to go on a long journey by car. Part of the time they will take the highway and part of the time they will take a scenic, but slower, side road. The highway starts in New York (Theme #1). Then they will come to a bridge (such as the George Washington Bridge). Then on the other side of the bridge they will continue their journey on a highway (Theme #2). Then there will be a detour in the road in which they will have to get off the main highway. The speed limit may be slower, but there will be some interesting scenery to see. Finally the detour will be over and they will be back on the main highway. To outline the above:

Exposition (main highway)	Development	Recapitulation
Theme 1 Bridge	Off the main highway	Back to main road
Theme 2	A musical detour	Themes 1 and 2

This should be used in conjunction with a piece in Sonata-Allegro form. An excellent choice would be the 1st movement of Mozart’s *Symphony No. 40 in G minor*.

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Topic E: Exploring Tone Color

Suggested Instructional Idea

Tone color is the effect created by the musical choices of composers and/or arrangers and the interpretive choices of performers. Orchestration, dynamics, texture, arrangement and interpretation are some of the aspects of music that fall under the category of tone color. Each of these sub-categories is large and demands attention.

Suggested Aims

1. What are the important aspects of tone color in music?
2. What are the dynamic capabilities of musical instruments and the human voice?
3. How do the varied elements of tone color affect each other? How can orchestration effect dynamics? How can a dynamic choice impact interpretation?
4. How is an emotional response evoked by specific musical choices? For example, why is some music “sad” and other music “happy”?
5. What tools does a composer employ to create imagery through music?

Musical Examples

Aaron Copland	<i>Billy the Kid</i>
Peter Ilych Tchaikovsky	<i>1812 Overture</i>
Igor Stravinsky	<i>The Rite of Spring</i>
Krzysztof Penderecki	<i>Hiroshima</i>
Leonard Bernstein	<i>West Side Story</i>
Pietro Mascagni	<i>Anthem for Spring</i>
Billie Holiday	“God Bless the Child”
Scott Joplin	<i>The Entertainer</i>

Duke Ellington	<i>Diminuendo and Crescendo in Blue</i>
Oliver Nelson	<i>Blues and the Abstract Truth</i>
John Lennon/Paul McCartney	“Yellow Submarine” (<i>Beatles</i>)
Joseph Shabalala	“Hello My Baby” (Ladysmith Black Mombazo)
Roger Waters & David Gilmour	<i>The Wall (Pink Floyd)</i>
Astor Piazzola	“El Tango,” “Decarisimo”
Joe Zawinul	“Birdland” (<i>Weather Report, Manhattan Transfer</i>)
John Williams	<i>Star Wars</i> soundtrack
Bernard Herrmann	<i>Psycho</i> soundtrack
Ry Cooder	<i>Paris, Texas</i> soundtrack
Miles Davis	“So What” (Jazz at Lincoln Center)
Franz Waxman	<i>Sunset Boulevard</i> sound track
Max Steiner	<i>Gone With The Wind</i> soundtrack
Claude Debussy	<i>Arabesques</i>
Pete Townshend	“Free Me” (<i>The Who</i>)
Maurice Ravel	<i>Bolero</i>

Suggested Outcomes

Students will:

- listen to a programmatic piece of music and discuss how the composer tells the story.
- learn to underscore some text.
- be able to musically discuss the artistic interpretive choices of the performers and the effect on the listener.

Learning Opportunities That Enhance Literacy

- Remind the class to continue its listening logs, emphasizing how tone color is employed in varied forms of music.
- Have the students listen to and describe the “color” of a piece of music in musical terms.
- Have the class listen to different performances of the same piece and write reports comparing and contrasting each piece.
- Have the students listen to music with variable dynamic levels and explain in writing how changes in dynamic intensity affect perceived emotion in a musical composition. **Note:** The last bullet can be successfully done with any other aspect of tone color, i.e., texture or tempo.

Reading Guide for Teachers

<i>The Study of Orchestration</i>	Samuel Adler
<i>Orchestration</i>	Walter Piston
<i>Arranging for the Concert Band</i>	Frank Erickson
<i>Jazz Arranging and Orchestration</i>	Leslie M. Sabina
<i>Principles of Orchestration</i>	Nikolai Rimsky-Korsakov

Theme 2 – What Are We Listening For? The Elements of Music *continued*

Tips from the Pros: Dynamics

Materials needed: A piano

Procedure: Point to the piano and ask the students to give the full name of this instrument. They will look at you as if you're a little crazy and they will answer, "It's a piano." You then respond, "That's half credit." Continue with, "Does anyone know the full name of this instrument? 'Piano' is only half the name." They probably will not be able to answer.

The next step is to explain a forerunner of the "piano," the harpsichord. Open the lid of the piano, step on the damper pedal, reach in and pluck one of the strings. Explain that a harpsichord (from "harp" and "chord") used a mechanism which literally plucked each string, like a harp, to get a sound. An Italian by the name of Bartolomeo Cristofori invented an improvement on the harpsichord in the early 1700s. He invented a device which would hit or strike the piano strings. Use a finger of one hand to make a plucking motion against a finger of the other hand. Then make a fist and strike the fingers of the other hand. Ask which one had more power. It's obvious that hitting the strings has more power than plucking them. One can hit them lightly for a soft sound, and hit them stronger for a louder sound. Mr. Cristofori called his invention a "soft loud" since it could play soft and loud. However, he was Italian so he called it a "soft-loud" in Italian, namely a "pianoforte." Over the years, the name became shortened to just "piano," the name we use today.

It is from this information that our system of notating dynamics developed. Explain that "p" stands for "piano" which means soft and "f" stands for "forte" which means loud. Doubling up the "p" to "pp" means "very soft" and "ff" means "very loud." Using an "m" before a "p" or an "f" such as "mp" or "mf" means 1/2 soft or 1/2 loud, as "m" stands for "mezzo" which means "half." One can then go on to use musical examples which illustrate the various levels of dynamics.

Theme 3 – The Human Instrument: Vocal Music

Rationale

Through listening, participation, and analysis this unit will introduce students to the music written for and produced by the human voice. In addition, students will explore how the human body works to produce a vocal sound, understand the different qualities of voices and listen to and analyze vocal music from all over the world.

Instructional Objectives

Students will:

- be able to identify the ranges of the human voice.
- understand the mechanics of the human voice.
- listen to and analyze vocal music from around the world.
- begin to understand the function of the solo voice in different cultures.
- compare and contrast the stylistic differences between an aria and a popular song.
- gain an understanding of the variety of works written for the vocal ensemble and chorus.
- explore the role of singing as part of worship.
- trace the history of singing in the theater including pre-opera, opera, operetta, musical theater and beyond.
- analyze popular songs and discuss their place in vocal music history.
- discuss the emotional impact of singing as a community.
- analyze how songs from different cultures can inspire ideas and even effect social change.
- compare and contrast vocal music on local New York radio stations.
- analyze how text affects music and how music affects text.

Topics and Concepts to Be Explored

- Types of voices
What are the different kinds of male voices? What are the different kinds of female voices?
- Vocal production
*What is the science of vocal production?
Why is breathing correctly so important to good singing?
What differentiates a pop voice from an operatic voice?
What are some other kinds of vocal sounds found in music from around the world?
How are phrasing and breathing related?*
- Music for solo voice
*How has the solo voice been used throughout history?
In some cultures how has the role of historian or storyteller been elevated to a vocal art form?
What are some of the different vocal qualities that can be produced by a solo human voice?*
- Music for small ensemble
*How has ensemble singing been used in societies throughout the world?
What is a duet, a trio, a quartet, etc.
What are some of the styles of music that utilize the small ensemble?*
- Choral music
*How has choral music developed through history? In the West? In the East?
How do choral composers achieve particular artistic goals?
Who are the great choral composers ?
What is the difference between an SATB, SAT and SAB chorus?*
- Opera and operetta
*What is an operatic topic?
Who are some of the great opera composers?
How do operetta and opera differ?
What are the musical elements found in an opera or operetta?*

Theme 3 Vocabulary

Alto	Lyrics
Anatomy	Madrigals
Aria	Madrigals
Art Song	Opera
Bass	Oratorios
Blues	Polyphony
Breath control	Popular music
Call-and-response	Posture
Canon	Religious
Chest voice	Rock
Choir	Rock opera
Chorus	Rounds
Coluratura	Secular
Diaphragm	Soloist
Falsetto	Soprano
Gospel	Spiritual
Head voice	Tenor
Jazz	Tone quality
Libretto	Western classical music
Lieder	World music

Theme 3 – The Human Instrument: Vocal Music *continued*

Topic A: Vocal Production

Suggested Instructional Idea

The human body has its own instrument - the singing voice. By understanding the science of the production of the human voice, and with specific training and practice, controlled and varied sounds can be produced.

Suggested Aims

1. What is the science of vocal production?
2. How is a good vocal sound produced?
3. What are the soprano, alto, tenor, baritone, and bass voices?

Musical Examples

Besim Muriq	<i>Kange Majekrahi</i> (GBB)*
Franz Schubert	<i>Schubert Lieder</i> (Marian Anderson)
J. Strachey, H. Marvell, H. Link	“These Foolish Things” (Billie Holiday)
Manny Oquenda	<i>Oquenda y Libre</i> (GBB)*
Rev. Timothy Wright	<i>Everything Will Be Alright</i> (GBB)*

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- show an understanding of how the human anatomy works to produce a vocal sound.
- understand muscle and breath control.
- understand the different type of vocal sounds that can be produced.
- be able to explain the differences between operatic and popular vocal styles.
- recognize soprano, alto, tenor, baritone and bass voices.

Learning Opportunities That Enhance Literacy

- Students will work in small groups and record themselves or another group performing a vocal piece. They will write critiques of the class performances.
- Each student will read a short paragraph and then the class will discuss where to place that student’s voice (bass, baritone, tenor, alto or soprano).
- Have students draw and label a simple diagram of the parts of the human anatomy that work together to produce the singing voice.

Reading Guide for Teachers

Note: This reading list applies to the entire unit.

<i>Great Singers on the Art of Singing</i>	Harriet Brower, James Francis Cooke (eds.)
<i>How to Sing</i>	Lili Lehmann, Richard Aldrich (trans.)
<i>Teaching the Mechanical Art of Song</i>	Celeste Reese Watson
<i>Caruso and the Art of Singing</i>	Salvator Fucito and Barnet J. Beyer
<i>Choral Music: Methods and Materials</i>	Barbara A. Brinson

Theme 3 – The Human Instrument: Vocal Music *continued*

Topic B: Music for Solo Voice

Suggested Instructional Idea

Singing and singers have been a major part of every culture throughout history. Vocalists have played different roles in different cultures. In some, the solo voice is part of the religion, and in others it is a major form of entertainment.

Suggested Aims

1. Why do some people consider the human voice to be the purest instrument?
2. What is the role of the solo vocalist in different cultures?
3. What is the role of the solo vocalist in different styles of music?
4. How have written vocal compositions changed throughout history (Palestrina to Schubert; Foster to Porter to Wonder)?

Musical Examples

Many composers	<i>Opera's Greatest Moments (Domingo, Caballe, Lanza)</i>
Besim Muriqi	"Kanghe Majekrahi" (GBB)*
Viento de Agua	<i>Fiesta de Plena</i> (GBB)*
P. Caccavale, A.Rosalia, P. Ferrara	<i>Neopolitan Song (Phil Valli Orchestra)</i> (GBB)*
Cole Porter	"You'd Be So Nice to Come Home To" (Ella Fitzgerald)
Gustav Mahler	<i>4th Symphony</i> , 4th movement
Marvin Gaye	"What's Goin' On?"
Bruce Springsteen	"Born to Run"
Willie Nelson	"Crazy" (<i>Patsy Cline</i>)

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- listen to, respond to, and recognize the music of different eras and different cultures.
- understand the role of the soloist as storyteller.
- analyze lyrics and melody and begin to discuss the emotional impact of music on words.
- understand the role of the soloist in religious settings.

Learning Opportunities That Enhance Literacy

- Play an operatic selection, a popular selection, and a world music selection and have the students write about the different vocal qualities they hear in each selection. Have them describe how each piece makes them feel.
- Ask students to write a vocal piece with lyrics.
- Have the students write a book report on the biography of a singer. If you wish you may limit students by genre or era.

Theme 3 – The Human Instrument: Vocal Music *continued*

Topic C: Music for Small Vocal Ensemble

Suggested Instructional Idea

A small vocal ensemble consists of several singers performing together. The group can be as small as a duet or as large as a small chorus.

Suggested Aims

- How has ensemble singing been used in societies throughout the world?
- What kinds of vocal harmonies are generally found in:
 - popular music?
 - Western classical music?
 - world music?
- What kind of vocal compositional techniques are used in those three genres?
- What musical choices can help to illustrate the text of a choral piece?
- How is the melody arranged in varied pieces?
- How can instrumental accompaniment help define a choral piece?

Musical Examples

Smokey Robinson	“Get Ready” (<i>The Temptations</i>)
Holland-Dozier-Holland	“Where Did Our Love Go?” (<i>The Supremes</i>)
Don Rose, Hughie Prince	“Boogie Woogie Bugle Boy” (<i>Andrew Sisters</i>)
John Taylor, George Davis	“Boy From New York City” (<i>Manhattan Transfer</i>)
John Wilbye	“Adew (Adieu) Sweet Amarillis”
Pointer Sisters	“I Need You”
Joseph Shambalala	“Hello My Dear” (<i>Ladysmith Black Mombazo</i>)
The Corporation	“ABC” (<i>Jackson 5</i>)

Suggested Outcomes

Students will:

- articulate in musical terms the stylistic variations of different vocal works.
- analyze the texts of different pieces and describe their musical settings.
- recognize different vocal harmonies found in small vocal ensemble works from around the world.

Learning Opportunities That Enhance Literacy

- Students will write a comparison of various vocal ensembles (e.g., The Temptations with the Andrews Sisters; madrigal singers with Lambert, Hendricks, and Ross).
- Have students bring in a favorite recording of a current ensemble and give a two-minute oral report analyzing the various aspects of the recording. The aspects should include melody, accompaniment, and lyric content.
- Have students compare two recordings of the same piece of music to determine how the musical decisions of the composer, arrangers and/or performers affect the emotional impact of the music. Ask the students to write their ideas in a report about each recording.

Theme 3 – The Human Instrument: Vocal Music *continued*

Topic D: Choral Music

Suggested Instructional Idea

A choral ensemble is like an orchestra of voices, giving composers or performers the opportunity to create different colors or timbres. This allows choral music to perform different functions from religious to patriotic.

Suggested Aims

1. What are some traditional ways of grouping voices within choruses?
 - a. SATB (soprano, alto, tenor, baritone)
 - b. SAT
 - c. SAB
2. What is the effect of harmony in a piece of choral music?
3. Why is group unison so powerful when used appropriately?
4. What are some compositional techniques used by composers and arrangers to begin a piece of music?

Musical Examples

Ludwig van Beethoven	<i>9th Symphony</i>
J.S. Bach	<i>Jesu, Joy of Man's Desiring</i>
Rev. Timothy Wright	"Everything Will Be Alright" (GBB)*
Frederic Handel	<i>Messiah</i>
Michael Jackson	"Man in the Mirror"
Carl Orff	<i>Carmina Burana</i> ("O Fortuna")

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- understand how an arrangement expands the melody or theme to create a piece of music.
- be able to articulate the differences and similarities between selected choral pieces.
- be able to follow the thematic path of a choral work.
- understand that choral music can be used to create emotional responses (e.g., a church choir, or a military chorus).
- perform a simple choral piece.

Learning Opportunities That Enhance Literacy

- Have students listen to and write an analysis of the lyrics of a piece of choral music, describing how the music conveys the meaning of the words.
- Have students compare and contrast two pieces of choral music – one *a capella* and one accompanied. They should explain, in writing, why they prefer one or the other.

Theme 3 – The Human Instrument: Vocal Music *continued*

Topic E: Opera and Operetta

Suggested Instructional Idea

Operas were created as flashy, expensive virtuosic theater events filled with special effects. The musical elements found in opera include the overture, the arias or solos, duets, trios and quartets, as well as large choral ensembles. These are linked by recitative, which is sung prose. An operetta is usually a simpler, lighter form of musical theater.

Suggested Aims

1. What role does recitative play in an opera?
2. Why are the arias usually the highpoints of an opera?
3. How are arias constructed?
4. What does an overture accomplish theatrically and musically?
5. How can a specific performer add to the emotional impact of a role?
6. How do the music and libretto work together?
7. How does the orchestration affect the emotionality of the opera?
8. What do lights, costumes and set design add to an opera production?

Musical Examples

Gaetano Donizetti	“Una Furtiva Lagrima”
John Gay	<i>The Beggar’s Opera</i>
W. A. Mozart	<i>Le Nozze de Figaro</i>
Gioacchino Rossini	<i>Il Barbiere di Siviglia</i>
Giuseppe Verdi	<i>Otello, Aida</i>
Richard Wagner	<i>Der Ring des Nibelungen</i>
Gilbert and Sullivan	<i>HMS Pinafore</i>
George Gershwin	<i>Porgy and Bess</i>
Scott Joplin	<i>Treemonisha</i>
Giacomo Puccini	<i>La Boheme</i>
Georges Bizet	<i>Carmen</i>
Collection	<i>Opera’s Greatest Moments (BMG)*</i>
Gian Carlo Menotti	<i>Amahl and the Night Visitors</i>

* Found in *Bertelsmann Music Group Library*

Suggested Outcomes

Students will:

- understand the use of recitative in linking the more lyrical musical moments.
- be able to explain the difference between recitative and aria.
- understand the construction of a few specific arias.
- compare movies to operas.
- become familiar with the collaboration among the composer, lyricist and librettist in constructing an opera.

Learning Opportunities That Enhance Literacy

- Students will listen to an aria in a foreign language without translation, write their thoughts about the meaning and then compare them to the actual text.
- To demonstrate an understanding of recitative, students will write some simple dialogue and set it to music.
- Ask the students to express, in writing, how they might have felt as a Venetian opera audience member in 1650.
- Select a patter song from a Gilbert and Sullivan operetta and compare its content to a modern rap song. Show how both focus on social issues of their day.

Theme 3 – The Human Instrument: Vocal Music *continued*

Tips from the Pros: Opera

*You are cordially invited to attend the wedding of
Lucy of Lammermoor *
To
Lord Arthur Bucklaw
On
Friday, December 6th
At
11:00 A.M.
Metropolitan Opera House
Broadway and 65th St.
who is marrying against her will

The above is a sample motivation that can be used before introducing the students to an opera experience. Notice that the word “opera” is nowhere to be found. The asterisk next to the name of Lucy of Lammermoor and its accompanying footnote usually arouse much curiosity and lead to the story of a brother who is forcing his sister to marry a rich man that she doesn’t even know, much less love. Students should be asked to write dialogues, with the boys taking the part of the brother and the girls taking the part of the sister. The best dialogues are read in class. Subsequently, this leads to a reading of the libretto. By the time the word “opera” is introduced and the music played, the students should be all ears and anxious to follow.

This procedure should be followed for any opera that is being taught. Find a hook in the story or drama and introduce the opera through that to grab the interest of the students. Then focus on how the music relates to the plot, characters and scene.

Tips from the Pros: Spirituals

The aim of this motivation is to try to lift an oppression from the students. Just as slaves were oppressed physically, socially and emotionally, you are trying to simulate in a small way what it might feel like to the students if their oppression could be removed.

Ask the students to repeat after you:

“No more quizzes in music class!”

“No more homework in music class!”

“No more tests in music class!”

(Notice the smiles that will come over their faces as they say this.) Ask how they felt as they said these statements. (You will soon have to burst their bubble and tell them, however, that those statements are not true.) Discuss with the students how during slavery, the workers did not have any hope of relieved oppression in their lifetime. There were no holidays, paid vacations, unemployment insurance or Social Security. The only hope for their salvation was in the next world. This is the source of the origin of Gospel and Spiritual Music. So many of these songs deal with meeting one’s Maker in the next world, because there was no hope for relief in this world. In addition, an important style is “Call-and-Response,” something you did at the beginning of the lesson, with the teacher as caller and the students as responders. A good musical example to follow through is a spiritual called “Certainly, Lord” by Johnson or “Soon Ah Will Be Done” by Dawson. Point out additionally that in the fields the only “instruments” slaves had available to them were their voices, and as a result an authentic spiritual has no instruments but is sung a cappella.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music

Rationale

This unit should serve as an introduction to the families of instruments and to the remarkably large and diverse body of music written for, and/or performed by, soloists and small or large instrumental ensembles, around the world.

Instructional Objectives

Students will:

- identify instrument families represented in a musical selection.
- identify the sounds of individual instruments within a particular family.
- examine the role of instrumental groups within varied musical ensembles.
- discuss the meaning of pitch vs. non-pitched.
- express an understanding of the history of each of the families of instruments.
- construct simple instruments.
- explain the results of a string in motion.
- describe the importance of the saxophone in jazz music.
- create and perform simple percussion pieces.
- explore the global nature of musical composition.
- explain a composer’s use of instrumentation.
- identify instruments played in modern orchestras.
- identify instruments played around the world and put them into the correct instrumental families.
- analyze the interplay of instruments within a large ensemble.
- describe the responsibility of each musician within an ensemble.

Topics and Concepts to be Explored

- Families of Instruments
*What are the families of instruments?
What are the families of instruments found in a jazz big band? a gamelan orchestra? a salsa band? a symphony orchestra?
How does the interaction of families of instruments parallel the role of families in society?*
- Music for Solo Instruments
*What are the characteristics of music played by solo instruments?
What are the forms solo music can take?
What is the nature of accompaniment? Are instruments played differently when they are alone? How?
How does the soloist communicate with the audience?*
- Music for Keyboard
*How is sound produced by various keyboard instruments?
What is the history of the piano?
How is the piano/electronic keyboard used in various ensembles?
Why has the music written for piano been so important in the history of music?*
- Music for Small Ensemble
*What are the characteristics of small ensembles? What are octets, septets, sextets, quintets, trios and duos?
What is the instrumentation commonly found in popular small groups today?
How are small ensembles used in different styles of music?*
- Music for Large Ensemble
*What is a large ensemble?
What is the difference between an orchestra and a concert band?
Which families of instruments play in different types of large ensembles? What are they?
How has technology changed large ensembles?
At what venues in New York City can you hear a large ensemble perform?*

NOTE: Sergei Prokofiev’s *Peter and the Wolf* and Benjamin Britten’s *Young Person’s Guide to the Orchestra* can be used as examples with all of the family of instruments topics in this unit.

Theme 4 Vocabulary

Accordion	Ensemble	Pipa
Aeolian harp	Erhu	Pizzicato
Arco	Field drum	Raga
Arrangement	Floor tomtom	Recorder
Autoharp	Flute	Saxophone
Balalaika	French horn	Snare drum
Band	Gamelan	Sonata
Bandoneon	Gong	Steel drum
Banjo	Guitar	Surdu
Baritone horn	Harmonica	Symphony
Bass drum	Harmonium	Symphony orchestra
Bass violin	Harp	Synthesizer
Bassoon	Harpichord	Tambourine
Bata drum	Improvisation	Tango
Bongo	Instrumentation	Theme and Variations
Cadenza	Kettledrum	Timbales
Castenets	Keyboard	Triangle
Cello	Kora	Trill
Chimes	Koto	Trombone
Clarinet	Lyre	Trumpet
Clave	Maracas	Tuba
Clavichord	Marching band	Tympani
Composition	Marimba	Viola
Concert band	Melotron	Violin
Conga	Nocturne	Xylophone
Cornet	Oboe	
Cymbals	Orchestration	
Didgeridoo	Organ	
Dumbek	Pan flute	
Electric bass	Pedal steel guitar	
Electronic keyboards	Pennywhistle	
English horn	Piano	
	Piccolo	

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic A: The String Instruments

Suggested Instructional Idea

String instruments have a long history and have evolved considerably over time. Around the world, string instruments are as varied as the African kora, the electric guitar and the Bluegrass fiddle. These instruments often have a wide melodic and dynamic range. The string section is the largest in a symphony orchestra.

Suggested Aims

1. What is a complete definition of a string instrument?
2. How is a string instrument constructed?
3. What are the various numbers of strings on these instruments?
4. What are the two ways string instruments are played?
5. How has electronics affected the evolution of string instruments?
6. What are some of the string instruments played throughout the world?
7. What are some string instruments referred to in ancient texts?(For example, in Shakespeare, Psalms, Ovid, etc.)

Musical Examples

Wes Montgomery	“West Coast Blues”
Ludwig van Beethoven	<i>Fifth Symphony</i>
Jean-Baptiste Lully	<i>Marche Pour La Ceremonie des Tures</i>
Marin Marais	<i>The Bells of St. Genevieve</i>
William Lawes	<i>Suite for Two Guitars</i>
Ludwig van Beethoven	<i>Violin Concerto in D</i>
Felix Mendelssohn	<i>Violin Concerto in E</i>
Aaron Copland	<i>Appalachian Spring</i>
Traditional Irish	“Irish Fiddle” (<i>Eileen Ivers</i>)(GBB)*

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- name and describe string instruments found throughout the world.
- name and describe the instruments in a classical string quartet and in a symphony orchestra.
- be able to discuss the history of string instruments.
- construct a simple string instrument by using a small box and rubber bands.
- review the basic laws of physics as they apply to sound produced by a string instrument.
- describe how the role of the guitar changed in music when it became electronic.

Learning Opportunities That Enhance Literacy

- Students will interview someone they know who has played a string instrument and present an oral report to the class.
- Have the class prepare a report comparing and contrasting one string instrument found in a classical orchestra to one found in any folk tradition.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic B: The Woodwind Instruments

Suggested Instructional Idea

The woodwinds are a varied group of instruments. In woodwinds, sound is produced either by the vibration of a single or double reed or by the passage of a column of air over a tone hole. Woodwinds can be found in any corner of the world and are as varied as the recorder and the Chinese *sona*.

Suggested Aims

1. How is sound produced by the various woodwind instruments?
 - a. single reed
 - b. double reed
 - c. a simple hole to blow across
2. How did woodwinds get their name?
3. What are the many characteristics of the family members?
4. What are the various roles of woodwinds in music throughout the world?

Musical Examples

Palmer & Williams	“I Found A New Baby” <i>(Benny Goodman Sextet)</i>
Charlie Parker	“Koko”
Sonny Rollins	“Pent-Up House”
Charlie Parker	“Chasin’ the Bird” <i>(Jazz at Lincoln Center)</i>
Wolfgang A. Mozart	<i>Concerto in A</i>
George Gershwin	<i>Rhapsody in Blue</i>

Suggested Outcomes

Students will:

- be able to list and describe the woodwind instruments in descending order of pitch (piccolo, flute, oboe, clarinet, bass clarinet, bassoon).
- construct an oboe from a straw.
- be able to identify and explain the use of woodwind instruments from around the world.
- identify and describe the members of the saxophone family (soprano, alto, tenor, baritone) and list types of musical ensembles where they are commonly used.

Learning Opportunities That Enhance Literacy

- Students will research the origin of the saxophone and explain, in writing, why it is a woodwind though made of brass.
- Have a class discussion about the influence of woodwinds on jazz, including who the major artists are and what they play.
- Prepare a schedule of performances by woodwind ensembles in the area and have students report on one of these concerts.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Tips from the Pros: Constructing an Oboe

The following can be used as a motivational tool or the body of a hands-on lesson.

Materials Needed:

one pair of scissors

one straw per pupil (It is advised that the teacher precut the straws.)

Procedure:

Flatten the straw between your thumb and first finger.

Cut the straw so you create a point like that of a sharpened pencil.

Holding the straw in both hands, place the cut end into the mouth, covering the teeth with your lips. Pinch down on the straw with the lips and blow. If no sound results put less or more of the straw into your mouth until you get a sound.

You must experiment with the depth of the straw in the mouth in order to obtain the wanted results.

Cutting many straws of various lengths will give you the chance to teach the governing laws of physics. Namely, the longer the straw the lower the sound and the shorter the straw the higher the sound. (A good opportunity to teach the word **pitch**.)

If you wish, you can cut a few holes in the front of the straw. This will allow you to play a few different notes on a single straw.

As a motivational tool, the teacher can play the straw for the class and continue from there eliciting information from students.

Questions such as:

What did you hear?

Is there a different sound when I play the shorter straw?

As the body of a lesson, the teacher can have the students cut their own straws, or provide precut ones. Allow time for each student to find the spot where a sound can be produced. Elicit information after each step of the lesson:

What did you hear?

What is sound?

Did you feel the straw vibrate?

What is the difference between a longer and shorter straw?

Can you make up a simple tune on the straw (if there are holes in it)?

Relate the experience to the sound of the oboe, English horn and bassoon. Play recordings for the class of these instruments and if possible show them the double reed necessary to play these instruments.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic C: The Brass Instruments

Suggested Instructional Idea

The brass instruments are made of metal and represent one of the families of instruments that make up the orchestra, jazz band, salsa band, and many popular and world ensembles. Brass instruments have a long history dating back to biblical times and have been with us ever since.

Suggested Aims

1. What qualifies an instrument to be included as a member of the brass family?
2. How is a tone produced on a brass instrument?
3. Why do some brass instruments have valves?
4. What are the materials used to construct brass instruments around the world?
5. What are the soprano, alto, tenor and bass voices of the brass family?

Musical Examples

George Kleinsinger	“Tubby the Tuba” <i>(Danny Kaye, Manhattan Transfer)</i>
Leroy Anderson	“Buglers Holiday”
Wolfgang A. Mozart	<i>Horn Concerto</i>
Anton Bruckner	<i>Elektra</i>
Lil Armstrong	“Struttin’ with Some Barbecue” <i>(Louis Armstrong)</i>
George & Ira Gershwin	“Summertime” <i>(Miles Davis)</i>
John Philip Sousa	<i>Stars and Stripes Forever</i>
Dizzy Gillespie	“A Night in Tunisia” <i>(Jazz at Lincoln Center)</i>

Suggested Outcomes

Students will:

- list and describe the common brass instruments of the concert band or orchestra (trumpet, French horn, trombone, baritone horn, tuba).
- explain the history of brass instruments from their earliest use by primitive man.
- identify brass instruments used in music from around the world.
- construct a brass-type instrument using materials found in the home.

Learning Opportunities That Enhance Literacy

- Have the students create a chart that diagrams the history of brass instruments throughout the world.
- Ask the students to seek out the recordings of Art Farmer or Clifford Brown and write a report comparing the sound of the trumpets on these recordings with the trumpet sounds of Dizzy Gillespie and Wynton Marsalis.
- Ask the class to research and report on the use of brass instruments in functions that are not musical performances.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic D: The Percussion Family

Suggested Instructional Idea

Sound is produced in percussion instruments by striking, scraping or shaking. Percussion instruments have both definite and indefinite pitch. The percussion instruments often provide pulse and rhythm to the music we hear.

Suggested Aims

1. What are percussion instruments and what were some of their earliest uses in history?
2. What is the difference between pitched and non-pitched percussion instruments and what are their roles in an ensemble?
3. Which keyboards are considered percussion instruments? Why?

Musical Examples

Orlando Rios	<i>Yesa</i> (GBB)*
CASYM	<i>My Time</i> (GBB)*
Igor Stravinsky	<i>Rite of Spring</i>
Los Pleneros	“Campo” (GBB)*
Frisner Augustin	“Kongo”(GBB)*
Louis Prima	“Sing, Sing, Sing”(Gene Krupa)
Charlie Parker	“Joy Spring” (Clifford Brown/Max Roach)
John Coltrane	“Afro Blue” (Jazz at Lincoln Center)
Babatunde Olatunji	<i>Drums of Passion</i>
Steve Reich	<i>Drumming</i>
Edgar Varese	“Ionisation”
Various Artists	<i>Batucada: sound of the Favela</i>

*Found on CD *New York: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- mime the actions of the teacher by returning the rhythms heard.
- discuss the meaning of pitch vs. non-pitched.
- recognize and describe the sound of specific percussion instruments from an orchestral recording (e.g., *Young Person’s Guide to the Instruments*).
- listen to samba school percussion groups and be able to name several of the instruments and discuss their function.
- list and describe the percussion instruments found in music around the world.
- construct a simple drum by using a cylinder and piece of rubber to stretch across the top.

Learning Opportunities That Enhance Literacy

- Students will attend a concert and discuss the percussion performances.
- Find a recording of a percussion ensemble and ask students to write a description of it and their reaction to it.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic E: The Keyboard Instruments

Suggested Instructional Idea

Keyboard instruments have existed in basic form since Roman times. The evolution of the physical instrument includes the clavichord, the harpsichord, the organ, the piano and recently, electronic keyboards, including the synthesizer. The vast repertoire of solo compositions written for the piano has played a significant role in the evolution of modern music. The keyboard has also been an important part of ensemble playing and accompaniment throughout music history.

Suggested Aims

1. How is sound produced by the following instruments?
 - a. harpsichord
 - b. piano
 - c. organ
 - d. electronic keyboard
2. What is the history of the piano?
3. What are some important compositional forms found in the repertoire for piano/harpsichord?
 - a. fugue
 - b. sonata
 - c. theme and variations
 - d. concerto
 - e. suite
4. What are some important jazz styles in which the piano is prominent?
 - a. ragtime
 - b. boogie woogie
 - c. bebop
 - d. modal
 - e. free
5. How are keyboards used in various popular ensembles?

Musical Examples

Franz Liszt	<i>Concerto No. 1</i>
J.S. Bach	<i>Tocatta & Fugue</i>
Ludwig van Beethoven	<i>Concerto #5 in E-Flat</i>
Frederic Chopin	<i>Ballade in G minor</i> <i>Mazurka in D</i>
Claude Debussy	<i>La Plus Que Lente</i>
Williams & Graham	“I Ain’t Got Nobody” (Fats Waller)
Meade Lux Lewis	“Honky Tonk Train Blues”
Bud Powell	“Celia”
John Coltrane	“Alabama” (McCoy Tyner)
Jerry Lee Lewis	“Great Balls of Fire”
Elton John & Bernie Taupin	“Your Song”
Billy Joel	“Piano Man”
Eddie Palmieri	“Azucar”

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic E: The Keyboard Instruments *(cont.)*

Suggested Outcomes

Students will:

- describe the basic physical mechanics of the piano, harpsichord, organ and synthesizer.
- explain in simple musical terms a few styles of classical piano music (e.g., fugue, sonata, variation).
- compare and contrast two solo jazz piano pieces from different eras.
- analyze the use of piano/keyboards in different popular music settings.

Learning Opportunities That Enhance Literacy

- Have the class create a wall chart presenting the history of piano repertoire by time period, composer and style.
- Play two stylistically varied solo jazz piano recordings for the students and ask them to write short papers comparing and contrasting the performances. Include how melody, harmony and rhythm are handled by the performers.
- Have students draw a diagram of one octave of piano keys and fill in the letter names of all 12 notes.

Reading Guide for Teachers

<i>The Jazz Piano Book</i>	Mark Levine
<i>Tons of Runs for the Contemporary Pianist</i>	Andy Laverne
<i>Piano – A Photographic History</i>	Miller Freeman Books
<i>Piano Notes: The World of the Pianist</i>	Charles Rosen
<i>From Paris to Peoria</i>	R. Allen Scott
<i>The Hammond Organ: Beauty in the B</i>	Mark Vail
<i>Analog Days: The Invention and Impact of the Moog Synthesizer</i>	Frank Trucco

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic F: Music for Solo Instruments

Suggested Instructional Idea

Nothing compels the focus of listening skills more than the solo instrument. Music played by a solo instrument can be calm and lyrical as well as bright and moving. By exploring the varied repertoire of material for the solo instrument, the listener can appreciate the technical strength and musical knowledge needed to be a soloist.

Suggested Aims

1. Which instruments are most frequently heard as soloists?
2. Why are instruments like the piano and guitar so often played without accompaniment?
3. Are instruments played differently when they are played without accompaniment?
4. Does the accompaniment affect the overall performance?
5. What is the role of form in music for solo instruments?
6. How does the soloist communicate with the audience?

Musical Examples

Ludwig van Beethoven	<i>Violin Concerto in D</i>
Johannes Brahms	<i>Clarinet Sonata No. 2 in E-Flat Op. 120/2 (1894)</i>
Bruce Hampton	<i>Excursions</i>
Luciano Berio	<i>Sequenza X</i>
W.A. Mozart	<i>Piano Concerto No. 9 K271</i>
Vincenzo Bellini	<i>Oboe Concerto</i>
Carl Maria von Weber	<i>Clarinet Concerto No.2</i>
Franz Strauss	<i>Horn Concerto</i>
J. S. Bach	<i>Cello Suites</i>
George Gershwin	<i>Rhapsody in Blue</i>

Suggested Outcomes

Students will:

- recognize the role of solo instruments in world societies.
- critically analyze varied solo performances.
- analyze and discuss differences between orchestral and piano accompaniment for solo performances.

Learning Opportunities That Enhance Literacy

- Select a solo performer and describe in writing what gives this artist a unique sound.
- Explain why vocal soloists say their instruments are their voices.

Reading Guide for Teachers

<i>Skain's Domain ... a Biography</i>	Wynton Marsalis
<i>My Own Story</i>	Luciano Pavarotti
<i>Leonard Bernstein: the Education of an American Musician</i>	Humphrey Burton

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic G: Music for Small Ensemble

Suggested Instructional Idea

A small ensemble can be defined as a group within a larger organization or a small group on its own playing music composed specifically for its size and the nature of its sound.

Suggested Aims

1. What are the characteristics of a small ensemble?
 - a. classical (duo – octet)
 - b. jazz (duo – octet)
 - c. rock (duo – octet)
2. What instruments are usually found in small ensembles?
 - a. classical
 - b. jazz
 - c. rock
 - d. pop
 - e. Latin
 - f. world

Musical Examples

Woodwind Quintet

Ludwig van Beethoven	<i>Woodwind Quintet Op.71</i>
Malcolm Arnold	<i>Three Shanties</i>
Jacques Ibert	<i>Trois Pièces Brèves</i>

Brass Quintet

W.A. Mozart	“Non Piu Andrai” <i>The Marriage of Figaro (Canadian Brass)</i>
George Gershwin	<i>Rhapsody In Blue</i> Selections from <i>Porgy and Bess</i> <i>(Atlantic Brass Quintet)</i>

The String Quartet

Quartets of Beethoven, Brahms, Schubert, Bartok

Jazz and Rock Ensembles

Lester Young	“Lester Leaps In” <i>(Count Basie’s Kansas City 7)</i>
Horace Silver	“Moon Rays” <i>(The Horace Silver Quartet)</i>
Traditional	“Cocek Manhattan” <i>(Yunakov Ensemble)(GBB)*</i>
George Harrison	“While My Guitar Gently Weeps” <i>(Beatles)</i>

*Found on CD *New York City: Global Beat of the Boroughs*

Suggested Outcomes

Students will:

- describe the differences among small ensembles of differing styles.
- listen to various recordings and determine if the music has been created by small or large ensembles.
- describe the roles played by each member of a small ensemble in several styles of music.
- pick a piece of music played by a small ensemble and recognize how the role of each member changes throughout the piece.

Learning Opportunities That Enhance Literacy

- Break the class into small groups and have each group select a style of music and create a catalog of at least 15 small ensemble recordings in their category. The catalog should include the name of the composition, the composer, the artists (ensemble) and the instruments played on the recording.
- Have each student select one small ensemble recording, play the recording for the class and report on the changing role of one of the instruments throughout the recording.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic H: Music for Large Ensemble

Suggested Instructional Idea

Large ensembles are, by definition, groups containing a large number of instruments. The style of music will determine the instrumentation, but in a large ensemble there is usually a variety of sound qualities available from the different instruments.

Suggested Aims

1. What are the characteristics of a large ensemble?
2. What is the difference between a symphony orchestra and a concert band?
3. What instruments play in each type of large ensemble?
 - a. orchestra
 - b. concert band
 - c. marching band
 - d. jazz big band
 - e. salsa orchestra
 - f. gamelan orchestra
 - g. other world music ensembles.
4. How has electronics changed the nature of large ensembles?

Musical Examples

Modest Moussorgsky	<i>Pictures at an Exhibition</i>
Camille Saint-Saens	<i>Carnival of the Animals</i>
Hector Berlioz	<i>Symphonie Fantastique</i>
Takemitsu	“From Me Flows What You Call Time”
Ludwig van Beethoven	<i>Symphony No. 9</i>
Johannes Brahms	<i>Violin Concerto in G</i>
Manny Oquendo	“Oquendo y Libre” (GBB)**
George Gershwin	“Summertime” <i>(Miles Davis w/Gil Evans Orchestra)</i>
Duke Ellington	“Cottontail”
John Philip Sousa	“Stars and Stripes Forever”

*Found on CD *New York City: Global Beat of the Boroughs*.

Suggested Outcomes

Students will:

- explain the use of instrumentation to convey musical ideas after listening to recordings of large ensembles.
- analyze the interplay of instruments within a large ensemble.
- recognize the use of nontraditional instruments in a classical orchestra by listening to the movie music of Takemitsu or Tan Dun.

Learning Opportunities That Enhance Literacy

- Have students chart the history of the modern symphonic orchestra.
- Ask students to listen to a recording of a large ensemble and then respond, in writing, to the following questions.
 1. How did you know this was a large ensemble? (Please explain.)
 2. Which families of instruments are represented? (Describe each family.)
 3. Select one of the families and write a description of the function of that family in this particular piece of music.

Reading Guide for Teachers

<i>Immortal Bohemian</i> <i>(memoir of Giacomo Puccini)</i>	Dante del Fiorentino
<i>Music in Western Civilization</i>	Paul Henry Lang
<i>The Enjoyment of Music</i> <i>(chapters on orchestral music)</i>	Joseph Machlis

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Tips from the Pros: Program Music “The Moldau” by Smetana

This lesson has a double motivation. At the beginning, ask the students if they have ever taken a boat ride. Mention a river they might be familiar with, such as the Hudson River. Ask how far they went. If they went all the way to the beginning of the river, where would they have to go? The idea is to solicit the answer that a river starts from a stream, and another stream, and perhaps others – little trickles from a mountain, eventually merging to form a river. Using a piece of chalk, draw a curvy line on the board representing one such stream. Draw a second one, which merges with the first. Then turn the chalk on its side and draw a wider swath, representing the river. The river is question happens to be called “The Moldau” (or “Vlata” in Czech). Ask the students the difference between a stream and a river. Some answers to solicit might be:

Stream	River
smaller	larger
shallower	deeper
trickly	smooth flowing

Some musical equivalencies are:

Stream	River
softer	louder
higher	lower
staccato	legato

This part of the music takes about a minute. To motivate the rest of the piece, write the following on the board or on a photocopied sheet that each student has:

- A. The river flows through a village where people are dancing.
- B. The river passes through a forest where hunters’ horns are heard.
- C. It passes an ancient fortress, the High Castle.
- D. Night comes, the river flows peacefully on.
- E. The river flows over wild rapids.

Write the following numbers on the board or on the distributed sheets:

- 1.
- 2.
- 3.
- 4.
- 5.

Ask the students to arrange the order of these five items based on the music as they hear it.

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Topic I: Television and Movie Theme Music

Suggested Instructional Idea

If music was removed from television shows, movies and radio dramas, the effect of these media would be completely different. As magical as music makes motion pictures and television shows seem, it actually serves two practical functions. The first is to provide a theme or theme song that operates as an identification card that names and describes the show or movie. In many cases the identification becomes so strong that people can't hear the music without thinking of the movie or show or think of the show without humming the music. The second function of music is to act as a dramatic tool that enhances the emotional arc of the show or film by defining a character, situation or mood. Once we have heard the "shark" theme in *Jaws*, we don't need to see the shark to know it is coming. The only question is when.

Suggested Aims

1. What were some of the early radio dramas and how did they utilize music?
2. What are the similarities and differences between music for radio dramas and music for early television?
3. How does a TV or movie theme help define the general tenor of the show and/or identify it?
4. What are some of the functions of "background music"?
 - a. character identification
 - b. creating the feelings of tension and release, joy, anticipation, fear, and humor
 - c. enhancing or commenting on a visual event
5. What techniques can an orchestrator use to make a single melody theme convey different emotions and situations during the course of a film?

Musical Examples

TV Themes

<i>Twilight Zone</i>	Bernard Herrmann
<i>M.A.S.H.</i> ("Suicide is Painless")	Johnny Mandel
<i>Star Trek</i>	Alexander Courage
<i>Bonanza</i>	Ray Evans, Jay Livingston
<i>Hawaii Five-O</i>	Morton Stevens
<i>The Addams Family</i>	Vic Mizzy
<i>Mission Impossible</i>	Lalo Schifrin
<i>Green Acres</i>	Vic Mizzy
<i>Hill Street Blues</i>	Mike Post
<i>Law and Order</i>	Mike Post
<i>Three's Company</i>	Don Nichol, Joe Raposo
<i>The Jeffersons</i> ("Movin On Up")	Jeff Barry, Janette Dubois
<i>Happy Days</i>	Norman Gimbal, Charles Fox
<i>Cheers</i> ("Everybody Knows Your Name")	Gary Portoy, Judy Hart Angelo
<i>Friends</i>	Michael Skloff, Allee Willisk
<i>Peter Gunn</i> ("Melody of Love")	Henry Mancini
<i>The Flintstones</i>	William Hanna, Hoyt Curtin, Joseph Barbera
<i>Simpsons</i>	Danny Elfman

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Soundtracks

<i>Gone With the Wind</i>	Max Steiner
<i>Jaws</i>	John Williams
<i>Chariots of Fire</i>	Vangelis
<i>Star Wars</i>	John Williams
<i>Titanic</i>	James Horner
<i>The Thomas Crown Affair</i>	Michel Legrand
<i>Lord of the Rings</i>	Howard Shore
<i>The Graduate</i>	Paul Simon
<i>The Good, the Bad, the Ugly</i>	Ennio Morricone
<i>ET</i>	John Williams
<i>The Godfather</i>	Nino Rota, Carmine Coppola
<i>The Magnificent Seven</i>	Elmer Bernstein
<i>Rocky</i>	Bill Conti, Carol Connors, Ryn Robbins
<i>Casablanca</i>	Max Steiner
<i>High Noon</i>	Dimitri Tiomkin
<i>The Bridge on the River Kwai</i>	Malcolm Arnold
<i>Elmer Gantry</i>	Andre Previn
<i>Breakfast at Tiffany's</i>	Henry Mancini
<i>Lawrence of Arabia</i>	Maurice Jarré
<i>Dr. Zhivago</i>	Maurice Jarré
<i>Born Free</i>	John Barry
<i>Butch Cassidy & the Sundance Kid</i>	Burt Bacharach

<i>Summer of '42</i>	Michel Legrand
<i>Limelight</i>	Charlie Chaplin, Raymond Reach, Larry Russell
<i>The Way We Were</i>	Marvin Hamlisch
<i>Close Encounters of the Third Kind</i>	John Williams
<i>Psycho</i>	Bernard Hermann
<i>The Last Emperor</i>	Ryuichi Sukamoto, David Byrne, Cong Su
<i>Kundun</i>	Philip Glass
<i>Crouching Tiger, Hidden Dragon</i>	Tan Dun
<i>The Pink Panther</i>	Henry Mancini
<i>Monsters Inc.</i>	Randy Newman

Movie Theme Songs

"High Noon"	Dimitri Tiomkin, Ned Washington
"The Third Man"	Anton Karas
"A Certain Smile"	Sammy Fain, Paul Francis Webster
"My Heart Will Go On"	<i>Titanic</i> James Horner, Will Jennings
"Alfie"	Burt Bacharach, Hal David
"Three Coins in the Fountain"	Jules Styne, Sammy Cahn
"The Streets of Philadelphia"	Bruce Springsteen
"The Windmills of Your Mind"	<i>The Thomas Crown Affair</i> Michel LeGrand, Alan & Marilyn Bergman
"Love is a Many Splendored Thing"	Sammy Fain, Paul Francis Webster
"Rock Around the Clock"	<i>Blackboard Jungle</i> James E. Myers, Max Freedman
"Morning After"	<i>Poseidon Adventure</i> Al Kashe, Joel Hirschorn
"Ghostbusters"	Ray Parker, Jr.
"Unchained Melody"	Alex North, Hy Zaret
"Moon River"	<i>Breakfast at Tiffany's</i> Henry Mancini, Johnny Mathis
"The Look of Love"	<i>Casino Royal</i> Burt Bacharach, Hal David
"Nobody Does it Better"	<i>The Spy Who Loved Me</i> Marvin Hamlisch, Carol Bayer Sager
"Up Where We Belong"	<i>An Officer and a Gentleman</i> Jade Nitzche, Buffy Sainte-Marie
"I Just Called to Say I Love You"	<i>The Woman in Red</i> Will Jennings, Stevie Wonder

Theme 4 – From Gourds to Synthesizers and Everything In Between: Instrumental Music *continued*

Suggested Outcomes

Students will:

- identify various movies and TV shows by listening to their music.
- select a film and describe how the music is used to reflect the emotional and situational changes in the film.
- listen to the score of a movie or TV show and explain what they think might be happening and why. (If you have time, have students check to see if they were correct.)

Learning Opportunities That Enhance Literacy

- Have students watch a cartoon with the sound off and then write an essay describing what they think is happening and what music they would add (can be any kind of music) to enhance the action.
- Have students find a short story and score it with any music or sound effect, live or recorded. Ask them to describe why they made their choices.
- Ask students to create a chart showing the major composers of movie soundtracks from 1940 to the present.

Reading Guide for Teachers

<i>Hollywood Rhapsody</i>	Gary Marmorstein
<i>Movie Music, the Film Reader</i>	Kay Dickerson
<i>Complete Guide to Film Scoring</i>	Richard Davis
<i>The Art of Film Music</i>	George Burt
<i>Knowing the Score</i>	David Morgan
<i>Classic TV: 50 Great Shows, 50 Theme Songs</i>	David Fantle
<i>TV's Biggest Hits</i>	John Burlingame

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today

This unit is meant to give you a road map that you, and your students, can use to explore the rich and varied strands of music that comprised a century of popular music. The categories are a bit arbitrary, but we decided to divide the century into decades and then focus on one or two main topics. By its nature, this technique forced us to leave out many styles of music in any particular time period, and we were not able to follow the growth of each musical style through the entire century. For example, Topic A discusses the emergence of jazz and then we leave jazz and pick up its thread again in the 1940s. This has caused us to omit many of the transitional styles of jazz leading to bebop. This is true of many other types of music as well, but our space was limited and we were only able to deal with highlights. If you, as a teacher, wish to follow the complete growth of jazz, or other particular musical form, throughout the entire century, please do so.

What this unit does is to give strategies to study a variety of the significant and popular styles of the various time periods and how these art forms learned and borrowed from each other. It emphasizes how the different styles emerged, developed, influenced each other and were influenced themselves by other forms of music. The unit stresses the interweaving of these styles, how they combined and how they remained independent. It attempts to leave you with the vast scope of musical choices that now comprise today's American musical scene.

Rationale

One of the major influences on twentieth century music in America has been social upheaval in the United States and around the world. The causes include economic depressions, world wars and civil rights issues. These social upheavals have caused migrations and immigrations that have brought diverse people and unique cultures into contact with one another. A second important influence has been the explosion of communications technologies from the wind-up phonograph to the disc-man, and beyond. This has made the music of every culture available all over the world.

The result of these two influences has been that musical styles are no longer developed in isolation and completely new musical hybrid styles have emerged. However, even as traditional styles have undergone subtle transformations they still continue to exist in their original forms as well. They are still performed, written, and recorded along with their hybrid offspring. We don't lose older forms, we just gain new ones. Because of this the number of musical styles constantly increases.

Instructional Objectives

Students will:

- gain an appreciation of the evolution and roots of the music of each era.
- analyze various songs to determine musical similarities and differences (e.g., blues to funk; folk to rock).
- study the effect of ethnic and economic migrations on American music.
- trace the evolution of jazz from popular to art music.
- analyze the effect of each new technology on the music of its day.
- document the evolution of musical styles as they flow from one to another.
- map the emergence of Latino music in America with particular focus on salsa and New York City.
- describe the impact of American popular music on music all over the world and vice versa.
- learn to analyze song lyrics with regard to the social issues and cultural implications of each chosen time period.

Topics and Concepts to be Explored

- What were some of the musical landmarks of each era of the twentieth century?
- Who were the great composers of each decade?
- How has musical performance changed through the years?
- What are the important songs or works of each decade and how are they the same or different?
- How has music been used in collaborative art forms, i.e., theater, movies, opera, TV?
- How have technological advances accelerated the rate at which one style of music influences another? What are the implications?
- How have the issues and concerns of a society historically been reflected in its popular music?
- How has the advent of electronic instruments changed the way music is written and performed?
- What role does the computer play in music today?
- How do the musical styles of the twentieth century relate to each other?
- Why is the music of one's youth so important to the person?

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Theme 5 Vocabulary

12-bar blues	Heavy metal	Recording industry
Bebop	Hook	Reggae
Big band	Improvisation	Rhythm & Blues
Break dancing	Internet	Rock 'n' Roll
Calypso	Jazz	Salsa
Chorus	Latin music	Samba
Computer-based music	Lyrics	Show tunes
Country music	Merengue	Soca
Digital revolution	Minstrel shows	Swing band
DJ	Mp3	Synthesizers
Electric guitar	Music hall	Tin Pan Alley
Electronic instruments	Musical revues	
Folk music	Operetta	
Groove	Ragtime	
	Rap	

Topic A: 1900-1930: The Emergence of Jazz

Suggested Instructional Idea

The emergence of the new music, jazz, at the turn of the century was nothing less than a revolution both musically and socially. Musically, the combining of musical styles and improvisational technique created a new art form. Socially, the music of African-Americans became, for the first time, part of the national fabric.

Suggested Aims

1. How did the African-American social and cultural reality of the early twentieth century lead to the creation of jazz?
2. How did the blues and ragtime shape early jazz?
3. What are the significant musical differences between jazz and its predecessors?
4. How was syncopation used to change the feeling of music?
5. What is improvisation and what style of improvisation was implemented in early jazz music?

Musical Examples

Scott Joplin	“Maple Leaf Rag”
W.C. Handy	“St. Louis Blues” (<i>Bessie Smith</i>)(Jazz at Lincoln Center)
Jelly Roll Morton	“Black Bottom Stomp” (Jazz at Lincoln Center)
James P. Johnson	“Carolina Shout”
Joe “King” Oliver	“West End Blues” (<i>Louis Armstrong</i>)
Fats Waller & Andy Razaf	“Honeysuckle Rose”
Robert Johnson	“Traveling Riverside Blues”
Blind Lemon Jefferson	“Matchbox Blues”

Suggested Outcomes

Students will:

- examine and analyze early blues, ragtime and jazz music.
- describe how improvisation is used in the music of this era.
- define the form of the 12-bar blues and some forms used in early jazz music.
- improvise short musical phrases using the language of early jazz.
- listen to the music of Louis Armstrong, Bessie Smith, and Jelly Roll Morton, and discuss the role of these artists in jazz history.
- explain the importance of the city of New Orleans and the northern migrations on the evolution of jazz.
- study the African-American experience of this era in order to document the beginnings of jazz as a distinctly African-American art form.

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Suggested Student Activities that Enhance Literacy

- Have the students write a report about the great individual musicians of this era who changed music history.
- Have students prepare a written chronology of the music of this era in chart form.
- Ask students to write a song in standard 12-bar blues form.
- Have the class trace the roots of early American jazz.

Reading Guide for Teachers

The Blues:

<i>Stompin' the Blues</i>	Albert Murray
<i>The Big Book of the Blues: A Biographical Encyclopedia</i>	Robert Santelli
<i>Deep Blues</i>	Robert Palmer
<i>Chicago Blues: The City & the Music</i>	Mike Rom
<i>The Country Blues</i>	Samuel Charters
<i>The Blues Makers</i>	Samuel Charters
<i>The Story of the Blues</i>	Paul Oliver
<i>The Memphis Blues Again</i>	Ernest Withers

Jazz:

<i>The Jazz Theory Book</i>	Mark Levine
<i>Jazz Styles</i>	Mark C Gridley
<i>Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba</i>	Leonard Acosta
<i>A Love Supreme: The Story of John Coltrane's Signature Album</i>	Ashley Kahn, Elvin Jones
<i>Visions of Jazz</i>	Gary Giddens
<i>The Oxford Companion to Jazz</i>	Bill Kirchner
<i>The Encyclopedia of Jazz</i>	Leonard Feather
<i>Jazz For Dummies</i>	Dirk Sutro, Berney Kessel
<i>Jazz: The First 100 Years</i>	Henry Martin , Keith Waters, Gale Group

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Topic B: 1920 Through the 1950s: The Broadway Musical

Suggested Instructional Idea

The Broadway musical emerged as a legitimate art form that tells an intelligent and creative story through words, music and dance.

Suggested Aims

- What kinds of theater and music influenced the early musical?
 - a. operetta
 - b. vaudeville
 - c. music hall
 - d. minstrel shows
 - e. musical revues
- Who were the great composers, lyricists, and book writers of this era?
- What were some of the seminal works of this period?
- What role did immigrants and immigration play in the evolution of the Broadway musical?
- What are the elements of a musical? (music, dance, costumes, lights, book, lyrics)
- What are some of the ways these elements can individually contribute to telling the story of a piece?
- How does the music help to define character in a musical play?
- How can one musical idea or motif become the basic information for a song, for a dance number, or for the underscoring of a scene?
- What were the topics of some of the great musicals of the 20s, 30s, 40s and 50s? Why were they relevant to the audience of the day?
- What is the role of the chorus in musical theater?

Musical Examples

1920s

Vincent Youmans & Irving Caesar	<i>No, No Nanette</i>
Jerome Kern	<i>Sally Sunny</i>
Rudolph Friml	<i>Rosemarie</i>
Richard Rodgers & Lorenz Hart	<i>The Garrick Gaieties A Connecticut Yankee</i>

1930s

George & Ira Gershwin	<i>Of Thee I Sing Girl Crazy Porgy and Bess</i>
Richard Rodgers & Lorenz Hart	<i>Babes in Arms Boys from Syracuse On Your Toes</i>
Jerome Kern & Oscar Hammerstein	<i>Music in the Air Showboat</i>
Irving Berlin	<i>As Thousands Cheer</i>
Harold Rome	<i>Pins and Needles</i>
Cole Porter	<i>Anything Goes Red Hot and Blue</i>

1940s

Cole Porter	<i>Kiss Me, Kate</i>
Vernon Duke & John LaTouche	<i>Cabin in the Sky</i>
Kurt Weill & Ira Gershwin	<i>Lady in the Dark</i>
Kurt Weill & Maxwell Anderson	<i>Lost in the Stars</i>
Richard Rodgers & Lorenz Hart	<i>Pal Joey</i>
Richard Rodgers & Oscar Hammerstein	<i>Carousel Oklahoma! South Pacific</i>
Leonard Bernstein, Betty Comden, Adolph Green	<i>On the Town Wonderful Town</i>
Irving Berlin	<i>Annie Get Your Gun</i>
Y.A. Harburg & Burton Lane	<i>Finian's Rainbow</i>
Alan Jay Lerner & Frederick Loewe	<i>Brigadoon</i>
Jules Styne & Leo Robin	<i>Gentlemen Prefer Blondes</i>

1950s

Richard Rodgers & Oscar Hammerstein	<i>The King and I The Sound of Music</i>
Irving Berlin	<i>Call Me Madam</i>
Cole Porter	<i>Silk Stockings</i>
Frank Loesser	<i>Guys and Dolls</i>
Meredith Willson	<i>The Music Man</i>
Stephen Sondheim & Jules Styne	<i>Gypsy</i>
Leonard Bernstein & Stephen Sondheim	<i>West Side Story</i>

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Suggested Outcomes

Students will:

- demonstrate an understanding of the history of musical theater.
- explore and analyze the elements of a Broadway musical.
- analyze selected musicals. This study should include the songs, dance music, underscoring and overtures of the chosen works.
- articulate the differences between opera and the American musical.
- discuss the social issues of the day and their impact on musical theater.
- explain the impact of the Broadway musical on popular music from the 1920s through the 1950s.
- recognize the similarity between the characters in a musical or drama and the people in their own lives.

Learning Opportunities That Enhance Literacy

- Ask students to write a report comparing a musical of the 1920s with a musical of the 1940s.
- Have students perform scenes from musical plays. Then have them explain why this scene is important to the play.
- Show a video of a musical (*Oklahoma!*, *Annie Get Your Gun*, *Porgy and Bess*, *Brigadoon*, *Showboat*, *The King and I*) and have students write a review of it.
- Have students choose and research five of the most influential musical plays since 1960 and write a short essay explaining what political, economic, or social events influenced the creation of their choices.
- Have students select a song from a musical and explain how the song either develops a particular character or furthers the story line of the musical.
- Break the class into groups and have each group develop and write an outline for a new musical. They might even suggest where songs might be incorporated. Each group should present its ideas to the class for reactions.

Reading Guide for Teachers

<i>Broadway Musicals Show by Show</i>	Stanley Green
<i>Beautiful Mornin': The Broadway Musical in the 1940's</i>	Ethan Mordden
<i>The Complete Lyrics of Ira Gershwin</i>	Ira Gershwin
<i>Coming Up Roses: The Broadway Musical in the 1950's</i>	Ethan Mordden
<i>The New York Times Book of Broadway</i>	Ben Brantley
<i>150 Years of Popular Musical Theater</i>	Andrew Lamb

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Topic C: 1940 to the 1960s: Emergence and Evolution

Suggested Instructional Idea

After the Second World War different styles of popular music emerged simultaneously. Some evolved from older forms, some were brought here by the new wave of immigrants that came after the war and some developed as a fusion of older music meeting the new. A few of these changes include:

- the further evolution of jazz.
- the emergence of Latin music.
- the sudden explosion in popularity of rhythm and blues and rock and roll.

Suggested Aims

1. What were some of the big bands of the World War II era and what happened to them after the war? Why?
2. What was the impact of the Second World War impact on other popular music?
3. Why did popular music become artist-driven and who were some of the artists? (Frank Sinatra, Bing Crosby, Nat “King” Cole, Johnny Mathis, Rosemary Clooney, Doris Day)
4. What were some of the musical advances discovered and implemented by the pioneers of bebop, particularly Charlie Parker, Dizzy Gillespie and Thelonius Monk?
5. What were some of the great Latin dance rhythms of the 1940s and 1950s?
6. What was the impact of Latin music on jazz and popular music and vice versa?
7. How did the Latin fusion music we call *salsa* emerge and become an important New York art form? (Include the music of Tito Puente, Willie Colon, Eddie Palmieri and Celia Cruz.)
8. Who are some of the artists that contributed to the evolution of rhythm and blues from traditional blues? Include Robert Johnson, Blind Lemon Jefferson, Bessie Smith, Louis Jordan, John Lee Hooker, Muddy Waters, B. B. King, Ray Charles.

9. Who are some of the artists that developed rock and roll? Discuss Little Richard, Elvis Presley, Jerry Lee Lewis, Les Paul, Bobby Darin, Chuck Berry, Buddy Holly, Fats Domino, Bo Diddley, Ray Charles, and the Everly Brothers.
10. What were some of the basic harmonic forms and rhythms of rock and roll music?
11. How do the lyrics of early rock and R&B reflect the society of the time?
12. How did the electric guitar and amplification change the musical landscape? Discuss the innovations of Les Paul.
13. What were some of the other influential musical styles that became popular during these years? (Include calypso, folk music, country music and doo wop)

Musical Examples

Woody Guthrie	“This Land is Your Land”
Huddie (Lead Belly) Ledbetter	“Goodnight Irene”
Pete Seeger	“Where Have All the Flowers Gone?” “Wimoweh” (<i>The Weavers</i>)
Traditonal	“Tom Dooley” (<i>The Kingston Trio</i>)
Hank Williams	“Your Cheatin’ Heart”
Willie Nelson	“Blue Eyes Cryin’ in the Rain” “Crazy” (<i>Patsy Cline</i>)
Roy Acuff	“Great Speckled Bird”
Lester Flatt & Earl Scruggs	“Foggy Mountain Breakdown”
Harry Belafonte	“Day-O”
Tito Puente	“Mambo King”
Glenn Miller	“In the Mood”
Count Basie	“One O’Clock Jump”
Charlie Parker	“Anthropology”
Miles Davis	<i>Kinda Blue</i>
Billie Holiday	“Strange Fruit”

B. B. King	“Lucille”
Chuck Berry	“Rock and Roll Music”
Buddy Holly	“That’ll Be the Day”
Jerome Kern	“Silver Lining” (<i>Chet Baker</i>)
Perez Prado	“Patricia”
Dizzy Gillespie	“Salt Peanuts”
Bud Powell	“Celia”
Little Richard	“Tutti Frutti”
Bobby Darin	“Splish Splash”
Max E. Freeman & James Myers	“Rock Around the Clock” (<i>Bill Haley & the Comets</i>)
Elvis Presley, Mae Axton, Tommy Durden	“Heartbreak Hotel” (<i>Elvis Presley</i>)
Jerry Lee Lewis	“Great Balls of Fire”
Vincent Rose	“Blueberry Hill” (<i>Fats Domino</i>)
Hoagy Carmichael and Stuart Gorrell	“Georgia on My Mind” (<i>Ray Charles</i>)
Bourdleaux & Felice Bryant	“Wake Up Little Susie” (<i>Everly Brothers</i>)
Bo Diddley	“Bo Diddley”
George C. Cory, Jr. & Douglass Cross	“I Left My Heart in San Francisco” (<i>Tony Bennett</i>)
Jay Livingston & Ray Evans	“Mona Lisa” (<i>Nat “King” Cole</i>)

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Suggested Outcomes

Students will:

- describe the emergence of the pioneer bebop groups.
- explain the harmonic, rhythmic, and melodic evolution of jazz music during this time period (include music of Charlie Parker, Dizzy Gillespie and Miles Davis).
- be introduced to some of the great vocalists of the swing era, including Sarah Vaughn, Ella Fitzgerald, Billie Holiday, Dinah Washington, Etta James, Dinah Shore, Rosemary Clooney, Frank Sinatra, Mel Torme, Tony Bennett, Nat “King” Cole, Perry Como.
- trace the roots of salsa and document its emergence as an important musical art form.
- listen to examples and detect the similarities and differences between early R&B and rock and roll.
- examine the musical shift toward electric guitar-driven music.
- examine the influences of the new forms of pop music that emerged during the 1950s.
- show how the blues of earlier years influenced many of these musical styles.

Learning Opportunities That Enhance Literacy

- Have students listen to recordings of the music of Duke Ellington, Count Basie, Fletcher Henderson, Glenn Miller and the Dorsey Brothers. Then ask them to write an analysis of the role of the brass section, the woodwind section and the rhythm section on each recording.
- Play recordings of the songs from World War II, and discuss with the students the ways in which these songs reflected the mood of the country at that time.
- Ask students to chart the popular music of the post-World War II era, showing the earlier musical roots of each style of today’s music.
- Have students select one form of popular music of this era and write a report explaining how this music influenced the music of today.

Reading Guide for Teachers

Country Music:

<i>Grand Ole Opry - History of Country Music</i>	Paul Kingsbury
<i>Country Music, U.S.A.</i>	Bill C. Malone
<i>Heartaches by the Number: Country Music’s 500 Greatest Singles</i>	
	David Cartwell, Bill Friskics-Warren
<i>Finding Her Voice: Women in Country Music 1800-2000</i>	
	Mary Bufwack, Robert Oerman
<i>The Twisted Roots of Rock ‘n’ Roll</i>	Nick Tosches

Folk Music:

<i>Woody Guthrie: A Life</i>	Joe Klein
<i>Folk Song USA</i>	John Lomax, Alan Lomax
<i>Bluegrass: A History</i>	Neil Rosenberg
<i>When We Were Good: The Folk Revival</i>	Robert Cantrell
<i>Romancing the Folk: Public Memory and American Roots Music</i>	Benjamin Filen

Latin Music:

<i>Musical: Salsa, Rumba, Merengue and More</i>	Sue Steward
<i>The Brazilian Sound</i>	Chris McGowan
<i>The Latin Tinge</i>	John Storm Roberts
<i>The Mexican American Orquesta</i>	Manuel Peña
<i>Tejano Proud: Tex-Mex Music in the Twentieth Century</i>	
	Guadalupe San Miguel, Jr.
<i>Listening to Salsa</i>	Frances R. Apuricio
<i>Mambo Kingdom: Latin Music in New York</i>	Max Salazan
<i>Salsa!: Havan Heat, Bronx Beat</i>	Hernando Culco Ospina

Pop Music:

<i>American Popular Song: The Great Innovators 1900-1950</i>	
	Graham Lees, Alec Wilder, James T. Maher (eds.)
<i>The Poets of Tin Pan Alley: A History of America’s Great Lyricists</i>	
	Philip Faria
<i>Easy to Remember: The Great American Songwriters and Their Songs</i>	
	William Knowlton Zinsser
<i>Listening to Classic American Popular Songs</i>	Allen Forte et al.

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Topic D: 1960 to the 1980s: What’s Goin’ On?

Suggested Instructional Idea

The musical styles that developed during the 1940s to the 1960s continued to evolve and proliferate. Many of these styles began to split into branches of their own. Politics and societal change began to heavily influence the lyrics and sound of most forms of popular music.

Suggested Aims

1. How did the styles of folk music, rhythm and blues, rock and roll, and Latin evolve during these years?
2. What happened to the blues during this era?
3. How did traditional blues continue to influence evolving newer styles of music?
4. Why is the “verse, chorus and hook” so important as a popular song form?
5. How did the immediate access to politics and world events of the day that the new communications technologies provided shape popular music both lyrically and musically?
6. Why did the role of the record producer increase in power?
7. Why did Woodstock and other major musical concert events become so important both in reality and symbolically?

Musical Examples

Sonny Bono	“I Got You Babe” (<i>Sonny & Cher</i>)
Bob Gaudio	“Sherry” (<i>Frankie Valli & the Four Seasons</i>)
Donovan	“Hurdy Gurdy Man”
Joni Mitchell	“Both Sides Now” (<i>Judy Collins</i>)
Stevie Wonder	<i>Songs in the Key of Life</i>
John Lennon & Paul McCartney	“I Want to Hold Your Hand” (<i>Beatles</i>)

Holland-Dozier-Holland	“Where Did Our Lives Go?” (<i>Supremes</i>)
Bob Dylan	“Blowin’ In the Wind”
Patti Smith	“Because the Night”
Mick Jagger & Keith Richards	“Satisfaction” (<i>Rolling Stones</i>)
Pete Townsend	<i>Tommy</i> (<i>The Who</i>)
John Phillips	“California Dreaming” (<i>The Mamas and the Papas</i>)
Marvin Gaye	“What’s Goin’ On?”
Grace Slick	“White Rabbit” (<i>Jefferson Airplane</i>)
Brian Wilson	“Surfin’ USA” (<i>Beach Boys</i>)
Kris Kristofferson	“Me and Bobby McGee” (<i>Janis Joplin</i>)
Bob Marley	“I Shot the Sheriff”
Stevie Nicks	“Rhiannon” (<i>Fleetwood Mac</i>)
Otis Redding	“RESPECT” (<i>Aretha Franklin</i>)
Neil Young	“Ohio” (<i>Crosby, Stills, Nash and Young</i>)
Deborah Harry & Chris Stein	“Heart of Glass” (<i>Blondie</i>)
Bob Dylan	“Mr. Tambourine Man” (<i>The Byrds</i>)
Al Green	“Let’s Stay Together”
Donna Summer	<i>Endless Summer: Donna Summer’s Greatest Hits</i>
Gloria Gaynor	<i>Greatest Hits</i>
The Doors	“Light My Fire”
Elton John & Bernie Taupin	“Yellow Brick Road”
Barry Gibb	“I Started a Joke” (<i>Bee Gees</i>)

Lou Reed	“Sweet Jean” (<i>Velvet Underground</i>)
Robbie Robertson	“The Night They Drove Old Dixie Down” (<i>The Band, Joan Baez</i>)
Buffy St. Marie	“Until It’s Time for You To Go”
Carole King	<i>Tapestry</i>
Jerry Garcia & Robert Hunter	“Uncle John’s Band” (<i>Grateful Dead</i>)
The Eagles	“Hotel California”
Peter Greene	“Black Magic Woman” (<i>Santana</i>)
Jimmy Page & Robert Plant	“Stairway to Heaven” (<i>Led Zeppelin</i>)
Robert Lamm	“Saturday in the Park” (<i>Chicago</i>)
Paul McCartney	“Band on the Run” (<i>Wings</i>)
George Harrison	<i>Concert for Bangladesh</i>
Bob Dylan	“All Along the Watchtower” (<i>Jimi Hendrix</i>)
The Buckingham	”Kind of a Drag”
The Corporation	“I Want You Back” (<i>Jackson 5</i>)
William “Smokey” Robinson	“Tears of a Clown” (<i>Smokey Robinson and the Miracles</i>)
Otis Redding	“I’ve Been Lovin’ You Too Long”
Johnny Cash	“Ring of Fire” “Folsom Prison”
James Brown	“Papa’s Got a Brand New Bag”
Harry Wayne Casey	“That’s the Way I Like It” (<i>KC and the Sunshine Band</i>)
David Bowie	<i>The Rise and Fall of Ziggy Stardust</i>

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Suggested Outcomes

Students will

- listen to a sample of the musical examples and express the differences and similarities in the lyrics of songs from such diverse performers as Bob Marley, Al Green, the Beatles, and Bob Dylan.
- study the relationship between the societal and musical changes of this particular era.
- analyze a variety of music in order to understand what earlier forms it evolved from.
- discuss the new technologies and how they affected the music available to the public.
- describe the emergence of the producer as a major force determining the sound of a recording.

Learning Opportunities That Enhance Literacy

- Have students prepare a chart that traces the evolution of song forms from the 1940s to the 1980s.
- Have each student pick a record label and write a report on its contribution to the field of music.
- Ask the class to have a panel discussion on the events that took place within the country and around the world during this period of time and how they affected popular music.

Reading Guide for Teachers

Dancing in the Street: Motown and the Cultural Politics of Detroit
Suzanne E. Smith

Top R&B Albums 1965-1998
Joel Whitburn

All Music Guide to Soul: The Definitive Guide to R & B & Soul
Vladimir Bogdanov

Standing in the Shadows of Motown
Dr. Licks

Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom
Peter Guralnick

Rock:

The Rolling Stone Encyclopedia of Rock 'n' Roll
Jon Pareles et al.

Rolling Stone Illustrated History of Rock and Roll: The Definitive History of the Most Important Artists
Anthony Deourtis

Feel Like Going Home: Portraits in Blues & Rock 'n' Roll
Peter Guralnick

Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll
Colin Escott

Rock Music Styles: A History
Katherine Charlton

Funk:

Funk: The Music, the People, and the Rhythms of the One
Rickey Vincent

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Topic E: 1980 to the present: It’s a (W)rap

Suggested Instructional Idea

The affordability and availability of technology including computers, synthesizers, samplers and digital recording continues to change the shape of pop music. These technologies have permitted many new styles of music to evolve and emerge. The music video, for example, has made pop music a visual as well as aural medium.

This topic is divided into two sections. The first will focus on technology and the second on the evolving music of our time.

Note: The same Musical Examples and Reading Guide apply to both sections.

Musical Examples

Michael Jackson	<i>Thriller</i>
Prince	“1999”
Queen Latifah	<i>Order in the Court</i>
Mark Knopfler	“Money for Nothing” (<i>Dire Straits</i>)
Billy Joel	“Still Rock and Roll to Me”
Paul Simon	<i>Graceland</i>
LL Cool J	<i>Mama Said Knock You Out</i>
U2	“Sunday Bloody Sunday”
George Michael	“Teacher”
Eminem	“Without Me”
Elton John & Tim Rice	“The Circle of Love”
Beastie Boys	“Fight for Your Right to Party”

Kurt Cobain	“Teen Spirit” (<i>Nirvana</i>)
Elvis Costello	“Alison”
Shania Twain	“I Feel Like A Woman”
Dolly Parton	“Here You Come Again”
Garth Brooks	<i>Double Live</i>
TLC	“No Scrubs”
Peter Gabriel	“Sledge Hammer”
Bruce Springsteen	“Born to Run” (<i>Bruce Springsteen and the E Street Band</i>)
Sting	“Message in a Bottle” (<i>Police</i>)
Boy George	“Do You Really Want to Hurt Me?” (<i>Culture Club</i>)
Dr. Dre	“The Chronic”
Snoop Dogg	“What’s My Name?”
Ice T	“What Really Goes On”
Stevie Ray Vaughn	“The Sky is Crying”
Stephen Tyler	“Janie Got a Gun” (<i>Aerosmith</i>)
Peter Brown & Robert Rans	“Material Girl” (<i>Madonna</i>)
Michael Stipe	“Losing My Religion” (<i>R.E.M.</i>)
Marc Anthony	“I Need to Know”
Jennifer Lopez	<i>J. Lo</i>
Grandmaster Flash and the Furious Five	<i>Message from Beat Street</i>
Run DMC	<i>Raising Hell</i>
Diane Warren	“Because You Love Me”
Rufus (with Chaka Kahn)	<i>Nightclubbing</i>
Duran Duran	<i>Arena</i>

Ricky Martin	<i>Ricky Martin</i>
P. Diddy	<i>No Way Out</i>

Reading Guide for Teachers

Rock:

Thirty Frames Per Second: The Visionary Art of the Music Video
Steven Reiss, Neil Feinenn
Jeff Ayeroff and Michael Stipe

Sound of the Beast: The Complete Headbanging History of Heavy Metal
Ian Christie

Bubblegum Music is the Naked Truth
Kim Cooper

The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce
Fred Goodman

Alternative Rock:

The Best Musicians and Recordings
Dave Thompson

Indie Movement:

Our Band Could Be Your Life
Michael Azerad

Theme 5 – From Jazz Licks to Gigabytes: Popular Music in America 1900-Today *continued*

Section 1: Technology

Suggested Aims

1. How did technology and, in particular, the digital explosion affect popular music?
2. How has the internet changed music distribution?
3. How was rock specifically affected by MTV?
4. How did technology contribute to the rise of the DJ as an artist? (Is the turntable now considered an instrument?)
5. What is the history of digital keyboards and samplers?
6. How have computers changed the way music is produced?

Suggested Outcomes

Students will:

- determine how and if digital technology has changed the sound of music today.
- list the ways in which digital technology is used in the creation of music.
- describe the influence of the music video on the way music is produced.
- become familiar with the influence of the Internet on music distribution.

Learning Opportunities That Enhance Literacy

- Have students create a timeline containing each of the new musical technologies developed since 1980.
- Have students select one of the new technologies and research and write a report about how it changed some aspect of music.
- Divide the students into small groups. Have each group select a favorite song and write and perform a “video” of the song for the class. If possible, videotape the performance.

Section 2: The Music

Suggested Aims

1. What are the four facets of the hip-hop culture that evolved during this period?
 - a. rap
 - b. break dancing
 - c. Djing
 - d. graffiti art
2. How was rap, a distinctly urban music, able to cross over into the mainstream?
3. What kind of exposure enabled world music to become part of the American pop scene?
4. What was the significance of the blending of rock and rap?
5. How has country music, particularly from Nashville, blended into the popular music scene?
6. Why did Latin pop music explode in the 1990s?
7. How has remixing blended music and technology to create a new music of its own?

Suggested Outcomes

Students will:

- describe how rap has crossed over into mainstream culture.
- listen to and analyze R&B pre- and post-hip-hop.
- explain how the availability of music from all over the world has affected American popular music of all kinds.
- discuss the changes in rock music since 1980.
- describe how different genres of popular music borrow from each other.

Learning Opportunities That Enhance Literacy

- Have students debate whether a song can become popular without a video.
- Have students choose a contemporary tune and write an analysis of its musical structure, lyrical contents and its use of technology.
- Tell students to select a song and report on older musical forms that they feel influenced its lyrics and music.
- Have students analyze specific songs from a few different genres and discuss their similarities and differences.
- Have students choose an artist whose career began more than 20 years ago and who is still successful. Have them write reports on how the artist that they have chosen adapted or changed to remain popular.

Stocking the Music Classroom - The Music Studio as Dedicated or Shared Instructional Space

Introduction

A successful music program is one that maximizes available resources to ensure student learning and performance at the highest possible levels. Among the arts, music is distinguished by its three instructional areas of focus: core (formerly “general”), choral, and instrumental music. Though each has area-specific requirements, all share the goals, objectives, and best practices that are integral to exemplary instruction and desired student outcomes.

The recommendations below will enable each school or campus to create an environment in which the delivery of music instruction can be offered at the highest level possible. These recommendations apply to all grades.

Physical Requirements for a Choral Music Studio:

- Tuned, acoustic piano with lock
- Choral risers
- Armless, moveable chairs
- Shelving, cabinet space for storage of choral archives
- Shelving for daily storage of choral folders
- Ample, widely spaced electrical outlets
- Dedicated overhead projector; recording (DVD, VCR, CD) equipment
- Projection screen
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment
- Computer with internet capacity

Physical Requirements for an Instrumental Music Studio:

- Electric keyboard or acoustic piano with lock
- Armless, moveable chairs
- Shelving, appropriate encasements for instrument storage
- Shelving for daily storage of instrumental folders
- Dedicated overhead projector; recording (DVD, VCR, CD) equipment

- Projection screen
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment
- Music stands appropriate to class size
- Adequate space for the development of correct playing posture
- Computer with internet capacity

Physical Requirements for a Core Music Classroom:

- Electric keyboard or acoustic piano with lock
- Storage space for class sets of general music textbooks
- Dedicated overhead projector; recording (DVD, VCR, CD) equipment
- Projection screen
- Storage space for class sets of hand-held percussion instruments
- Moveable chairs with writing-arm attachment
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment
- Computer with internet capacity

Recommended Material Resources for the Elementary Core Music Classroom:

- Rhythm band instruments: eight jingle sticks, four triangles, one large drum, one small drum, two pairs of large cymbals, two tambourines, three pairs of sand blocks, two woodblocks, two pairs of finger cymbals, one pair of bongos
- Melodic and harmonic instruments: resonator bells, autoharp, song bells, xylophone, recorder, electric keyboard, acoustic piano
- Songbook series with companion audio class set
- Vinyl posters of the instrument families
- Computer with internet capacity

Stocking the Music Classroom - The Music Studio as Dedicated or Shared Instructional Space

continued

Recommended Material Resources for the Middle and High School Core Music Classroom:

- Rhythm instruments: claves, large and small drums, maracas, tambourines, castanets, triangles, guiros, bongos
- Melodic and harmonic instruments: xylophone, glockenspiel, autoharp, guitar, keyboard, acoustic piano

The equipment and material resource requirements for the instrumental program exceed those of other areas in the music curriculum. A well-stocked and properly maintained store of instruments and ancillary materials will greatly facilitate student learning and desired musical outcomes.

- Computer with internet capacity

Recommended Inventory for the Symphonic Orchestral Music Program:

- 2–3 piccolos (middle, high)
- 1–2 oboes (middle, high)
- 3–5 clarinets
- 1–3 bassoons (middle, high)
- 2–6 French horns (middle, high)
- 3–6 trumpets
- 3–6 trombones
- 1 tuba (middle, high)
- 2–4 percussion
- 12–15 violins
- 5–10 violas
- 4–8 cellos
- 3–4 string basses

Ancillary Resources:

- Strings, rosin
- Reeds, valve oil
- End-pin stoppers for cellos and basses
- Bass stools (adjustable legs with bottom rim for foot support)
- Access to ongoing instrument repair

Recommended Inventory for the Instrumental Band Music Program:

- 2–7 piccolos
- 1–3 oboes
- 12–20 b-flat clarinets
- 1–4 alto clarinets
- 1–4 bass clarinets
- 1–4 bassoons
- 1–2 alto saxophones
- 1–2 tenor saxophones
- 6–12 trumpets
- 3–5 French horns
- 2–3 baritone horns
- 2–6 trombones
- 2–4 tubas
- 3–5 percussion

Ancillary Resources:

- Reeds, valve oil
- Access to ongoing instrument repair

Recommended Inventory for the String Orchestra:

- 12–15 violins
- 5–10 violas
- 4–8 cellos
- 3–4 string basses

Ancillary Resources:

- Strings, rosin
- End-pin stoppers for cellos and basses
- Bass stools (adjustable legs with bottom rim for foot support)
- Access to ongoing instrument repair

Recommended Inventory for the Vocal Music Program:

- Octavos, sheet music: original copies, class set
- Sight-singing, music theory series: class set
- Illustrative posters for Curwen hand signs, vocal physiology, posture
- Video library of exemplary vocal performers
- Discography of major choral repertoire for solo, large, and small ensembles

Pre-K and Early Childhood: Music & Movement

By Cathy Guy, Third Street Music School Settlement

Role of the Arts in a Pre-K Setting

Music naturally delights young children. They love to sing, play instruments, move, create, and respond to music in all sorts of interesting ways. Children often sing while they play, both familiar songs and new creations of their own. They twirl, rock, and move to music every chance they get; it is interesting to them. A pre-K classroom that includes time for music and movement provides an outlet for children's high spirits and creative energy.

Student Development

Effective music teaching in the pre-K classroom should:

- Support the child's total development—physical, emotional, social, and cognitive.
- Recognize the wide range of normal development in pre-kindergartners and the need to differentiate their instruction.
- Facilitate learning through active interaction with adults and other children, as well as with music materials.
- Consist of learning activities and materials that are real, concrete, and relevant to the lives of young children.
- Provide opportunities for children to choose from among a variety of music activities, materials, and equipment of varying degrees of difficulty.
- Allow children time to explore music through active involvement.

Music helps develop children's language and literacy:

When young children listen to familiar words in songs, the neural transmitters in their brains are firing away, and their brains are building connections to the sounds they are hearing and the words they are singing. Singing songs and reciting poems and rhymes with children helps them develop early literacy skills. Utilizing books that can be sung or chanted facilitates an understanding of text and concepts about print. Writing songs down on chart paper reinforces an understanding of letters and words.

Music develops language with steady beat rhythmic activities:

Clapping hands, stamping feet, and using rhythm instruments in time to music develops important pre-reading skills. Young children recognize words, sounds, rhythms, tones, and pitches long before they talk, sing, or dance. Singing songs that are full of rhymes and repetition strengthen phonological awareness.

Music helps develop children's self-esteem:

Music is a wonderful way to address the many needs of children because music is nonjudgmental. There is no right or wrong; it just is what it is. Listening to different types of music nurtures self-esteem and encourages creativity, self-confidence, and curiosity.

Music helps develop children's listening skills:

Music encourages the ability to listen and thus to concentrate. Songs encourage speech and auditory discrimination. Through music, children learn to hear tempos, dynamics, and melodies. Listening for loud and soft, up and down, fast and slow encourages auditory development in the brain.

Music helps develop children's math skills:

A simple song can include basic math skills such as counting, repeating patterns, and sequencing. Children can learn number concepts by singing number songs, rhymes, or chants ("Big Fat Hen," "Five Little Monkeys"). Concepts of measurement, especially time, can be explored by moving quickly or slowly. Comparisons can be made in movement activities by taking long steps, short steps, or by making yourself a tiny seed or a great, big giant.

Music and movement go together:

Children naturally respond to music by moving and being active. Music helps children learn about rhythm and develop motor coordination. Group dances like the "Hokey Pokey" help children learn about their body parts ("You put your right foot in ..." "You put your left hand in ..."), sense of direction (turning around, going left and right, moving back and forth), and rhythm patterns (clapping to the beat).

Music relieves stress:

Stress can be relieved with songs, chants, finger plays, and moving to music. Singing together creates a feeling of safety and makes learning in a classroom much easier. Quality

recorded music played during quiet or rest times can be comforting and help children to relax.

Music makes transitions easier:

Getting children to move from one activity to another is easy when you sing a song. For example, sing to the tune of "The Farmer in the Dell," "It's time to go to lunch," and you'll see that the children will get ready much faster. Keep making up verses: "Let's pick up the toys. ... Now let's wash our hands," etc. Getting on the "train" while singing "Engine, Engine Number Nine" can make moving the whole group an orderly, happy experience.

Environment

Play is the primary vehicle for young children's growth, and developmentally appropriate early music experiences should occur in child-initiated, child-directed, teacher-supported play environments. In Pre-kindergarten, the teacher's role is to create a musically stimulating environment and then to facilitate children's engagement with music materials and activities by asking questions or making suggestions that stimulate children's thinking and further exploration. A classroom filled with music is typically a happy place.

Music and movement involve children in listening activities, joining in group experiences, and experimenting with materials on their own. Therefore, the environment should include a specific location where you store musical instruments, CD player, and props. This should be a place where children should feel free to make, listen, or dance to music if they wish. Group music or movement activities may occur wherever there is enough space for children's safe expression.

Suggested materials for the music center:

- Drums, tambourines
- Bell bands
- Triangles
- Finger cymbals
- Maracas, egg shakers
- Rhythm sticks or claves
- Xylophones or glockenspiels
- CD player and high-quality recorded music
- Scarves

Pre-K and Early Childhood: Music & Movement *continued***Socialization**

Children need group music time to experience the important social and musical aspects of sharing music and making music together. These shared experiences can encourage feelings of group solidarity.

Singing or chanting can help make routine activities and transitions, such as gathering children into a circle or group activity, smoother and more enjoyable. Quiet, soothing music calms and relaxes children, while a lively marching tune rouses them for energetic clean-up time. Music and movement are also social activities that help children feel part of the group. Group singing and action games help children to cooperate with others, including singing when the group is singing and being quiet when everyone else is being quiet.

Music making can be a dynamic social learning experience. Making music together, children learn to work as a team while they each contribute to the song in their own way. At the same time, music helps children learn that together they can make something larger than the sum of its parts.

More benefits of music for children include learning cooperation, sharing, compromise, creativity, and concentration—skills that become invaluable as they enter school, face new challenges, and begin to form new friendships and develop social skills.

Ten Tips for the Pre-K Classroom

1. Sing simple songs that you know and love. Don't worry if you think you can't sing; children won't care.
2. Sing to children throughout the day. You can sing while you are tying shoes, zipping up jackets, and applying sunscreen. Teachers can make up songs that include children's names. For example, sing "Kelsey's putting her jacket on, her jacket on, her jacket on" to the tune of "Here We Go 'Round the Mulberry Bush." Young children are magnetized by the sound of a singing voice. It also helps them focus and absorb the language.
3. Sing classics every day. For preschoolers, "Twinkle, Twinkle, Little Star," "The Itsy-Bitsy Spider," and "Old MacDonald" never get old.
4. Sing when reading stories aloud. Phrases such as "uh-oh," "ding-dong," and "meow" lend themselves to two-note mini-songs. Children can wait for their cue to sing and join in. Singing engages and involves children in the story.
5. Clap rhythms over and over again. Start with simple nursery rhymes such as "Peas Porridge Hot" or "Humpty Dumpty sat on a wall." Clap and say the words at the same time, and have the children echo or repeat after you. Later, take the words away and just clap the rhythm, and see if the children can eventually recognize the rhyme by just listening to your clapped rhythm.
6. Use finger cymbals to quiet and bring order to the classroom. The quiet ringing tones of this instrument somehow makes children stop what they are doing and listen.
7. Keep it simple and casual. Movement activities do not have to be planned. Teachers can put on lively music and bounce around. Occasionally suggest movements, saying, "Let's pat our legs" or "Can you wave your hands in the air?"
8. Join in movement activities with energy and a smile. Watch how a child moves, and then copy his/her movements. Young children find it fun and empowering when they see teachers follow their lead.

9. Include music from children's cultures and from countries around the world. Young children respond enthusiastically to joyous, rhythmic music. Music from other cultures can inspire children to find new ways to move and react to the new sounds they hear.
10. Invite children to play shakers and bell bracelets while listening to lively music with a steady beat. Encourage children to play the instruments in different ways. For example, children can slide shakers on the floor, make the shakers jump when held upright, or stir them like a spoon.

Please refer to the Bibliography, "Resources For Teaching Music in Pre-K and Early Childhood," p. 184, compiled by Cathy Guy.

Music for English Language Learners (ELLs)

Effective instruction for English language learners (ELLs) embodies the same components found in all purposeful, supportive learning environments: clear objectives, scaffolded learning experiences, differentiated strategies, and opportunities for problem solving and expressive responses.

As every youngster brings areas of strength and need into the classroom, so does the English language learner. As in all situations, time and careful planning are needed to uncover what each student knows and has experienced in music.

The less proficient the student is in English, the more essential it is that the teacher provides visual cues and employs strategies such as demonstration and modeling.

The following activities and strategies are appropriate for all students and they will also ensure that the needs of ELLs are met.

Who Is the English Language Learner?

- English language learners can exhibit varying degrees of proficiency in listening, speaking, reading, and writing skills. Many have a high level of proficiency in their native language. Still others may not be able to read or write in their native language because of limited or interrupted formal education in their country. Still others may have excellent English language reading and writing skills but have had little opportunity to converse. Finally, there is a population of ELLs who have been identified as having special needs and are receiving special education services.
- All English language learners can participate in classroom activities regardless of their English language proficiency. They can respond by pointing to words or images, or express themselves in short phrases. As their acquisition of English progresses, so will the quality of their responses. They can contribute to small-group activities by using their native language; they can easily participate in a non-language-based activity.

- English language learners have much to offer in the music class. The richness of their culture and language can and should be utilized to enhance and contribute to other students' learning.

Promoting Understanding

- Enunciate clearly and speak in a natural rhythm and tone of voice to foster comprehension.
- Label instruments and musical supplies and equipment to connect spoken and written word.
- Construct lessons that integrate and reinforce concepts and vocabulary.
- Present information, restate the question and explain the task in a different way to assure understanding.
- Use posters, charts, pictures, and symbols to provide visual cues.

Building Confidence and Encouraging Participation

- Respond positively to students, even if the answer is incorrect. Responses like "That's an interesting way to look at it" or "Let's hear what other students think" will encourage students to continue participating.
- Create learning activities that involve the English language learner's native language and culture. Encourage students to take the lead in presenting and demonstrating what they know and can do.
- Provide a comfort level for students by pairing them to foster participation, critical thinking, and creativity.
- Maintain high expectations and provide attainable challenges.
- Assign group presentations in which students perform, vocalize, and share their creative work.
- Pair students to share answers, perspectives, and opinions.
- Enlist peer partners to translate at the beginning and end of an activity.

Music Literacy Strategies for ELLs

- Rephrase and retell. Describe and explain new concepts in several different ways.
- Ask students to rephrase and retell to check for comprehension.
- Use vocabulary and symbol charts to reinforce vocabulary.
- Create a visually rich and stimulating environment; have music books, posters, magazines, and pictures available for student use.
- Provide access to dual-language and picture dictionaries in the music classroom.
- Encourage students to say words/musical terms in their native language.
- Draw upon students' cultures and interests as a means of engagement.
- Create word walls of music terms.
- Highlight cognates and roots of words, where appropriate. For example, Romance language speakers may recognize and quickly grasp the meaning of words like *rhythm (ritimo)*, *guitar (guitarra)*, *melody (melodia)*, *theme (tema)*, *quartet (cuarteto)*, *interval (intervalo)*, etc.
- Make accountable talk an expectation in the class.
- Model reflective responses to encourage student self-assessment.
- Generate language by asking students to compare and contrast two musical selections.
- Invite students to respond to musical works that are integrated into other art forms.
- Incorporate opportunities for reading aloud into units of study and daily lesson plans.
- Encourage note-taking and the compilation of listening logs.

Music for Special Learners

Revised and Updated by Dr. Elise S. Sobol, NYSSMA Chair, Music for Special Learners

There is no greater lively art than music for bringing out the learning potential in a student. The content of the *Blueprint for Teaching and Learning in Music* (3rd edition) provides a flexible core to give every New York City child a developmentally appropriate arts education.

It is helpful to keep in mind that based on neuroscientific findings of the plasticity of the brain, every student, no matter how compromised, has the potential to make developmental and academic gains. Every student learns in a unique way and therefore instructional adaptations should be included in each lesson so that all students, with or without special needs, may participate and learn to his or her fullest capacity.

Response to Intervention (RTI) is a multi-tiered approach to the early intervention and identification of students. It begins with universal screening of all students in general education pre-kindergarten level. Its components include high-quality scientifically based classroom instruction; ongoing assessment; tiered instruction; and parent involvement (<http://www.rtinetwork.org/learn/what/whatisrti>). As a child moves up in school, progress may show that the student needs additional supported instruction. Specific educational interventions may be recommended and after due process be legally mandated in a 504 Accommodation Plan for students in general education or in an Individualized Education Program (IEP) plan for students classified in a designating category for special education.

New York State Part 200 Regulations of the Commissioner of Education has 13 designating categories for students who have been identified as having a disability and who require special services and programs. These categories, listed alphabetically, are:

1. autism
2. deafness
3. deaf-blindness
4. emotional disturbance
5. hearing impairment
6. learning disability

7. intellectual development disorder (formerly mental retardation)
8. multiple disabilities
9. orthopedic impairments
10. other health impairments
11. speech or language impairments
12. traumatic brain injury
13. visual impairment including blindness

In addition to music teachers following all specific IEPs, the diverse needs of our school communities require that music teachers deliver instruction in an environment that:

- reaches a minimum of four senses simultaneously—aural/visual/tactile/kinesthetic for those with visual/hearing impairments;
- includes wheelchair accessibility, is allergen-free, and addresses any special health issues;
- includes instrumental adaptations, allowing participation and performance for those with orthopedic/physical impairments or other health issues; and
- employs successful classroom management, so that the needs of students with behavioral challenges are met.

These instructional adaptations are necessary for teaching students with special needs in the following five domains:

- cognitive
- communicative
- sensory
- physical or medical
- behavioral or emotional

This again encompasses the above current 13 categories for designating students with disabilities.

Why use music to assist children in reaching developmental goals?

1. Music builds confidence and provides a fun and engaging, safe and secure environment to maximize learning potential.
2. Music is performed in real time, with a definite beginning, middle, and end. With this inherent structure, music has the ability to help manage a range of behaviors while enhancing the health and welfare of a child.
3. Music forms an introduction to competencies in literacy:
 - listening (auditory processing)
 - speaking (singing)
 - reading (notation)
 - writing (composing)
4. Music integrated across the curriculum helps students to succeed in all areas of their social, emotional, and intellectual development bridging learning, strengthening deficits, and building assets. Musical and rhythmic intelligence activates whole-brain involvement. It is vitally important that musical repertoire be socially relevant to relate to other experiences in:
 - social studies
 - science
 - language arts
 - mathematics
 - physical education
5. Music instruction should employ effective teaching practices that engage students intellectually and embed targeted applications specific to their needs with constructive, discipline-based activities. Each learning strand in the *Blueprint for Teaching and Learning in Music* supports the other, and also provides stimulating, spiraled challenges for gifted and talented students.

Music for Special Learners *continued*

Effective teaching strategies encompassing all disabilities include the following four components. A music teacher should:

- model a desired behavior before expecting students to perform the behavior.
- present the music activity by breaking the activity down to its smallest steps and then present each step one at a time for successful mastery.
- present a single concept in a variety of ways (multimodal) using a number of senses (multisensory) for maximum student understanding.
- present new learning in ways that assist the children in remembering the information.

Instructional strategies and modifications to promote learning

- Use highly structured activities with clear expectations.
- Communicate in short sentences, using simple vocabulary.
- Pace instruction so that children are neither left behind nor bored.
- Provide immediate feedback and positive reinforcement.
- Recognize appropriate behavior by providing immediate praise.
- Provide constructive suggestions to correct inappropriate behavior.
- Establish rules and consequences for inappropriate behaviors.
- Model positive attitudes—be that which you want your students to become.

Instructional strategies for students with emotional and behavioral challenges

- Plan and implement age-appropriate, content-rich, multi-faceted, evenly paced lessons.
- Maintain consistency in instructional and behavioral expectations.
- Provide prior notification of changes in routines, whenever possible.
- Acknowledge students' flexibility to change with positive reinforcement.
- Modify the environment to minimize distractions. Distribute and collect instruments for each distinct activity.
- Reinforce positive behaviors and responses with specific, immediate feedback.
- Acknowledge students' needs at all times.
- Post classroom rules clearly for easy reference.
- Create a designated place for constructive breaks from class activities.
- Vary musical repertoire to help create a focused, sound environment for optimum student expression
- Implement William Glasser's Choice Theory: plan to interweave students' physical and psychological needs to belong, gain power, have fun, and be free in the classroom.
- Plan time for exploration and improvisation.

Instructional strategies for students with cognitive or developmental challenges

- Elicit imitative and modeling responses.
- Use visual prompts to initiate responses.
- Prioritize responses to maintain classroom decorum.
- Foster students' sense of personal security in seating assignments.
- Develop students' concept of "self" by praising all accomplishments.
- Break tasks into small steps, giving directions both orally and in writing.

- Describe and explain new concepts in several different ways, using short sentences and simple language.
- Ask students to rephrase and retell to assess comprehension.
- Provide extended time for the completion of class work, tests, or large projects, as needed.
- Allow students with listening challenges to borrow notes from a peer; or provide students with an outline of the lesson.
- Allow students with writing challenges to use a computer with specialized software to check spelling, grammar, and recognize speech.

Instructional strategies for students with attention deficits with or without hyperactivity:

- Teach and consistently reinforce social skills through repertoire and group music making.
- Define and reinforce appropriate behaviors and expectations on an ongoing basis.
- Embed assessments for student learning and understanding throughout the lesson.
- Enumerate and articulate benefits of completing tasks.
- Embed information into students' short-term memory by providing frequent rehearsals.
- Mark music scores clearly with clues to facilitate recall.
- Post the rehearsal plan.
- Repeat realistic expectations in each session.
- Teach repertoire that enhances character development and self-esteem.
- Explain 21st century relevance.
- Be informed as to whether student receives medication to increase his or her capacity to regulate impulsive responses. Plan student participation accordingly.
- Adhere to established classroom and behavioral structures so that students with attention deficits may increase their ability to demonstrate "first/then" sequences.
- Provide immediate feedback and praise for achievement and desired behavior.

Music for Special Learners *continued*

Instructional strategies for students with orthopedic, physical challenges, other health impairments

- Consult a physical or occupational therapist when planning use of classroom space.
- Ensure accessibility for entering and exiting classroom and performance spaces.
- Create music-making opportunities that will strengthen motor skills and build students' reduced or limited strength. (This may be done in consultation with assigned occupational and physical therapists who have students' designated Individualized Education Program goals.)
- Adapt musical instruments with materials such as Velcro, elastic, foam padding, texturized rubber grips and handles in various sizes and shapes, etc. to enhance students' ability to play.
- Utilize the latest in assistive technology for new adaptive instruments for music education.

Instructional strategies for students with speech and language challenges

- Use a microphone to encourage verbal responses.
- Employ movement activities to build cognitive understanding of music concepts and develop language capacity.
- Utilize visual and aural prompts to initiate responses.
- Modify range of response choices to increase clarity and encourage participation.
- Model and provide examples of desired forms of response.

Instructional strategies for students with hearing challenges

- Place students near the primary sound source.
- Use an amplifier—such as a personal amplification system, FM system, or a hearing aid—for students with moderate hearing loss.
- Incorporate software to create visualizations of rhythmic patterns.
- Utilize a variety of percussive instruments to enhance rhythmic vibrations.
- Use lighted keyboard to display melodic, harmonic, and rhythmic inputs.

Instructional strategies for students with visual challenges

- Use enlarged print, where possible.
- Use highly contrasted colors for paper and written text.
- Use Braille printer and Braille translation software (so that teacher can read assignments).
- Use tactile props.
- Add audio enhancement for visual directions.
- Provide sequential learning opportunities to enhance memory.
- Monitor safety. Maintain classrooms that allow easy movement throughout the room and that are free of clutter.

Assessments and Data Collection

All student assessments are to be directly aligned with the appropriate standards, including New York State Standards, Common Core and new National Core Arts Standards. For students who are placed on New York State Alternate Assessment (NYSAA), the following performance rubric may be helpful in collecting data and artifacts.

(Designed by Elise S. Sobol, Ed.D. Used with permission.)

(See following page.)

Music for Special Learners *continued*

Music Performance Rubric 2014-2015	Outstanding 4 points	Proficient 3 points	Developing 2 points	Emerging 1 point	Not Meeting 0 points
Pitch Accuracy	Independent participation demonstrates artistic and technical skill, exceeds teacher expectations.	Independent participation demonstrates technical skill, meets teacher expectations.	Independent participation with beginning evidence of skill.	Participates only with hand over hand assistance.	Not in attendance this session, absent, retained in classroom, or at related service.
Rhythm Accuracy	Independent participation, demonstrates artistic and technical skill, exceeds teacher expectations	Independent participation demonstrates technical skill, meets teacher expectations	Independent participation with beginning evidence of skill.	Participates only with hand over hand assistance.	Not in attendance this session, absent, retained in classroom, or at related service.
Dynamics	Independent participation, demonstrates artistic and technical skill, exceeds teacher expectations	Independent participation demonstrates technical skill, meets teacher expectations	Independent participation with beginning evidence of skill.	Participates only with hand over hand assistance.	Not in attendance this session, absent, retained in classroom, or at related service.
Interpretation Relevance to Functional Independence	Demonstrates understanding of musical concept and how it applies to school and independent daily living, exceeding teacher expectations.	Demonstrates understanding of musical concept and how it applies to school and independent daily living, meeting teacher expectations.	Demonstrates understanding of musical concept and how it applies to school and independent daily living with beginning evidence of skill.	Emerging understanding of musical concept and how it applies to school and independent daily living.	Not in attendance this session, absent, retained in classroom, or at related service.

Additional rubrics can be designed for data collection as informal or part of a formal assessment.

Participation Levels:

- Independently=4;
- With teacher prompt=3
- With hand over/under assistance=2
- Not able to participate/absent =1

Academic Key:

Advanced=4; Proficient =3; Developing=2; Emergent=1

Behavior/Effort Key:

Consistently=4; Most of the Time=3; Some of the time =2; Emergent=1

Music for Special Learners *continued*

Important Links

For links to special education issues in New York State and changes in special education law:
www.p12.nysed.gov/specialed

For links specific to New York City schools, please visit:
www.nyc.gov/html/acs/education/specialeducation.html

For further understanding of applications of the Danielson Rubric in Special Education settings, please see Special Ed Scenarios (2014). Extended Special Education Examples Across All Components and Levels of Performance. The Danielson Group:
www.danielsongroup.org/special-education

For implementing Section 504 of the Rehabilitation Act of 1973, please see *sped_section504_guidelines* (2010) for educators and administrators. There are extensive lists for possible accommodations which would enrich the understanding for educators in the arts for providing and designing productive classroom environments.

Please refer to the Bibliography, "Resources For Teaching Music in Special Education," compiled with annotations by Dr. Elise S. Sobol, on page 185.

Supplement: Music Education for Diverse Learners

Students display a range of behavioral/emotional, communicative, cognitive, physical/medical, sensory attributes or challenges.

5 Core Principles Guiding Our Work

Core Principle #1: Maintain High Expectations for Student Achievement

As educators, we have the opportunity and duty to meet every student at his or her current level of learning, and to move all students toward achievement. Differentiated music instruction allows us to help each student make progress. In the music classroom, the teacher will present information in multiple modal and sensory formats utilizing evidence-based classroom practices of Dalcroze, Orff, Kodály, and Gordon's sound before sight techniques. This approach to music education and performance incorporates visual, auditory, tactile, and kinesthetic feedback, firmly rooting musical growth and building daily competence and confidence to the student with specific learning needs.

Core Principle #2: Create A Caring Teacher-Student Relationship in a Structured Setting

As music teachers, we impact our students in many ways. We foster skills and understandings in our art form. Our work affords us the opportunity to reinforce positive behaviors, social interactions, and learning outcomes within the structure of ensemble learning. Within this structure, we also have the opportunity to deepen individual learning, improve self-esteem and foster self-expression.

Core Principle #3: Be Positive

An effective music teacher promotes students' ability to self-regulate their actions. By reinforcing positive behaviors, students are provided the means to make desirable choices independently without losing face. The use of positive language is a de-escalating strategy that creates a "teachable moment."

Core Principle #4: Establish Clear Expectations

Students feel safer, more relaxed, and more open to learning when they know the teacher's expectations, class routines, procedures, rules, and consequences. Consistency promotes a sense of fairness in the classroom.

Core Principle #5: Be Accessible

Interact with students both individually and as a class. Personal exchanges create a relationship between teacher and students that promotes learning, heightens engagement, and fosters effective classroom management.

For additional information, please refer to *Dance Education for Diverse Learners: A Special Education Supplement to the Blueprint for Teaching and Learning in Dance*, available under CURRICULUM BLUEPRINTS FOR THE ARTS: Dance on the OASP's Arts Education page:

<http://schools.nyc.gov/Offices/TeachLearn/Arts/DanceSpecEDSupplement.html>

The Older Beginning Music Student

There are many things to consider when working with older beginners. The differences in learning styles, interests, emotional development, and physical capabilities between younger and older students demand a curriculum suited to their age. It is important to help older beginners progress quickly and achieve a level of musicality that will engage and entice them to continue with their instruction.

In a high school core music class there will likely be a mix of older beginners and students who have been playing or singing since early- to mid-elementary school. Older beginners vary in their background knowledge of music. Some have had music education in or outside of school, or have participated in a wide variety of arts programs without playing an instrument or singing, while others have had limited to no musical experience.

Differentiated instruction, an approach to teaching and learning for students of differing abilities in the same class, is especially effective in teaching music to older beginners. To differentiate instruction is to recognize students' varying background knowledge, learning styles, and interests, and to react accordingly.

Instructional strategies that will support the older beginner include:

- selecting appropriate repertoire that will challenge all aspects of musicianship.
- choosing rhythmically sophisticated repertoire built upon repeated riffs and melodic patterns (e.g., “Mambo Inn,” “Picadillo,” “Manteca,” “C Jam Blues,” “So What”).
- layering complex melodic lines over basic parts.
- providing sheet music so that students continue to develop music literacy skills by identifying pitches, and playing and singing along, associating rhythmic patterns with sound.
- setting ambitious, achievable goals and focus upon student outcomes.
- encouraging peer mentorship; having students collaborate on the completion of assignments; and providing hand-outs of printed diagrams and clearly-written instructions.
- supplementing beginning methods book repertoire with play-along CD accompaniments; having students improvise simple rhythmic and melodic patterns in real time; and providing challenging exercises and playing them quickly as a warm-up.
- structuring lessons so that students are given opportunities to move, perform, critique, and respond.
- creating enjoyable musical contests that challenge students' ability to think and play simultaneously.
- providing frequent performance opportunities during and outside of school time.
- collaborating with other theater, dance, and visual arts disciplines in the school.
- seating beginners next to experienced music students.
- modeling good musicianship by performing with the ensemble.
- inviting professional musicians to collaborate with students
- encouraging students to attend professional performances and listen to quality recordings.
- teaching students how to practice; modeling correct technique and the skill of playing at a slow tempo.
- emphasizing the importance of playing correctly without reinforcing mistakes.
- creating an instructional atmosphere that fosters discipline and a sense of ownership.

Specific Consideration for Music Teachers

Developed by the Office of Arts and Special Projects, the following Specific Considerations for Teachers of Music supports teachers and their supervisors through the use of reflective questioning, an essential component of effective music instruction in the New York City public schools. Revised and approved in coordination with the Office of Teacher Effectiveness and the United Federation of Teachers, this document serves as both a planning and a reflective tool for music teachers across all grade levels.

About this Resource

Danielson's 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students' backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations¹ for school leaders and teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect

¹ New York State's Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English language learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English language learners and the Specific Considerations of Students with Disabilities and follows a similar design.

on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers' usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component's "Rationale," "Performance Levels," "Critical Attributes," and many of the "Possible Examples" are relevant to teachers of the arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students' need and context. Those components for which it was agreed that there were no significant special considerations for music teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document. Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in the *Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

Domain 1: Planning & Preparation

1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with the appropriate learning standards in the NYC *Blueprint for Teaching and Learning in Music, PreK-12*?

1b: Demonstrating Knowledge of Students

- How do you use assessments and surveys to determine:

- » students' musical genre interests (e.g., hip hop, salsa, and rock)?
- » the degree of students' engagement in musical traditions specific to their cultures?
- » students' access to musical opportunities and resources (e.g., whether students own or have access to instruments and/or lessons outside of school)?

1c: Setting Instructional Outcomes

- Over the course of the year, how do you ensure learning outcomes include objectives that address the Five Strands of Learning in Music, as laid out in the NYC *Blueprint for Teaching and Learning in Music, PreK-12*?
- How are musical performances included in the learning outcomes?

1d: Demonstrating Knowledge of Resources

- How does your planning of learning opportunities take advantage of available resources (e.g., free concerts, student "rush" tickets, open rehearsals, free music software, and music websites)?

1e: Designing Coherent Instruction

- How do you ensure that *Blueprint*-based lessons are designed for sequential instruction in music performance, development of skills and concepts, and music compositions and related discussions?
- How do you plan opportunities for your student to document their emerging taste as music consumers and performers (e.g., annotated listening logs, oral reports, class discussion, and performance)?

1f: Designing Student Assessments

- How do you plan assessments to include opportunities for students to actively participate in ongoing self- and peer assessment of music presentations and performances in classroom, rehearsal, and concert settings?

Specific Consideration for Music Teachers *continued***Domain 2: The Classroom Environment****2a: Creating an Environment of Respect and Rapport**

- How do you establish a safe environment in which students take risks learning and performing unfamiliar music?
- How do you ensure that students feel comfortable sharing original musical compositions and performances with their peers?
- In what ways do you encourage a deep exploration of music that represents students' cultures?
- What do you do to ensure that students respectfully observe peer musical performances?

2b: Establishing a Culture for Learning

- In what ways do you support students in using positive and constructive feedback protocols when responding to musical works?
- How do you ensure that students display concentration, focus, and discipline when mastering new musical techniques?
- How do you support students in demonstrating persistence in developing skills and understanding related to musical expression and their emerging musical identities?
- In what ways do you fairly and democratically make solo and small ensemble performance opportunities available?
- How do you ensure that criteria for performance opportunities are clear, consistent, and made known to all students?

2c: Managing Classroom Procedures

- What are some ways in which you establish music class routines to maximize instructional time?
- How do you support students in demonstrating independence in carrying out music class procedures (e.g., taking assigned seats, retrieving instruments and scores, distributing equipment and materials, and beginning instrumental and vocal warm-ups)?

2d: Managing Student Behavior

- How do you assign leadership roles to students (e.g., student conductor, ensemble section leaders, and core music group leaders)?

2e: Organizing Physical Space

- In what ways do you display and update students' work and music-related creations on a regular basis?
- How do you ensure that students support and contribute to the upkeep of their environment to advance learning (e.g., orderly retrieval and storage of musical instruments and a respect for materials, supplies, and equipment)?

Domain 3: Instruction**3a: Communicating with Students**

- How is the purpose of the task and its relation to the larger learning goals communicated to the students?
- In what ways do you model correct *embouchure* (mouth position), tone, and posture?
- How are desired performance techniques and mechanisms communicated to vocal and instrumental students?
- In what ways do you use analogies from core subjects and the performing and fine arts to help students understand musical historical periods?

3b: Using Questioning and Discussion Techniques

- In what ways are students provided opportunities to offer verbal and musical responses? For example:
 - » Students demonstrate transference; they are able to read and perform a new piece of music on sight.
 - » Students use music terminology when discussing a new set of music (e.g., *forte* and *sotto voce*).
- What are some ways in which you ask questions of high cognitive challenge to deepen students' understanding of music and how it relates to other disciplines? For example, you might ask:
 - » "How are the elements of music used to depict a specific culture, musical genre, or style?"

- » "Does music have meaning? Justify your response with textual evidence from the musical work or supporting research."

3c: Engaging Students in Learning

- How do you support students in participating actively in the rehearsal process in ways such as:
 - » focusing upon music while playing or singing?
 - » keeping time while singing or playing an instrument?
 - » responding physically to the rhythm or pulse while playing or singing?
 - » practicing repetitions without interruption?
- How do you ensure that students demonstrate appropriate musical responses to verbal and non-verbal conductor's cues, such as stop-starting (i.e., cut-offs), dynamic control (i.e., loud, soft, and all variations of these levels), and sensitivity (e.g., lightly or march-like)?

3d: Using Assessment in Instruction

- In what ways do you listen to, observe, and model a range of musical strategies in response to students' varying mastery of skills and content?
- How do you ensure that students observe each other's rehearsals and compositions and engage in positive and constructive peer critique using music terminology?
- How do you facilitate students' interpretation of the notation, symbols, and musical terms of a selected piece?
- What are some ways in which you administer, analyze, and give feedback on pre- and post-performance and written assessments?
- In what ways are students given an opportunity to teach a musical piece, skill, or concept to peers?

3e: Demonstrating Flexibility and Responsiveness

- In what ways do you encourage students' input in rehearsal and core music settings?
- Based on performance, how do you ensure that students are given opportunities to assume leadership in sectionals, ensembles, and small group settings?

Specific Consideration for Music Teachers *continued*

Domain 4: Professional Responsibilities

4b: Maintaining Accurate Records

- What strategies do you use to maintain accurate records of the students' progress in music skill building?

4c: Communicating with Families

- How do you ensure that notices and permission slips are sent home with students in a timely fashion for music class events, upcoming performances, and field trips?
- What are some examples of times when you invite parents and community members who are musicians to contribute to classroom and school-wide music events, where possible and appropriate?
- In what ways do you help families become aware of opportunities to enjoy musical performances at NYC's major cultural centers with their children?
- How do you identify and facilitate opportunities for student performances and presentations within the school and neighboring community?

4d: Participating in the Professional Community

- What are some ways in which you collaborate with other music educators and teachers of other curriculum areas to enhance student success in and through music?
- In what ways do you support, organize, or conduct instrumental and vocal ensembles to perform at school-wide presentations?
- How do you co-direct school musical theater and drama productions?
- In what ways do you support having solo and ensemble student performances included at community and sports events?

4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice? For example:
 - » attending regular music-related professional development provided by the NYCDOE and at school
 - » participating in events and training provided by professional music organizations and/or music education organizations
 - » attending professional concerts and performances
 - » participating as a member of a band or orchestra
- How do you continue to develop your musical skills?

Music and Curriculum Planning

Lesson plans do not live in a vacuum. The Office of Arts and Special Projects provides the following template for teachers to organize lessons into comprehensive units of study. These units then serve as building blocks for curriculum maps, providing a complete arc of instruction, covering a semester or year.

The sections in the Unit Planner template below comprise the core elements of an effective unit. The format provides a structure for teachers to organize and design their *Blueprint*-based instruction. Thus, unit planning helps teachers ensure that appropriate content, skills and understandings are addressed in all lessons. When viewed holistically, unit plans are the foundation that support thoughtful curriculum mapping.

Blueprint for Teaching and Learning in Music: Sample Unit Planner				
Title of the Unit:		Unit Dates:		
Number of Class Sessions:		Benchmark(s):		
Music Teacher Name:				
School:				
Grade/Class:				
Unit Description What will students do in this unit? (One to three brief sentences)				
Big Ideas of This Unit: Students will understand that:		Essential Questions of This Unit: Students will answer:		
Indicators of Student Learning				
CONTENT – Students will know:		SKILLS – Students will be able to:		
Music Blueprint Strands Addressed (Highlight ONLY the components being assessed.)				
Music Making <ul style="list-style-type: none"> experience and understand elements of music through performance develop awareness of human expression through performance and composition take responsibility for instruments and materials establish music routines 	Music Literacy <ul style="list-style-type: none"> elements, notation, and vocabulary genre and style instruments, voices, and ensembles production and technology 	Making Connections <ul style="list-style-type: none"> recognize parallel problem-solving strategies across disciplines music reflects the composers’ emotions, ideas, imagination, and cultural context make and describe personal connections with a variety of musical styles 	Community and Cultural Resources <ul style="list-style-type: none"> identify music makers in families, in schools, and at institutions in New York City attend live performances share musical experiences with the school community 	Careers and Lifelong Learning <ul style="list-style-type: none"> identify the various aspects/options of lifelong music involvement

Common Core Learning Standards Addressed		
Learning Experiences (Briefly describe and explain)		
Pre-Assessment		
What do students already know and understand about this area of music making?	What skills related to this unit have students already developed?	
Unit Assessments		
Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, video recording of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment <ul style="list-style-type: none"> • rubric-based checklist • reflection or practice log • exit slip 	Peer Assessment <ul style="list-style-type: none"> • rubric-based checklist • feedback template • guided conversation 	Teacher Assessment <ul style="list-style-type: none"> • tests and quizzes • performance assessment on rubric • critical verbal and written response
Resources (Books, music, articles, websites, etc.)		
Teacher Self-Assessment / Reflection Strategies		
What worked well?	What should be changed? Provide suggestions.	

TEN TIPS FOR MUSIC CURRICULUM MAPPING

1. Start with a MUSICAL TOPIC that will excite both you and your students!
2. Work BACKWARDS: Start at the end of your year—what do you want your students to know and be able to do?
3. Identify INSTRUCTIONAL PROTOCOLS that support learning. Allow sufficient time to establish procedures that will foster student understanding, engagement and mastery of the topic.
4. Determine your first and last units, then FILL IN THE BLANKS: This will be a process of cutting and pasting. Think about what students need to know to be ready for the next unit and make sure that it is included.
5. Add a GUIDING QUESTION: This is an overarching question for the unit that students will answer at its completion. The question should help guide lesson planning within the unit.
6. REPEAT Step 4: Break down the unit into lessons—again, starting with the culmination of the unit, what you want your students to know and be able to do—and then work backwards.
7. ASSESS: Add formative and summative assessments and plan opportunities for peer-to-peer, teacher-to-student and self-assessment.
8. MODIFY: Add modifications that address the various needs of your students.
9. ALIGN unit and lesson content with the STANDARDS: Refer often to standards, and create curricula that will motivate your students.
10. BE FLEXIBLE: It is best to have a plan. However, flexibility within the curriculum is necessary to achieve successful outcomes.

Assessment in Music

Classroom and studio assessment—the kind that good teachers do formally and informally every day—tells us how well our students have learned and what we need to reteach in order to move their learning ahead. Perhaps more significantly, thoughtful assessment can provide students with useful feedback that can immediately guide them toward revising and improving their performances while deepening their understandings. Research done in dance, music, theater, and visual arts classrooms demonstrates significant boosts to achievement when teachers and students have information about three central things:

1. Clear goals for learning and performance;
2. Where student learning is in relation to those goals;
3. What they need to do to close any gaps.

Informed by the *Blueprint for Teaching and Learning in Music*, teachers craft well-defined and achievable goals with clearly articulated criteria for student work. Thus, multiple forms

of feedback from teachers, peers, and students themselves provide information about where students are in relation to those goals. Closing the gaps between the goals and students' current status involves not only re-teaching but also providing timely opportunities for students to revise. Taken together, these three elements of classroom assessment provide a powerful lever for enhanced teaching and learning in music.

Courtesy of Dr. Heidi Andrade, University of Albany

Assessment is the systematic process of gathering, reflecting upon, and communicating evidence of what a learner knows and can do. Assessment addresses specific student learning objectives and criteria.

Effective assessment is:

- *Formative*: for learning (assessment for what needs to be learned.)
- *Summative*: of learning (assessment of what has been learned.)

Assessment is a process that shows evidence at a moment of learning.

Teachers use assessment to gather information to modify or differentiate instruction to improve students learning. Students assess their own learning to make decisions about how to improve their work.

Learning objectives state what students will learn by the end of a unit. Criteria are concise, written descriptions or evidence of what students are expected to know and be able to do toward the achievement of a learning objective from a music benchmark. Skills defined by the benchmarks are measured by assessments. Assessments are evidence of skills learned, reflecting the level to which learning objectives have been met. Establishing clear criteria is an essential step in the development of effective assessment tools.

Assessments also refer to the various instruments, tools, and techniques that can be used to check for understanding. Many of the tools may be applied in any of the processes mentioned below. For example, a checklist and rubric can be used both formatively and summatively, depending on when and how they are used. Similarly, they may also be used as a self-, peer, and teacher assessment strategy, depending on who is assessing whom.

FORMS OF ASSESSMENT

Pre-Assessments (or Baseline Assessments) include, but are not limited to:

- Questioning
- KWL (Know-Want-to-Learn) chart
- Subject knowledge survey

Formative Assessments are ongoing and include, but are not limited to:

<p>Performance Assessment <i>Student- and teacher-directed</i></p>	<ul style="list-style-type: none"> ■ Using standards-aligned rubrics and checklists (teacher-generated or student-generated) ■ Comparing one music performance with another ■ Evaluating individual and ensemble performances ■ Analyzing repertoire components ■ Sight-reading, sight-singing exercises ■ Recording video and audio documentation of students' progress ■ Peer mentoring
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Assessment in Music *continued*

<p>Critical Response <i>Student- and teacher-directed</i></p>	<p>Explaining music concepts using appropriate music vocabulary in writing</p> <p>Creating graphic organizers to illustrate ideas (e.g. lists, webs, charts)</p> <p>Listening, viewing, and critiquing professional and student performance using standards-aligned rubrics</p> <p>Participating in class discussion</p> <p>Presenting individual/small-group research</p> <p>Observing student progress, understanding, and mastery of skills and concepts</p>
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Summative Assessments are culminating component of instruction. They include, but are not limited to:

- Written tests and quizzes
- Performance Assessment
- Critical Response

<p>Written tests and quizzes <i>Teacher-directed</i></p>	<p>Have a variety of formats that include multiple choice, true/false, matching, and/or short answer. They assess content knowledge in music such as, but not limited to:</p> <ul style="list-style-type: none"> ■ Musicianship ■ Music vocabulary ■ Music history ■ Music styles and genres
<p>Performance Assessment <i>Student- and teacher-directed</i></p>	<p>Shows evidence of understanding of musical concepts as well as development of performance skills and techniques such as:</p> <ul style="list-style-type: none"> ■ Using standards-aligned rubrics and checklists (teacher-generated or student-generated) ■ Comparing one music performance with another ■ Evaluating individual and ensemble performances ■ Analyzing repertoire components ■ Sight-reading, sight-singing exercises ■ Recording video and audio documentation of students' progress ■ Peer mentoring
<p>Critical Response: <i>Student- and teacher-directed</i></p>	<ul style="list-style-type: none"> ■ Defining musical concepts using appropriate music vocabulary ■ Evaluating peer and self-mastery of skills and concepts ■ Critiquing professional and student performances using standards-aligned rubrics ■ Presenting individual/small-group research

Family and Student Engagement in Music

Parental engagement is an important component of students' growth in music and all academic areas. By providing interest and support, parental engagement increases the likelihood that a child's musical interests will be enhanced and his engagement heightened. Although the *Blueprint for Teaching and Learning in Music* outlines music learning benchmarks for students in grades preK-12, a parent need not be a musician to be engaged with his or her child's musical growth.

Dr. Anthony L. Moore distinguishes parental *involvement* from parental *engagement*.

“Parent involvement is defined as the amount of time parents volunteer or visit the school while ... parent engagement [is defined] as the amount of support, communication, respect, and commitment parents demonstrate for their child's schooling.”¹

Much can be done out of school time to help children progress musically. In addition to maintaining an ongoing dialogue with children about the knowledge and musical experiences they are receiving, parent engagement may include, but is not limited to:

- Attending student performances
- Celebrating performances verbally and in writing
- Volunteering at performances
- Maintaining ongoing communication with music teachers
- Establishing home routines that facilitate and support music practice
- Researching free and discounted music performances for the family
- Conveying the family's cultural and musical traditions
- Sharing musical preferences and best-loved musical performers
- Singing and playing instruments as a family
- Encouraging students to persevere

Parents and Family Engagement

Attending a Music Performance

Before Going:

What are your expectations for the concert?

How much do you know about the artist, the kind of music?

If the music will be unfamiliar, where can you find more information before you go?

At the Performance:

Does the music tell a story, and if so, is it communicated with words?

What is the mood of the selections?

Which instruments do you recognize? Which voice types do you hear?

How does the music move? Quickly, slowly, etc.?

Is there a recognizable theme or melody? How often does it appear?

Is there anything about the music that you enjoy in particular??

Does the music remind you of other music you have heard?

What country or culture is represented in the music?

Reading the Concert Review

What parts of the concert did the reviewer highlight?

Do you agree with the reviewer's opinions? Why or why not?

What did you learn about the music as a result of reading the review?

What was the best thing about the concert?

¹ Rhames, Marilyn. “How to Increase Parental Engagement in Urban Education, Part 1.” *Education Week*, 22 Jan. 2014. Web. 23 April, 2015. Retrieved at: http://blogs.edweek.org/teachers/charting_my_own_course/2014/01/increasing_parent_engagement_in_urban_schools_part_i.html

Music Venues in New York City

Apollo Theater

253 West 125th Street
New York, NY
(212) 531-5300
www.apollotheater.org
www.apolloeducation.org

Bargemusic

Fulton Ferry Landing
Brooklyn, NY
(718) 624-4924
www.bargemusic.org

Brooklyn Academy of Music

30 Lafayette Avenue
Brooklyn, NY
(718) 636-4100
www.bam.org
www.bam.org/education

Brooklyn Center for the Performing Arts

Brooklyn College
2900 Campus Road
Brooklyn, NY 11210
(718) 951-4600
www.brooklyncenter.org
www.brooklyncenter.org/for-teachers

Brooklyn-Queens Conservatory of Music

58 Seventh Avenue
Brooklyn, NY
(718) 622-3300
www.bqcm.org

Carnegie Hall

881 Seventh Avenue (at 57th Street)
New York, NY
(212) 247-7800
Stern Auditorium
Weill Recital Hall
Zankel Hall
www.carnegiehall.org
www.carnegiehall.org/For_Students_and_Teachers/
www.carnegiehall.org/DigitalLibrary/
www.honorsperformance.org/home-program/

Center for the Arts

College of Staten Island
2800 Victory Boulevard
Staten Island, NY 10314
(718) 982-2787
www.cfashows.com

David Geffen Hall

Lincoln Center
10 Lincoln Center Plaza
(Columbus Avenue at 65th Street)
New York, NY
(212) 721-6500
New York Philharmonic
www.lincolncenter.org/music
www.nyphil.org/concerts-tickets/your-visit/plan-your-visit/
www.nyphil.org/education

Jazz at Lincoln Center

10 Columbus Circle
(Broadway at 60th Street)
New York, NY
(212) 721-6500
Frederick P. Rose Hall
The Appel Room
Dizzy's Club Coca-Cola
www.jazz.org

Joe's Pub at The Public Theater

425 Lafayette Street
New York, NY
(212) 967-7555
www.publictheater.org/en/Joese-Pub-at-the-Public

The Julliard School of Music

60 Lincoln Center Plaza
(65th Street between Amsterdam & Columbus Avenues)
New York, NY
(212) 769-7406
Peter Jay Sharp Theater
Paul Recital Hall
Morse Recital Hall
www.juilliard.edu
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Kings Theatre Brooklyn

1027 Flatbush Avenue
Brooklyn, NY 11226
(718) 856-2220
www.kingstheatre.com

Kupferberg Center for the Arts

Queens College
65-30 Kissena Boulevard
Queens, NY
(718) 793-8080
www.kupferbergcenter.org

Lehman Center for the Performing Arts

Lehman College
250 Bedford Park Boulevard West
Bronx, NY 10468
(718) 960-8833
www.lehmancenter.org

Lincoln Center for the Performing Arts

West 62nd–66th Streets
New York, NY
(212) 875-5050
Alice Tully Hall
Daniel And Joanna S. Rose Studio
David Geffen Hall
(formerly *Avery Fisher Hall*)
David H. Koch Theater
(formerly *New York State Theater*)
David Rubenstein Atrium
Metropolitan Opera House
LCT: Claire Tow Theater
LCT: Mitzi E. Newhouse Theater
LCT: Vivian Beaumont Theater
www.lincolncenter.org/music
www.lcinstitute.org

Merkin Concert Hall

Kaufman Music Center
129 West 67th Street
New York, NY
(212) 501-3330
www.kaufmanmusiccenter.org/mch/

Metropolitan Opera House

30 Lincoln Center Plaza
(Columbus Avenue between 62nd & 65th Streets)
(212) 362-6000
www.metopera.org
www.metopera.org/metopera/about/education

Miller Theatre

Columbia University School of the Arts
2960 Broadway (at 116th Street)
New York, NY
(212) 854-7799
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Classical Music Garden
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New York, NY
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130 West 56th Street
New York, NY
(212) 581-1212
www.nycitycenter.org
www.nycitycenter.org/education

Skirball Center for the Performing Arts

New York University
566 LaGuardia Place
New York, NY
(212) 992-8484
www.nyuskirball.org

SubCulture

45 Bleecker Street (near Lafayette Street)
New York, NY
212-533-5470
www.subculturenewyork.com

Symphony Space

2537 Broadway (at 95th Street)
New York, NY
(212) 864-5400
www.symphonyspace.org
www.symphonyspace.org/education

The Town Hall

123 West 43rd Street
New York, NY
(212) 997-1003
www.thetownhall.org
www.thetownhall.org/arts-in-education

For additional information about classical music, log on to www.ny.com/music/classical.
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For current information about concerts, clubs, or artists in your area, check local newspapers and magazines such as New York Magazine and Time Out New York.

Careers in Music

Agent
Attorney
Community Arts Manager
Community Development Specialist
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Instrument Repairperson
Music Arranger
Music Editor
Music Educator
Music Librarian
Music Programmer
Music Publicist
Music Publisher
Music Software Designer
Music Therapist
Music Tour Coordinator
Performing Arts Administrator
Performing Musician, Instrumental and Vocal Music
Recording Engineer
Retail Music Salesperson
Road Manager
Sacred Music Musician
Sound Designer
Sound Technician
Video Music Careers
Voice Therapist

For descriptions of each of these careers and additional information about them, log on to www.menc.org. Click on “jobs” and then on “careers.”

Glossary from *Music! Its Role & Importance in Our Lives*

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a capella
singing without instrumental accompaniment

a tempo
in normal time, or a return to the preceding tempo

aboriginal
the original or first people to inhabit a place

absolute music
music without extramusical associations, as opposed to program music

absolute pitch
the ability to recognize and reproduce pitches exactly

accelerando
(aht-cheh-leh-RAHN-doh) a gradual increase in tempo; gradually growing faster

accent
the emphasis placed on a beat or sound

accidental
a sharp, flat, or natural occurring outside of the given key signature within a composition

acculturation
the mutual influence of different cultures in close contact

adagio
(ah-DAHJ-ee-oh) slow tempo, but not as slow as largo

aerophone
an instrument that produces sound by a vibrating column of air, including wind instruments such as woodwinds and brass, and reed instruments such as the accordion and the organ

aesthetic
characterized by a heightened sensitivity to the content, form, or emotional impact of an artistic work or event

affection
a cataloged feeling used during the Baroque period

aleatory music
music in which composers deliberately leave parts of the composition and performance undetermined and at the discretion of performers

allegretto
a little slower than allegro

allegro
fast and lively tempo

alto
the low female register; *see also* contralto

andante
moderately slow; a walking tempo

andantino
a little faster than andante

animato
with spirit; antecedent term for the question half of a melodic phrase

anthropologist
a scholar who studies the physical and cultural characteristics and social customs of a group of people

antiphonal
describing musical groups that perform alternately in a call-and-response manner

apartheid
a policy of racial segregation

aria
a song for a solo singer and orchestra

arpeggio
(ahr-PEJ-ee-oh) a broken chord whose pitches are heard successively

arrangement
an adaptation of a composition from one medium to another

arranger
a musician who reworks existing musical material

art song
a composition for solo voice and piano

articulation
clarity and distinct rendition in musical performance

atonal
without tonality or a tonal center

audiation
the capacity to think sound

aural
relating to hearing

authenticity
performing music as closely as possible to the way it was performed at the time it was created

backbeat
in popular music, accents on beats 2 and 4 that answer the normal accents on 1 and 3

background music
music that has no visual or logical source

ballad
a musical form consisting of verses in narrative style, often with a repeated refrain

ballet
a refined style of classical dance emphasizing the verticality of the body, an outward rotation of the legs with fluid foot- and legwork, and virtuoso turns and jumps

band
a large instrumental ensemble consisting primarily or solely of wind and percussion instruments

bar line
vertical dividing line between measures on the musical staff

baritone
the intermediate male voice

Baroque period
the stylistic period between approximately 1600 and 1750

bass
a lower male register with a rich, robust, resonant, and full quality

bass clef (♭)
symbol that indicates the placement of F below middle C

basso continuo
bass line and accompanying chords for keyboard instruments, used extensively in the Baroque period

basso profundo
the lowest male voice, with a dark, rich, powerful quality

beat
a steady recurring pulse

bebop
a complex and sophisticated type of improvised jazz; music for listening rather than dancing

- bel canto**
a style characterized by lyrical and flowing phrases, beauty of vocal color, and brilliant technique
- binary form**
a two-part form
- blue note**
a selected pitch, usually on the third and seventh degrees of the scale, whose intonation is altered at the discretion of the performer
- bluegrass**
a type of American country music that uses acoustic instruments
- blues**
a genre of African American music that often expresses frustration, sadness, or longing
- book**
the story and the dialogue of a musical
- bouffée**
(bu-RAY) a French seventeenth century dance usually in quick duple meter with a single upbeat
- brass**
wind instruments that derive their sound from vibrations transmitted through cup-shaped mouthpieces, including the trumpet, French horn, trombone, and tuba
- break**
a measure or two where everyone stops playing except the soloist
- bridge**
a connective part of a composition
- Broadway musical**
a dramatic stage form that combines the arts of acting and singing
- bugaku**
danced portions of Japanese gogaku; *see also* gogaku
- cadence**
a breathing break
- cadenza**
a section of a piece designed to show the virtuosity of a soloist
- cakewalk**
a dance with syncopated rhythms that may represent an early form of jazz
- call and response**
a question-and-answer pattern in which a group responds to a leader
- calypso**
folk-style music from the Caribbean islands
- canción ranchera**
(kahn-see-OHN ran- CHE-rah) a popular type of Mexican song, usually in AAB form, performed by mariachi bands
- canon**
a musical form where parts enter at different times but have the same melody throughout
- cantata**
an accompanied vocal work in a number of movements with a sacred or a secular text
- cha-cha**
a rhythmic Latin American dance with the basic pattern of three steps and a shuffle
- chaconne**
(shah-KOHN) continuous variations based on an underlying repeated harmonic progression
- chamber music**
music written during the Classical period for small ensembles
- chance music**
music in which aspects such as melody, rhythm, dynamics, timbre, and form are left wholly or partly to the discretion and creativity of the performer; *see also* aleatory
- character theme**
a melody associated with a particular character that recurs throughout a film or musical work
- Charleston**
an athletic dance that includes kicks and inward leg rotations on syncopated beats of the music
- chart**
jazz score, often abbreviated
- child prodigy**
someone who excels at a very early age
- chorale**
a hymn tune
- chorale prelude**
a composition that serves as an introduction to the singing by the congregation
- chord**
simultaneous combination of at least three different pitches
- chordophone**
an instrument that produces sound when a string or chord is struck, rubbed, or plucked
- chromatic**
incorporating tones from a musical scale consisting entirely of half steps
- classical music**
a style of “art” music that stands apart from traditional or popular music
- clave**
(KLAH-vay) a basic rhythmic pattern that provides the foundation for the complex rhythms played by multiple drums
- clef**
a symbol indicating pitch designations for the lines and spaces of the staff
- click-track**
a series of clicks that allow the conductor to synchronize an orchestra’s accompaniment to a film
- coda**
a short concluding section of a piece of music that essentially ties together the main thematic threads and ends the piece
- coloratura**
the highest female voice that is light and flexible enough to perform scales and trills, particularly in vocal melodies of eighteenth- and nineteenth-century operatic arias; a soprano who performs such passages
- commercialization**
exploitation chiefly for financial gain
- complete cadence**
a breathing break that terminates on the tonic triad, with the tonic tone appearing as both the highest and lowest pitch
- composer**
a person who creates musical works
- composition**
the craft of putting together sounds to create a musical work
- compound meter**
a division of the pulse into groupings of three segments

concert band

an expanded version of the wind and percussion sections of the orchestra

concertino

the section of a Baroque concerto played by a small group of soloists

concerto

solo parts alternated with a group of instruments

concerto grosso

a work in which a small group of soloists plays in alternation with a full orchestra

conductor

the director of an orchestra, choir, or other performing group

conjunct

employing successive pitches of the scale; stepwise movement

conjunct melody

a melody formed by successive pitches of the scale

conjunto

dance music created by Mexicans in Texas

consequent

the answer of a melodic phrase

consonance

absence of tension or discord in music

contemporary

music or art that is current; also, composers who lived during the same historical periods as each other are known as *contemporaries*

continuo

an accompaniment consisting of a harpsichord sounding the chords and a viola da gamba reinforcing the bass line

contour

the shape of a melody or its rise and fall

contrafactum

compositional technique of writing new lyrics to an existing melody

contralto

a low female register with a full, rich, dark, and powerful quality

contrapuntal

in the style of counterpoint; the combining of melodic lines

cool jazz

jazz style of the 1950s

counterpoint

music that counters one note against another

countersubject

a secondary melodic pattern used at the same time as the principal subject

countertenor

the highest male voice with a falsetto range and quality and a register in the female alto range

country music

a popular musical style that began in rural areas of the South and West

creative license

the liberty that artists take in reinterpreting another artist's work

crescendo

a gradual increase in the loudness of a sound

crossover

a merging of styles

cue

the specific music for a particular scene in a film or television production

culture

the customs, beliefs, language, arts, and institutions of a group of people that are learned and transmitted within the group

decibel

unit for measuring volume of sound

decrescendo

a gradual decrease in the loudness of a sound

descriptive music

another name for program music; music that represents images, stories, or poetic ideas

development

the section of the sonata form in which thematic reworkings and modifications occur

dialogue

the spoken lines of a play or musical show

diatonic

the tones of a major or minor scale

diminuendo

a gradual decrease in the loudness of a sound; decrescendo

dirge

a slow, mournful hymn or lament

disjunct

a melody formed by intervals larger than a second

dissonance

discord in music, suggesting a state of tension

dodecaphony

twelve-tone music

dominant

the fifth pitch of a diatonic scale; the chord built on the fifth degree of the diatonic scale

Dorian mode

a scale with the pattern of whole step, half, whole, whole, whole, half, and whole

double bass

the largest instrument in the bowed, stringed family of instruments

downbeat

the accented first beat in a measure

drone

a continuous note of fixed pitch serving as permanent bass

drum machine

a machine with the sounds of a whole range of percussion instruments stored in its memory

dubbing

putting all the elements of sound—dialogue, sound effects, and music—onto one soundtrack

duet

composition for two performers

duple

marked by beats grouped into sets of two (strong-weak)

dynamics

the volume of sound; the loudness or softness of a musical passage

electronic music

music generated or altered by electronic means

electrophone

an instrument that generates sound from electricity

empathy

the sharing of another person's feelings or emotions

ensemble

a cooperative musical expression

entr'acte music

light instrumental music that is performed between acts of an opera

episode

a section of a fugue in which the subject or main theme is not heard; a connective passage

ethnomusicologist

a scholar who studies the music of different cultural groups

exposition

the opening section of a sonata form in which the main thematic material is given its first complete statement

Expressionism

a musical style that subjectively explores deep inner feelings

extramusical

the idea that inspires a programmatic piece of music

fanfare

a short, showy tune, usually written for brass, played to honor important people or announce an important event

"felt" time

an aspect of music that controls the listener's sense of how much time has passed

fermata

the sustaining of a pitch

finale

concluding movement or passage in a musical work

flat

symbol (♭) that lowers a pitch by one half step

folk music

uncomplicated music that speaks directly of everyday matters

foreshadow

to suggest actions or events before they happen

form

the structure and design of a composition, incorporating repetition, contrast, unity, and variety

forte

loud (*f*)

fortissimo

very loud (*ff*)

free-form jazz

jazz of recent times that does not use a set tune as the basis of improvisation, but rather allows the performers to interact and to generate their own composition

fugue

a rich, polyphonic composition consisting of a series of successive melody imitations

fundamental

the main pitch from which the harmonics of the overtone series are generated

fusion

a combination of jazz and rock

gamelan

a Balinese music ensemble or performing group

genre

a particular type of music with a distinctive form or sound

gig

an engagement to perform music, especially jazz

glissando

a continuous or sliding movement from one pitch to the other

globalization

the process of making information accessible to a worldwide audience

gogaku

Japanese orchestral music (sometimes with singing) that is used at imperial court, ceremonies, and shrines; *see also* bugaku

gospel music

spirited songs accompanied by tambourines, drums, and piano

grand opera

a type of music drama in which everything is sung

grand staff

combined treble and bass staves

half cadence

see incomplete cadence

half step

the closest pitch above or below any given pitch on the keyboard, such as C to C[♭] or F to E

harmonics

a series of tones generated by the fundamental tone

harmonizing

the ability to invent on the spot a vocal line that will complement a melody

harmony

the combination of simultaneous vertical blocks of different tones

heterophony

a musical texture that occurs when melodic variants of the same tune are performed simultaneously

hip-hop

a genre of popular music that addresses social issues in highly rhythmic and usually spoken lyrics over a driving dance beat

homophonic

relating to musical texture in which accompanying harmony supports the main melody

homophony

a single melody with chordal accompaniment

hook

the motive or "grabber" phrase in a song that often accompanies the words of the song's title

hymn

a strophic song sung within a religious service by the congregation

hyperinstrument

an instrument that, with the help of a computer, responds to live musicians

idée fixe

a fixed melodic idea that recurs throughout all movements of a symphony

imitation

exact repetition or resemblance between parts

Impressionism

French style of atmospheric music of the late nineteenth century

improvisation

spontaneous musical invention

incidental music

music that occurs in connection with a drama

incomplete cadence

a resting point at the end of a musical phrase that does not sound finished, because the pause is on the dominant seventh chord; a half cadence marking a midpoint within a larger musical thought

indeterminance

term referring to music that has elements of chance or a great deal of freedom

intensity

degree of loudness; dynamics

interlocking rhythms

a complex rhythmic line created by several individual rhythms that intermingle with each other; *see also* kotekan

interval

the distance in pitch between two tones

inversion

arranging the tones of a chord in an order different from the way they are derived; performing a melody by turning the contour upside down

jazz

a musical form distinguished by its reliance on improvisation and its rhythmic urgency

jitterbug

a fast dance to swing music of the 1940s

kecak

(keh-CHAK) a Balinese musical theatre work based on the Hindu epic *Ramayana*

key

the basic scale and tonality of a composition

key signature

designation of sharps or flats at the beginning of a composition to indicate its basic scale and tonality

keynote

the tonic pitch; number one of the scale

kotekan

(ko-TEH-kahn) the Balinese term for interlocking rhythms; *see also* interlocking rhythms

kriti

a Hindu religious song that is sung in praise of a particular god or gods

lakalaka

the national dance of Tonga

lali

a warrior dance

largo

very slow

legato

a smooth articulation of a series of tones, each connected to the next

lento

slow

librettist

the person who writes the text of a musical

libretto

the text of an opera or musical, including dialogue and lyrics

lieder

German art songs

Lindy Hop

a jazzy dance in which couples swing, balance, and twirl

lyricist

the writer of lyrics, particularly for popular songs

lyrics

the words of a song; verbal messages set to music

madrigal

a nonreligious vocal work in several parts (usually five)

mag track

a film similar to audiotape coated with an oxide surface

major scale

a sequence of eight pitches built on the pattern of two whole (w) steps, one half (h) step, three whole steps, and one half step

major triad

three tones that form a major third (bottom) and a minor third (top), such as C E G; in a major key; the tonic, subdominant, and dominant chords are all major triads

mambo

a type of ballroom dance that originated in Cuba

march

music with a steady beat in 2/4, 4/4, or 6/8 time, suitable for a parade or procession

mariachi

a Mexican musical group with several violins, trumpets, a large bass guitar, and special five- and six-string guitars

marimba

a wooden xylophone that can be played by as many as eight musicians

Mass

the principal form of the Catholic religious service, or liturgy

measure

the division of beats into a defined group separated by a bar line

melismatic

a melody in which each syllable of text is set to several pitches

melody

an intentionally organized succession of musical tones

membranophone

an instrument that produces sound when a membrane or skin is struck or rubbed

mestizo

a Spanish term for “mixed culture”

metaphor

a figure of speech in which one word or phrase is used to substitute for or designates another

meter

a rhythmic measure of a certain number of beats; the aural aspect of music in which a certain number of beats are grouped together

mezzo

medium

mezzo forte (*mf*)

medium loud

mezzo piano

medium soft

mezzo soprano

the intermediate female voice; one who sings in the lower part of the soprano range

MIDI

computer language that was invented to help synthesizers and other pieces of musical equipment communicate with one another

minimalism

a style of music that stresses the element of repetition with changes dictated by a rule or system

minor scale

a sequence of eight pitches built on the pattern of one whole (w) step, one half (h) step, two whole steps, one half step, and two whole steps

minor triad

three tones that form a minor third (bottom) and a major third (top), such as C E⁻ G; in a minor key; the tonic, subdominant, and dominant triads are minor, although the dominant is frequently altered to make it a major triad

minuet

an old French dance, rather slow and stately, in triple meter

mixed meter

changing meter

mode

diatonic scale other than major or minor, especially the Dorian, Phrygian, Lydian, and Mixolydian, used extensively during the Middle Ages and Renaissance

moderato

moderate tempo

modulation

a change of key

monologue

a dramatic speech or song delivered by one character

monophonic

music that has a single melodic line of notes without harmonies or melody in counterpoint. In singing, the term refers to an ensemble singing in unison with everyone sounding the same pitch or octave at the same time

motet

a polyphonic choral composition based on sacred texts

motive

a short musical idea that is easily remembered and helps unify a composition

movement

one part of a larger composition that is relatively complete and independent, much like one chapter of a novel; symphonies and sonatas are often cast in three or four movements that are contrasted by tempo and meter

music critic

a person who judges the quality of a musical performance

music culture

the performance practices, means, traditions, uses, and beliefs about music of a group of people, either from a specific time or place

music director

the professional responsible for selecting, commissioning, and/or writing a music track

music drama

Wagner's term for his operas of the Romantic period

musical expression

the feeling a performer brings to music

musical style

the distinct manner or character of musical expression

musique concrète

a system of electronic composition in which natural sounds are taped, edited, and shaped into a composition recorded on magnetic tape

national anthem

a song of praise or devotion to one's country

natural (♮)

a mark that cancels out a sharp or a flat

neume

a marking over or under the text to signal a change

New Age

a contemporary type of meditative, mostly instrumental, music

New Romanticism

a musical style that combines tonal melody with exotic textures and timbres

obligato

a subordinate melody above the main melody

octave

an interval of eight pitch names, such as C to the next C above or below; a distance of twelve half steps

offbeat

emphasis of the weak beats in a measure

opera

a staged drama that is predominantly sung, most often with orchestral accompaniment

opera buffa

comic opera

opera comique

a type of opera that uses some spoken dialogue

opera seria

a serious form of opera with lofty heroic themes from history and mythology

operetta

A stage play with songs and dance interspersed with spoken lines

opus

a term designating a musical work or set of works

oratorio

a sectional form for soloists, chorus, and orchestra

orchestration

the process of scoring for an orchestra

organum

an application of part singing in Gregorian chant in which a second melody (vox organalis) was added to the existing plainsong (vox principalis); although its earliest form was parallel organum, it eventually developed into free and melismatic organum; *see also* parallel organum

ostinato

a repeated musical figure

overtone

a faint tone that is generated when any one tone is sounded.

overture

an extended orchestral introduction to an opera, ballet, or similar type of musical presentation

parallel organum

a compositional method in which two voice parts sing the same melody, one a perfect fourth or fifth higher than the other.

partial

a harmonic generated by a fundamental tone; *see* overtone

passacaglia

(pahs-ah-KAL-yeh) continuous variations on a bass melody

passing tone

nonharmonic tone that literally moves between two chordal tones

pathos

the feeling of sympathetic pity or compassion for a character

Peking opera

a Chinese musical art form that combines instruments, speaking, singing, acrobatics, martial arts, and pantomime

pentatonic scale

a scale made up of five notes within the octave

perceptive listening

the ability to discern musical characteristics and describe them

percussion

instruments that derive their sound from being shook or struck, including drums, cymbals, triangles, xylophones, gongs, chimes, and rattles

perfect cadence

a conclusive dominant-to-tonic chordal progression marking the end of a musical idea; also called *authentic cadence*

phrase

a musical thought—a series of pitches that makes sense

pianissimo (*ppp*)

very soft

piano (*p*)

soft

pitch

the highness or lowness of sound determined by its frequency of vibration

pivot chord

a chord that is common to two tonalities or keys and is used as the basis of modulating from one to the other

pizzicato

playing string instruments by plucking with the fingers rather than bowing

plainsong

music with no strict meter or accompaniment, sung by a single voice or unison choir

polka

a rapid dance in duple meter

polychoral music

music for several groups performing in answer to each other

polyphonic

characterizes musical texture with independent melodies that stand alone

polyrhythmic

juxtaposing two or more different rhythms

polyrhythms

a combination of two or more contrasting rhythmic patterns played at the same time

popular music

music intended for a wide audience, featuring prominent melodies

prepared piano

the alteration of a traditional piano's timbre by the insertion of various objects among and between the strings, as invented by John Cage

presto

very fast; faster than allegro

prima donna

the principal female singer in an opera; a feisty, conceited opera star

primary chord

harmony built on the first (DO), the fourth (FA), and the fifth (SOL) degrees of the scale

program music

instrumental compositions that attempt to convey a specific idea without using lyrics

program symphony

a pictorial or descriptive orchestral work in several movements

prosody

musical qualities of language

protest music

a powerful musical genre directed at social injustices and the desire for change

protocol

a set of rules governing diplomatic or state etiquette

qawwali

rhythmic, fast-paced music used by groups of Sufi (SOO-fee) Muslims

quantizing

a process that corrects and adjusts performed rhythms so that the notes fall precisely on the beat or on even divisions of the beat

quartet

a combination of four voices or instruments; also music written for such an ensemble

quintet

a combination of five voices or instruments, for example a woodwind quintet; also music for such an ensemble

raga

Indian melodic material; a traditional melodic pattern or mode, or the improvisation based on it

ragtime

a style of American popular music, often for piano, in which the syncopated melody conflicts with the steady 2/4 or 4/4 rhythm

range

the distance between the lowest and highest pitches of the voice

rap

an energetic and talky form of accompanied singing that often highlights the harsh realities of urban America

recapitulation

the section of a sonata form that is basically a repetition of the exposition (main thematic material)

recitative

a way of “speaking musically”; sung conversation between characters to help advance the story line

refrain

a chorus (melody and text) that is repeated at intervals in a song, especially following each verse

reggae

Jamaican dance music, mixing African and Caribbean rhythms

register

the high, middle, or low section of the vocal or instrumental range; vocal range

remixing

a technique that creates a new version of a song by adding different material to the original version

Renaissance

the period of rediscovered classical ideals of the ancient Greeks that inspired a rebirth and revival of human creativity

repertoire

an inventory of compositions mastered and performed by a musician

Requiem Mass

part of the Catholic ritual for the dead

resolution

in harmonic analysis, the succession of a dissonant sound to a consonant sound

retrograde

sounded backward

retrograde-inversion

the backward and upside-down sounding of a musical idea

rumba

a ballroom dance that imitates the Afro-Cuban rumba; *see also* rumba

rhythm

combinations of long and short sounds that convey a sense of movement

rhythm and blues (R & B)

a style of American popular music that combines blues harmonies and rhythm with gospel-like vocals in up tempo

rhythm cycle

a fixed number of beats in a series that repeats itself over and over, particularly in Arabian and Indian music

riff

an ostinato phrase in jazz

ripieno

the orchestral sections of a Baroque concerto

ritardando

the gradual slowing of tempo; gradually growing slower; abbreviated as rit; also called *ritard*

ritornello

a refrain-like repeated section in a Baroque concerto

rock music

a popular music style that began in the 1950s with a blending of gospel, rhythm and blues, and country music; also called *rock 'n' roll*

Romantic music

music of the nineteenth century that stressed the expression of feeling

Romantic period

a period during the nineteenth century and early twentieth century (1825–1900) when composers created music that often exploded with emotion

rondeau

a fixed poetic form of the thirteenth century

rondo

a composition consisting of a recurring theme alternating with contrasting sections

root

the pitch that is the foundation or building block of a chord

round

a composition in which the same melody is started at different times and sounded together; also called *canon*

rubato

the free treatment of tempo within a musical phrase

rumba

an Afro-Cuban popular dance; *see also* rhumba

sacred

of or dealing with religious music; *see* secular

salsa

dance music of Cuban origin that borrows rhythms, harmonies, and improvised elements from American jazz and from Puerto Rican and South American festival music

samba

an African-Brazilian dance that is faster and jazzier than the tango

sampled sounds

prerecorded bits of sound that are reprocessed

sampling

manipulating bits of prerecorded sound to form new sounds

sarabande

a seventeenth- and eighteenth-century dance in stately triple meter with an accent on beat two

scale

a sequence of tones arranged in rising pitches

scat singing

a form of vocal improvisation on nonsense syllables (such as *doo-wah*, *doo-wee*)

scherzo

a vigorous and sometimes lighthearted movement in triple meter with a middle section or trio

score

the written notation of a composition

scoring

composing music expressly for a film

secular

music without religious associations; *see* sacred

seguidilla

a type of Spanish dance, or the music for such a dance

sequence

repetition of a melodic idea or phrase at a higher or lower pitch level

sequencer

an electronic system that stores data about music

serialism

use of a set sequence of pitches as the basis for a musical composition, such as the ordering of the 12 chromatic tones, which are then transposed, inverted, presented in retrograde, and so on

sharp (♯)

a symbol that raises a pitch by one half step

slogan

a phrase used repeatedly to convey goals or communicate an important message

sofège

(sohl-FEZH) a method of sight reading, using the syllables DO, RE, MI, FA, SOL, LA, TI, DO

soliloquy spoken or sung text that reveals the inner thoughts of a character	spiritual a religious song, particularly of blacks in America's South	suite a set of instrumental pieces, each in the character of a dance	technique the ability to perform an instrument or sing music in tune and in proper rhythm
solmization method of assigning a syllabic name to each tone of the scale to facilitate memorization	spot to determine which scenes should have music	swing the special rhythmic character that jazz musicians add to the music	telharmonium a machine that used electrical current to produce musical sounds played on a keyboard and sent through telephone lines
solo composition for one performer	staccato played in a detached manner, as opposed to legato	syllabic a melodic setting in which each syllable of text is sung to one pitch	tempo the pace with which music moves
son jarocho (SOHN hah-ROH-choh) a traditional Mexican song	staff a set of five lines and four spaces on which music is notated	symbolism the use of one idea to represent or stand for another	tenor the high male range, with a powerful, ringing quality
sonata a work in several movements for one or more instruments	stanza the verse of a text	symphonic poem a piece of orchestral program music in one long movement; also called a <i>tone poem</i>	ternary a three-part form, such as ABA
sonata allegro form an ABA form composed of three sections: exposition, development, and recapitulation	stretto a polyphonic texture in which the imitating voices overlap, creating a heightened sense of drama	symphony an extended work for orchestra with several contrasting movements	terraced dynamics layered dynamic levels within a composition
song form ternary form in ABA	string quartet an ensemble of four stringed instruments including two violins, a viola, and a cello; also music performed by the ensemble	syncopation deliberate shifts of accent so that it conflicts with the steady beat	tessitura the general range of a voice part, considering the commonly used pitches, not the lowest and highest extremes
sonority the degree of resonance or blend of sound	strophic form a form that uses a repetition of the music for each new verse	synthesizer an electronic device, usually with a keyboard, capable of producing sounds in almost any range, tone quality, and volume	texture the way sounds are woven together
soprano the high female register; one who sings in the high soprano register	style the particular character of a musical work, a performance, or a historical period	tala (TAH-lah) an Indian time cycle	theme and variations a musical form in which a melodic idea is stated then varied in a succession of statements
soul music a form of rhythm and blues	subdominant fourth pitch of a diatonic scale, as well as the triad built upon that pitch	tango a Latin American dance performed at a moderately slow, walk-like tempo in 4/4 meter	theremin an electronic musical instrument with two projecting electrodes, one that controls pitch and the other, volume
soundtrack a perforated strip along the film's edge containing coded representations of the sound	subject the principal musical idea, synonymous with the theme but usually applied only to the main melody of a fugue	tap dancing a step dance in which foot movements produce audible rhythms emphasized by small metal plates on the soles of the dancer's shoes	through composed a composition form in which each emotional idea is represented by its unique music

timbre

the distinct tonal quality of an instrument or voice, which is clearly identifiable by the ear

time line

a basic rhythm pattern that serves as a foundation for more complex patterns in other parts

tintal

a popular 16-beat rhythmic cycle in the music of India

toccata

keyboard piece (usually) that displays the performer's manual dexterity, typically in one movement

tonality

the quality of a system of pitches

tone poem

a type of program music written for textual materials including stories or plays

tone row

a series of notes comprising the 12 pitches of the chromatic scale

tonic

first pitch of a diatonic scale or the triad built on such a pitch

traditional music

informal music that develops within and is strongly associated with a cultural group or region

transcription

an arrangement of music transferred from one medium to another

transpose

to move a whole piece, a section of a piece, or a twelve-tone series from one pitch level to another

treble clef (♩)

a sign on a staff indicating the tone G above middle C

tremolo

an effect found in string or keyboard music that involves the quick repetition of one or two pitches; in singing it refers to excessive use of vibrato

triad

a chord of three tones consisting of a root, a third, and a fifth

trio

a work or movement for three voices or instruments

triolet

three notes performed in the time of two

troubadour

a minstrel of noble birth in southern France, Spain, and Italy during the eleventh to thirteenth centuries; *see also* *trouvère*

trouvère

a minstrel in northern France during the Middle Ages; *see also* *troubadour*

tutti

a section of a concerto in which all the instruments and/or voices perform together

twelve-bar blues

jazz form based on three phrases of four measures each in 4/4 time, using a set of progression of I, IV, and V chords, often with added 7ths

twelve-tone music

twentieth-century system of writing music in which the twelve tones of the chromatic scale are arranged into a series (numbers 1 to 12), and subsequently used as the basis of melodic and harmonic variation

upbeat

a weak beat preceding the downbeat

urbanization

the development of a culture that is the result of the crowded intensity of a city lifestyle

vaudeville

an early staged variety show that included songs, dances, and comedy skits

verismo

a style of Italian opera with realistic portrayals of everyday life

verse

a line of metrical writing or a stanza

vibrato

a slight wavering or pulsating of a tone in singing or playing an instrument

virtuoso

a performer with brilliant, flawless technique

visualization

the process of enhancing material that is heard by adding information that is seen

vocal range

the span from the highest to the lowest pitch a person can sing

vocal register

how high or low someone speaks

waltz

a dance in triple meter, made famous in Vienna in the late 1800s

whole-step

distance of two half steps in the same direction, such as between C and D or E and F sharp

whole-tone scale

scale in which all intervals are whole steps, such as C, D, E, F[♭], G[♭], A[♭], and C

word painting

music that portrays the meaning of the words of the text

zydeco

the music of black Creoles that originated in south Louisiana

Selected Bibliography and Web Resources

We have chosen a select list of materials in the most recent edition or available format. While it is optimum to provide the latest literature on any subject, we recognize that some print materials prior to 2000 are still valid and in some areas represent the best methods and practices in today's classroom.

Materials address differentiated instruction and special needs throughout the bibliography. Resources targeted to teaching special needs students are also found at the end of this bibliography, under the separate section:

“Additional Resources – Specific Topics”

1. Resources for Arts Standards and the Common Core
2. Resources for Grant Writing and Funding Opportunities
3. Resources for Professional Practice – All Strands
4. Resources for Teaching Music in Pre-K and Early Childhood
5. Resources for Teaching Music in Special Education

Strand I

Music Making

A complete music-making experience includes opportunities for:

- Hands-on and interactive learning
- Self-expression
- Reflection

Elementary Resources - Strand I

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Feierabend, John M. *The Book of Pitch Exploration: Can Your Voice Do This?* GIA Publications Inc., 2004.

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Froseth, James O., Albert Blaser, and Phyllis Weikart. *Music for Movement*. GIA Publications, Inc., 2008.

Gagne, Denise. *Action Songs Children Love*. 3 vols. [PK-5 Series with CD.] Themes & Variations, 2000.

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Middle and High School Resources - Strand I

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www.uiowa.edu/~shcvoice/

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Band & Orchestra Resources K-12 for Music Educators
www.hickorytech.net/~cshirk/k-12music/

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IFCM - International Federation for Choral Music www.ifcm.net

Internet Archive www.archive.org

Musical International Database of Choral Music www.musicanet.org

Performance Library Database www.trilute.com

Petrucci Music Library www.imslp.org/wiki/

Strand II

Music Literacy

A complete education in music develops the ability to use and understand the language of music through:

- Listening and responding to live and recorded repertoire
- Notation, recording, and music technology
- Description, analysis, and evaluation

Elementary Resources – Strand II

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<http://pbskids.org/chuck/index.html#/jazz>
<http://pbskids.org/chuck/index.html>

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www.online.berklee.edu/videos

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Learning Through Listening: Benefits of Teaching Listening
www.learningthroughlistening.org

Professional Band Instrument Repair Technician Resource Site
www.probirt.com

Resources for Digital Literacy, K-12 – Strand II

*Compiled by Eric Dalio and Ian Kanakaris,
New York City Department of Education*

Resources For Teaching Music with Digital Literacy – Strands I & II

808 Drum Machine
www.html5drummachine.com

Ableton Live – Digital audio workstation (DAW) and production software
www.ableton.com/en/live

Audacity – Free recording and editing software
www.audacity.sourceforge.net

Audio Tool
www.audiotool.com

Auralia – Ear-training software
www.sibelius.com/products/auralia/index.html

Finale – Industry-standard notation software
www.finalemusic.com

Incredibox: Express your musicality!
www.incredibox.com

Indaba Music – Internet-based digital audio workstation (DAW) & project site
www.indabamusic.com

iOS Apps

(a select list, functional on all platforms)

- Animoog – Edit and alter wavelengths and change filters with a Moog synth app.
- Aurasma – Create interactive bulletin boards using augmented reality.

- Bloom HD – Create elaborate patterns and unique melodies by tapping the screen.
- Decibel 10th – Identify decibel levels and explore wavelengths.
- Figure by Propellerhead – Synthesize and rhythmically compose.
- GarageBand – Create music or podcasts with a digital audio workstation (DAW) and music sequencer software.
- goodEar Melodies – Enhance ear-training.
- HexASound – Explore pitch, harmonic relationships, circle of fifths while creating music.
- iKaossilator – Create rhythms with Korg’s dynamic-phrase synthesizer as an app.
- MadPad HD – Record and remix sound and video clips as beats and loops.
- NodeBeat HD – Create music and sculpt waveforms.
- O-Generator – Sing and record, edit, compose, and play music.
- Singaling – Learn lyrics,
- ThumbJam – Play with over 40 high-quality sampled instruments.
- Traktor DJ – Mix music like a professional DJ.

littleBits & Korg Synth Kit – Create and edit with an analog-style synthesizer
www.littlebits.cc/kits/synth-kit

MaKey MaKey – Convert everyday objects into touchpads and combine them with Internet sounds and pitches.
www.makeymakey.com

Metronome Online – Also works on iPhone
www.metronomeonline.com

Music Tech Teacher
www.musictechteacher.com

Noteflight – Notation software
www.noteflight.com

NYPhil Kids Games
www.nyphilkids.org/games/main.phtml

Reaper – Free digital audio workstation (DAW) software
www.reaper.fm

Reason – Music-making and mixing software
www.propellerheads.se/reason

SFSKids
www.sfskids.org

Sibelius – Industry-standard notation software
www.sibelius.com

Sound Cloud – Resource to hear and share recorded music
www.soundcloud.com

Soundation Studio – Cloud-based digital audio workstation (DAW)
www.soundation.com

Teoria – Music theory, ear-training website
www.teoria.com

Young Composers & Improvisers Workshop
[free to NYC schools and uses Noteflight notation software]
www.yciw.net/

Other Professional & Teaching Resources For Digital Literacy
Apple Education
www.apple.com/education/

Arts Ed Tech NYC
www.artstedtechnyc.com

Code.org – Resources for Educators
www.code.org/educate

ConnectEd
www.whitehouse.gov/issues/education/k-12/connected/

Discovery Education – Subscription-based lessons
www.discoveryeducation.com

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Ed Tech Tools Reviews
www.edtechttools.wordpress.com

Ed VoiceThread
www.voicethread.com/products/k12/

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Make Projects: MakerShed – DIY Kits, Tools, Books, Parts, and More
www.makershed.com/collections/music

ScienceWise Alert
www.sciencewise.com

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www.tech4learning.com

Three Ring – App and website for sharing student work with students and parents
www.threering.com

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Strand III

Making Connections

A complete musical experience is enriched by making connections:

- Recognizing parallels between music and other disciplines
- Gaining an understanding of the cultural and historical context of music
- Exploring personal connections with music

Elementary Resources – Strand III

American Musicals Project [Multi-volume series developed with the New York City Department of Education examining musical theater masterworks with primary sources from the New-York Historical Society's collections.] New-York Historical Society, 2009-2010.
www.nyhistory.org/education

Barber, Jill. Sydney Smith, illus. *Music is for Everyone*. Nimbus Publishing, 2014.

Composers' Specials: Witness Genius Through The Eyes of Children – Special Collector's Edition. Dir. Various. [6 discs.] Devine Entertainment Corporation, 2004. DVD.

Ganeri, Anita, and Nicola Barber. *The Young Person's Guide to the Opera*. In association with the Royal Opera House and the San Diego Opera. Harcourt Children's Books, 2001.

Geras, Adele. *The Random House Book of Opera Stories*. Random House, 1997.

Henderson, Betsy. *The Composers' Specials Series Teacher's Guide*. Devine Entertainment Corporation/Hal Leonard, 2000.

Jones, Bessie, and Bess Lomax Hawkes. *Step it Down: Games, Plays, Songs and Stories from the Afro-American Heritage*. University of Georgia Press, 1987.

Katz, Susan A., and Judith A. Thomas. *The Word in Play: Language, Movement, and Music in the Classroom*. Brookes Publishing Company, 2003.

López-Ibor, Sofía. *Blue Is The Sea: Music, Dance & Visual Arts (Teaching the Whole Child Through Music and Visual Arts.)* Pentatonic Press, 2011.

Luppens, Valeaira, and Greg Foreman. *Teaching Music Across History* [With CD.] Alfred Music, 2013.

MTI Broadway Junior Collection
www.broadwayjr.com/
http://schools.nyc.gov/offices/teachlearn/arts/Bdwaymusical.html

Putamayo Kids [Party, Playground, Singalong, Dreamland series of CDs.] CD.
www.putumayo.com

President's Own Marine Band, The
http://www.marineband.marines.mil/AudioResources.aspx

Qualey, Marsha. Todd Ouren, illus. *Yankee Doodle: A Song From The American Revolution*. Ann Owen, ed. Picture Window Books, 2003.

Stoehr, Judy, June Hinckley, Darla S. Hanley, and Carolyn Minear. *Music Expressions: Music For National Pride*. [With 2 CD set.] Warner Bros. Publications/Alfred Music, 2003.

Wargin, Kathy-Jo. Katherine Larson, illus. *M is for Melody: A Music Alphabet*. Sleeping Bear Press, 2006.

Weikart, Phyllis. *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*. 6th ed. High/Scope Press, 2006.

West, Tracey. *Teaching American History with Favorite Folk Songs: 12 Songs on CD, Song Sheets and Activities*. Scholastic Inc., 2001.

Middle and High School Resources – Strand III

All About Jazz
www.allaboutjazz.com

Appignanesi, Lisa. *The Cabaret*. Yale University Press, 2004.

Ausoni, Alberto. *Music in Art (A Guide to Imagery)*. J. Paul Getty Museum, 2009.

The Arts and Social Justice
www.brandeis.edu/arts/justice.html

Baker, Soren. *The History of Rap and Hip-Hop*. Lucent Books/Gale, 2012.

Bloom, Ken. *Broadway Musicals: The 101 Greatest Shows of All Time*. Rev. ed. Black Dog & Leventhal, 2010.

Broadway: The American Musical. Dir. Michael Kantor. [3 discs.] PBS, 2004. DVD.

Chusid, Irwin. *Songs in the Key of Z: The Curious World of Outsider Music*. Chicago Review Press, 2000.

Clark, Mark Ross. *Singing, Acting, and Movement in Opera: A Guide to Singer-etics*. Indiana University Press, 2009.

Coleman, Bud, and Judith A. Sebesta. *Women In American Musical Theatre: Essays on Composers, Lyricists, Librettists, Arrangers, Choreographers, Designers, Directors, Producers and Performance Artists*. McFarland, 2008.

Cooke, Mervyn. *A History of Film Music*. Cambridge University Press, 2008.

Crawford, Richard. *America's Musical Life: A History*. Reprint ed. W. W. Norton, 2005.

DeVenney, David. *The New Broadway Song Companion: An Annotated Guide to Musical Theatre Literature by Voice Type and Song Style*. 2nd ed. Scarecrow Press, 2009.

Doeden, Matt. *American Latin Music: Rumba Rhythms, Bossa Nova, and the Salsa Sound*. 21st Century, 2012.

Emerson, Ken. *Always Magic in the Air: The Bomp and Brilliance of the Brill Building Era*. Penguin Books, 2006.

Evans, Mike. *The Blues: A Visual History*. Sterling, 2014.

Guide to Musical Theatre
www.guidetomusicaltheatre.com

Honors Performance Program at Carnegie Hall
[Nominate a middle or high school student to work with a master conductor.]
www.honorsperformance.org/home-program/

Jazz, A Film by Ken Burns: Biographies
www.pbs.org/jazz/biography

Kurlansky, Mark. *Ready For a Brand New Beat: How "Dancing in the Street" Became the Anthem for a Changing America*. Riverhead Trade, 2014.

Lane, Stewart F. *Black Broadway: African Americans on the Great White Way*. Square One Publishers, 2015.

Martin, Henry, and Keith Waters. *Jazz: The First 100 Years*. 3rd ed. [With CD.] Cengage Learning, 2011.

Mender, Mona. *Extraordinary Women in Support of Music*. Scarecrow Press, 1997.

Michael Feinstein's American Songbook
www.michaelfeinstainsamericansongbook.org

Monzon, Ricardo. *Basic Afro-Cuban Rhythms*. Berklee Music Online School, 2007. DVD.

Musical Of the Month – New York Public Library
www.nypl.org/voices/blogs/blog-channels/musical-of-the-month

Musicals 101
www.musicals101.com

National Geographic World Music
www.soundcloud.com/natgeo-records

Naxos Music Library
www.naxosmusiclibrary.com

Ostwald, David F. *Acting for Singers: Creating Believable Singing Characters*. Oxford Books, 2005.

Pandora Radio – Free
www.pandora.com

Pells, Richard. *Modernist America: Art, Music, Movies, and the Globalization of American Culture*. Yale University Press, 2012.

Peretti, Burton W. *Lift Every Voice: The History of African American Music. (The African American History Series.)* Rowman & Littlefield, 2009.

Pogue, David, and Scott Speck. *Classical Music for Dummies*. 2nd ed. Wiley, 2015.

Schmidt-Pirro, Julia, and Karen M. McCurdy. "Employing Music in the Cause of Social Justice: Ruth Crawford Seeger and Zilphia Horton." *Voices: The Journal of New York Folklore*. 31. (2005). www.nyfolklore.org/pubs/voic31-1-2/socjust1.html

Schoenbaum, David. *The Violin: A Social History of the World's Most Versatile Instrument*. W.W. Norton, 2012.

SF World Music
www.sfworldmusic.org

Thomas Hampson: I Hear America Singing
www.pbs.org/wnet/ihas

Washburne, Christopher. *Sounding Salsa: Performing Latin Music in New York City*. Temple University Press, 2008.

Weiss, Piero, and Richard Taruskin, eds. *Music in the Western World*. 2nd ed. Cengage Learning, 2007.

World Music Network
www.worldmusic.net/

Yang, Mina. *Planet Beethoven: Classical Music at the Turn of the Millennium*. Wesleyan, 2014

Pedagogical Choral Resources, K-12 – Strand III

Cheng, Stephen Chun-Tao. *The Tao of Voice: A New East-West Approach to Transforming the Singing and Speaking Voice*. Destiny Books, 1991.

Kimball, Carol. *A Guide To Art Song Style And Literature*. Rev. ed. Hal Leonard, 2006.

Kimball, Carol. *Art Song: Linking Poetry and Music*. Hal Leonard, 2013.

Pedagogical Core Resources, K-12 – Strand III

Burnafor, Gail A., Arnold Aprill, and Cynthia Weiss, eds. *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. Routledge, 2013.

Dekaney, Elisa Macedo, and Deborah Alane Cunningham. *Travel On and On Interdisciplinary Lessons on the Music of World Cultures*. R&L Education, 2010.

Marsalis, Wynton. *Jazz for Young People Curriculum*, [Teacher & Student Guides with 11 discs.] Alfred Music, 2002. DVD. CD.

MIDI Activities for Music! Its Role and Importance in Our Lives. 3rd ed. Glencoe/McGraw-Hill, 2005.

Music! Its Role and Importance In Our Lives. 3rd ed. Glencoe/McGraw-Hill, 2005.

Titon, Jeff Todd, et al. *Worlds of Music: An Introduction to the Music of the World's People, Shorter Version*. 3rd ed. Cengage Learning, 2010.

Pedagogical Instrumental Resources, K-12 – Strand III

Kempton, Susan. *How Muscles Learn: Teaching the Violin with the Body in Mind*. Summy-Birchard Music, 2003.

Liebman, David. *Developing a Personal Saxophone Sound*. Caris Music Services, 1994.

Suskin, Steven. *The Sound Of Broadway Music: A Book of Orchestrators and Orchestrations*. Oxford University Press, 2011.

Other Professional & Teaching Resources, K-12 – Strand III

Anderson, William M., and Patricia Shehan Campbell. *Multicultural Perspectives In Music Education*. 3 vols. 3rd ed. R&L Education, 2013.

Béla Fleck: Throw Down Your Heart. Dir. Sascha Paladino. 2008. Docurama, 2009. DVD. [A musician's pilgrimage to Africa to rediscover the banjo's folk music roots.] www.docurama.com/docurama/bela-fleck-throw-down-your-heart-dvd/

Bradley, Ian. *Oh Joy! Oh Rapture!: The Enduring Phenomenon of Gilbert and Sullivan*. Oxford University Press, 2005.

Campbell, Patricia Shehan, and Bonnie C. Wade. *Teaching Music Globally: Experiencing Music, Expressing Culture*. 2 vols. [Series with CD.] Oxford University Press, 2004.

Feinstein, Michael, and Ken Bloom. *The American Songbook: The Singers, Songwriters & The Songs*. Black Dog & Leventhal, 2005.

Fiske, Edward B. ed. *Champions of Change: The Impact of the Arts on Learning*. Arts Education Partnership, 1999. www.artsedge.kennedy-center.org/champions/pdfs/ChampsReport.pdf

The Futures Channel
www.thefutureschannel.com

Hamilton, Kenneth. *After the Golden Age: Romantic Pianism and Modern Performance*. Oxford University Press, 2007.

Harrison, Nigel. *Songwriters: A Biographical Dictionary with Discographies*. [2 vols.] McFarland, 2008.

Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. Reprint ed. Plume/Penguin, 2007.

Levitin, Daniel J. *The World in Six Songs: How the Musical Brain Created Human Nature*. Plume, 2009.

Moog – Inventor of the Synthesizer. Dir. Hans Fjellestad. Plexifilm 2004.

[Inspirational film on Robert Moog went to Bronx Science High School.] www.zu33.com/moog

MoogMusic
www.moogmusic.com/legacy/bob-moog-timeline

Music Instinct: Science and Song, The. Dir. Elena Mannes. 2009. PBS, 2009. DVD.

Nettl, Bruno, and Timothy Rommen, et al. *Excursions in World Music*. 6th ed. Pearson, 2011.

New York Summer Music Camps and Summer Programs <http://www.summeroncampus.com/main/ActivityProgramsList.asp?CategoryID=38&CategoryName=Music%20Camps>

Nolan, Karin K. *Musi-matics! Music and Arts Integrated Math Enrichment Lessons*. R&L Education, 2009.

Patel, Aniruddh D. *Music, Language, and the Brain*. Reprint ed. Oxford University Press, 2010.

Pesic, Peter. *Music and the Making of Modern Science*. MIT Press, 2014.

Pipe Organs and Music
www.orgel.com

Rock and Roll Hall of Fame/Education
www.rockhall.com/education

Royal Conservatory of Music: Learning Through the Arts
<http://learning.rcmusic.ca/lta>

Sacks, Oliver. *Musicophilia: Tales of Music and the Brain*. Revised and expanded ed. Vintage, 2008.

Science of Music: Exploratorium's Accidental Scientist
www.exploratorium.edu/music/

Summers, David, et al. eds. *Music: The Definitive Visual History*. Smithsonian/DK Publishing, 2013.

Tunstall, Tricia. *Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music*. Norton, 2012.

Voices on the Radio: New York Traditions. New York Folklore Society.
www.nyfolklore.org/progs/radiodoc.html

Wade, Bonnie C. *Thinking Musically: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2003.

Warrack, John, and Ewan West. *Concise Oxford Dictionary of Opera*. 3rd ed. Oxford University Press, 1996.

Westney, William. *The Perfect Wrong Note: Learning to Trust Your Musical Self*. Amadeus Press, 2003.

Strand IV

Community and Cultural Resources

A complete musical education includes establishing relationships among:

- The classroom
- New York City
- The global cultural community

See also Appendix K for a listing of Music Venues in New York City, which feature links to educational programs and online resources for the classroom.

Alliance for the Arts
www.allianceforarts.org

American Music Conference (AMC)
www.amc-music.com

Americans for the Arts
www.artsusa.org

The Annenberg Challenge
www.annenberginstitute.org/Challenge/about/about.html

Annenberg Lerner
www.learner.org/resources/discipline-arts.html

Arts Education Partnership
www.aep-arts.org

ArtsEdNet – Getty Education Institute for the Arts
www.getty.edu/education

BBC Schools Online
www.bbc.co.uk/learning/

Brooklyn Public Library
www.bklynlibrary.org

Center for Arts Education
www.cae-nyc.org

Coming Up Taller – Arts and Humanities for Children and Youth at Risk
www.cominguptaller.org

DreamYard Project
www.dreamyard.com

The Educational Alliance Art School
www.edalliance.org

Education Through Music New York
www.etmonline.org

Empire State Partnership Project (ESP)
www.espartsed.org/about.php

Green Map System – Mapping of Green, Cultural, and Special Places – Project in NYC Schools
www.greenmap.com

Guthrie, Nora. *My Name is New York: Ramblin' Around Woody Guthrie's Town – A Walking Guide*. PowerHouse Books, 2012.

Guthrie, Nora. *My Name Is New York – 3-CD Deluxe Audio Book*. Woodie Guthrie Publications, 2014. CD.

High 5 Discount Tickets & Teens Arts Connection
<http://teens.artsconnection.org/high5>

Hop Stop – NYC Transit Travel Routes
www.hopstop.com

Library of Congress American Memory Collections
www.memory.loc.gov/ammem/index.html

Library of Congress Digital Collections & Services
www.loc.gov/library/libarch-digital.html

Louis Armstrong House Museum
www.louisarmstronghouse.org

Materials for the Arts
www.mfta.org

National Assembly of State Arts Agencies
www.nasaa-arts.org

National Center for Voice and Speech
www.ncvs.org

National Commission on Teaching & America's Future
www.nctaf.org

National Guild of Community Schools of the Arts
www.nationalguild.org

New York City Arts in Education Roundtable
www.nycaieroundtable.org

New York City Department of Cultural Affairs
www.nyc.gov/html/dcla/home.html

The New York Folklore Society
www.nyfolklore.org

New York Foundation for the Arts
www.nyfa.org

New York Public Library Articles and Databases
www.nypl.org/collections/articles-databases

New York Public Library for the Performing Arts
www.nypl.org/events/teaching-learning
www.nypl.org/locations/lpa

New York State Alliance for Arts Education
www.nysaae.org

New York State Summer School of the Arts – Audition information
www.oce.nysed.gov/nysssa/

NYC Kids Arts Online – Alliance for the Arts (Kids Culture Calendar & Kids Culture Catalog)
www.nyckidsarts.org

NYC Transit – Subway and bus lines, schedules, and updates
www.mta.info/nyct

President's Committee on the Arts and the Humanities
www.pcah.gov

Queens Public Library
www.queenslibrary.org

Sikes, Michael. *Building Parent Involvement Through the Arts Activities and Projects That Enrich Classrooms and Schools*. Corwin, 2007.

Strand V

Careers and Lifelong Learning

A complete musical education will result in a lifelong relationship with music in one or all of the following capacities:

- Professional
- Avocational
- Consumer-related

Professional & Teaching Resources – Strand V

Bancroft, Tony. *Growing Your Musician: A Practical Guide for Band and Orchestra Parents*. 2nd ed. R&L Education, 2007.

Baskerville, David, and Tim Baskerville. *Music Business Handbook and Career Guide*. 10th ed. Sage Publications, 2013.

Beckman, Gary D. ed. *Disciplining the Arts: Teaching Entrepreneurship in Context*. R&L Education, 2010.

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career in Music*. 2nd ed. Oxford University Press, 2010.

Branscome, Dr. Eric. *Music Career Advising: A Guide for Students, Parents, and Teachers*. R&L Education, 2013.

Cutler, David. *The Savvy Musician: Building a Career, Earning a Living & Making a Difference*. Helios Press, 2009

LinkedIn – Offers access to join official music industry discussion groups like the National Association of Music Education (NAfME), the National Association of Teachers of Singing (NATS) and the Music Industry Network, among others.
www.linkedin.com

Mazzocchi, Anthony. *The Music Parents' Guide: A Survival Kit for the New Music Parent*. Kinmusic, 2015.

New Music Box
www.newmusicbox.org/articles/category/articles/

Shipton, Matthew, and Evangelos Himonides. *Proceedings: SEMPRE Conference 'Striking a Chord': Music Health and Wellbeing: A Conference Exploring Current Developments in Research and Practice*. Institute of Education, 2011.

Stearns, Victoria B. *Handbook for Piano Practice: A Guide to Life-Long Learning in Music Through Continuing Education in Piano for Students and Teachers*. William R. Parks, 2014.

Veblen, Kari K., et al. eds. *Community Music Today*. R&L Education, 2013.

Wharram, Barbara. Kathleen Wood, ed. *Elementary Rudiments of Music*. 2nd ed. Frederick Harris Music, 2010.

Wharram, Barbara. Kathleen Wood, ed. *Elementary Rudiments of Music Answer Book*. 2nd ed. Charles Dumont & Sons, 2010.

Music-Related Organizations – Strand V

ACDA – American Choral Directors Association
www.acdaonline.org

AEA – Actors Equity Association
www.actorsequity.org

AES – Audio Engineering Society
www.aes.org

AFM – American Federation of Musicians
www.afm.org

AFT – American Federation of Teachers
www.aft.org

AGMA – American Guild of Musical Artists
www.agma.org

AGO – American Guild of Organists
www.ago.org

AMTA – American Music Therapy Association
www.musictherapy.org

ASCAP – American Society of Composers, Authors and Publishers
www.ascap.com

ASMAC – American Society of Music Arrangers and Composers
www.asmac.org

ASMC – American Society of Music Copyists
No current web presence

ASTA – American String Teacher's Association
www.astaweb.com

ATA – Association of Teaching Artists
www.teachingartists.com

BMI – Broadcast Music, Inc.
www.bmi.com

GCNA – The Guild of Carillonneurs in North America
www.gcna.org

ITG – International Trumpet Guild
www.trumpetguild.org

KONY – Kodály Organization of NY
www.konynyc.org

MEANYC – Music Educator's Association of NYC
www.meanyc.org

MTNA – Music Teachers National Association
www.mtna.org

MVPA – Music Video Production Association
www.mvpa.com

NAEA – National Art Education Association
www.naea-reston.org

NAfME – National Association of Music Education (formerly MENC)
www.nafme.org

NAMT – National Alliance for Musical Theatre
www.namt.org

NATS – National Association of Teachers of Singing
www.nats.org

NMPA – National Music Publishers' Association
www.nmpa.org

NYSBDA – New York State Band Directors Association
www.nysbda.org

NYSMTA – New York State Music Teachers Association
www.nysmta.org

NYSSMA – New York State School Music Association
www.nyssma.org

NYSTEA – The New York State Theatre Education Association
www.nystea.org

PTG – Piano Technicians Guild
www.ptg.org

SGA – Songwriters Guild of America
www.songwritersguild.com

SMTE – Society for Music Teacher Education
www.smte.us

SRME – Society for Research in Music Education
www.nafme.org/community/societies-and-councils/society-for-research-in-music-education-srme/

SSDC – Society of Stage Directors and Choreographers
www.ssd.org

Additional Resources – Specific Topics

1. Resources for Arts Standards and the Common Core

2. Resources for Grant Writing and Funding Opportunities

3. Resources for Professional Practice – All Strands

4. Resources For Teaching Music in Pre-K and Early Childhood

5. Resources For Teaching Music in Special Education

1. Resources for Arts Standards and the Common Core

Achieve the Core
www.achievethecore.org

ARTSEdge: Standards
<http://artsedge.kennedy-center.org/educators/standards>

Kimpton, Paul, and Ann Kaczowski Kimpton. *Common Core: Re-Imagining the Music Rehearsal and Classroom: Standards, Curriculum, Assessment, Instruction*. GIA Publications Inc., 2014.

Common Core Standards
www.corestandards.org

National Coalition for Core Arts Standards
www.nccas.wikispaces.com

National Core Arts Standards
www.nationalartsstandards.org

National Core Music Standards (NAfME)
<http://www.nafme.org/core-music-standards/>

NYCDOE Office of Arts and Special Projects (OASP)
<http://schools.nyc.gov/offices/teachlearn/arts/aboutoasp.html>

NYCDOE Standards (Common Core)
<http://schools.nyc.gov/Academics/CommonCoreLibrary/About/Standards/default.htm>

2. Resources for Grant Writing and Funding Opportunities

Americans for the Arts
www.americansforthearts.org

Donors Choose
www.donorschoose.org

Federal Resources for Educational Excellence (FREE)
www.ed.gov

Foundation Center
www.fdncenter.org

Fund Music Ed
www.fundmusiced.com

The George Lucas Educational Foundation (GLEF)
www.glef.org

GPO Access
www.gpo.gov

Grants Action News (New York State Assembly)
www.assembly.state.ny.us/gan

The Grantsmanship Center
www.tgci.com

Joy2Learn Foundation
www.joy2learn.org

Lowe's Toolbox for Education
www.toolboxforeducation.com

Mr. Holland's Opus Foundation
www.mhopus.org

Music Empowers Foundation
www.musicempowersfoundation.org

National Art Education Foundation
www.naea-reston.org

National Endowment for the Arts (NEA): Cultural Funding
www.arts.gov/grants
www.arts.gov/artistic-fields/arts-education

National Endowment for the Humanities (NEH)
www.neh.gov

New York State Council on the Arts (NYSCA)
www.nysca.org

The New York State Foundation for the Arts
www.nyfa.org

Pencil NYC
www.pencil.org

Target Field Trip Grants
<https://corporate.target.com/corporate-responsibility/grants/field-trip-grants>

The P. Buckley Moss Foundation for Children's Education
www.mossfoundation.org

U.S. Department of Education – Grants
www.ed.gov/fund/grants-apply.html

Wallace Foundation
www.wallacefoundation.org

3. Resources for Professional Practice – All Strands

ArtsEdge – Connect, Create: Lessons, How To's Standards –
The Kennedy Center
www.artsedge.kennedy-center.org/educators.aspx

American Musicology Society: Sites for Musicologists
<http://www.ams-net.org/www-musicology.php>

Barton, Linda G. *Quick Flip Questions for Critical Thinking*.
Edupress, 2006.

Barton, Linda G. *Quick Flip Questions for the Revised Bloom's Taxonomy*. 2nd ed. Edupress, 2007.

Creative Educational Systems
www.creativeeducationalsystems.com

Education Commission of the States
www.ecs.org

Education Policy Institute
www.educationalpolicy.org

Engage NY
www.engageny.org

Gordon, Edwin. *Music Learning Theory for Newborn and Young Children*. 2013 ed. GIA Publications, Inc., 2013.

Learning Forward (formerly National Staff Development Council)
www.learningforward.org

Music Education Brain Development Advocacy Page (NAfME)
<http://www.nafme.org/take-action/what-to-know/all-research/>

National Education Association (NEA)
www.nea.org

New York State Art Teachers Association
www.nysata.org

School Tube
www.schooltube.com

Share My Lesson
www.sharemylesson.com

Startcher
www.startchr.nyc

TaskStream: Assessment Planning
www.taskstream.com

Teacher Tube
www.teachertube.com

Teachers College – Columbia University
www.tc.columbia.edu

Teachers Network
www.teachersnetwork.org

The Teaching Channel
www.teachingchannel.org

Teaching Matters
www.tminet.org

Van Manen, Max. *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness*. The Althouse Press, 1991.

Van Manen, Max. *The Tone of Teaching: The Language of Pedagogy*. 2nd ed. Althouse Press, 2003.

United Federation of Teachers
www.uft.org

U.S. Department of Education
www.ed.gov

4. Resources for Teaching Music in Pre-K and Early Childhood

Compiled by Cathy Guy, Third Street Music School Settlement

Books That Lend Themselves to Singing

Barker, Keith. *Big Fat Hen*. Harcourt and Brace Publishing, 1994.

Cabrera, Jane. *Over in the Meadow*. Gullane Children's Books, 2004.

Cabrera, Jane. *Row, Row, Row Your Boat*. Holiday House Children's Division, 2015.

Cabrera, Jane. *Twinkle, Twinkle Little Star*. Holiday House Children's Division, 2012.

Fleming, Denise. *Barnyard Banter*. Henry Holt & Co., 2001.

Fleming, Denise. *In the Tall, Tall Grass*. Square Fish Publishers, 1995.

Hort, Lenny. *Seals on the Bus*. Square Fish, 2003.

Litwin, Eric. *Pete the Cat and His Four Groovy Buttons*. Harper Collins, 2010

Martin, Bill. *Brown Bear, Brown Bear What Do You See?* Henry Holt & Co., 1992.

Williams, Linda. *The Little Old Lady Who Wasn't Afraid of Anything*. Harper Collins, 2002.

Zimmerman, Andrea. *Trashy Town*. New York: Harper Collins, 1999.

Books with CDs

Hays, Michael, and Pete Seeger. *Abiyoyo* [Book and CD]. Simon and Schuster Books for Young Readers, 2001.

Lach, William. *Can You Hear It?* [With CD.] Harry N. Abrams, 2006.

Prelutsky, Jack. *The Carnival of the Animals*. [With CD.] Knopf Books for Young Readers, 2010.

Schulman, Janet. *Sergei Prokofiev's Peter and the Wolf*. [With CD.] Knopf Books for Young Readers, 2004.

Witte, Anna. *Lola's Fandango*. [With CD.] Barefoot Books/Pap/Com edition, 2011.

Recorded Music for Moving and Listening

Orozco, Jose-Luis. *Decolores and Other Latin American Folk Songs*. Arcoiris Records, Inc., 2004. CD.

Orozco, Jose-Luis. *Diez Deditos/Ten Little Fingers*. Arcoiris Records, Inc., 2004. CD

Putamayo Kids [Party, Playground, Singalong and Dreamland series of CDs.] CD.
www.putumayo.com

Various Artists. *Classics for Kids*. RCA, 1993. CD.

Various Artists. *Jazz for Kids: Sing Clap Wiggle & Shake*. Verve, 2004. CD.

5. Resources for Teaching Music in Special Education

Compiled with annotations by Dr. Elise S. Sobol, NYSSMA Chair, Music for Special Learners

Adamek, Mary S., and Alice-Ann Darrow. "Current Profile of Students with Disabilities in Public Schools with Implications for Music Professionals" and "Management Techniques to Promote Motivation, Responsibility and Learning." *Music in Special Education*. 2nd ed. American Music Therapy Association Inc., 2010. 3-16: 81-102.

– *Excellent to the point content in chapters to help prepare teacher candidate for New York State Education Department requirements for meeting the needs of Students with Disabilities in inclusive and differentiated settings.*

Anderson, William, and Joy E. Lawrence. *Integrating Music into the Elementary Classroom*. 9th ed. Cengage Learning, 2013.

– *Geared for hands-on practice in the elementary classroom, this text provides a wealth of curriculum information for using music to enhance instruction. Includes model lesson plans with musical activities to reach and interest children of different cultures and backgrounds.*

Feuerstein, Reuven, Rafael S. Feuerstein, and Louis H. Falk. *Beyond Smarter Mediated Learning and the Brain's Capacity for Change*. Teachers College Press, 2010.

Gardner, Howard. *Frames Of Mind: The Theory of Multiple Intelligences*. 3rd ed. Basic Books, 2011.

Gardner, Howard. "Multiple Intelligences as a Catalyst." *English Journal*. 84.8 (1995): 16-18.

Gardner, Howard. "Probing More Deeply into the Theory of Multiple Intelligences." *NASSP Bulletin*. 80.583 (1996): 1-6.

Glasser, William. *Stations of the Mind: New Directions for Reality Therapy*. Harper & Row, 1982.

Goodlad, John I. *What Are Schools For?* 2nd ed. Phi Delta Kappa Educational Foundation, 1994.

Hallahan, Daniel P., James M. Kauffman, and Paige C. Pullen. *Exceptional Learners an Introduction to Special Education*. 12th ed. Pearson Education, 2012.

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