This document describes one phase of efforts to reorganize music curricula in the K-12 General Music program in Duval County, Florida. Following the Systems Approach for Education (SAFE) curriculum development model, a curriculum for the junior-high General Music course was designed, based on performance objectives. A teacher test booklet was developed which includes items written for each objective, criteria for achievement, and a selection of musical examples required for aural and/or visual stimuli. Student pre- and posttest booklets were compiled from the teacher test booklets, 3M Datronics test scoring forms were selected, and audiotapes were made for each of the tests. All materials were analyzed for content validity, mastery, and hierarchy. Results of field testing show that (1) participating students improved their musical skills and knowledge, (2) participating teachers favored installing the curriculum, and (3) administrators approved extending the curriculum to all junior-high General Music classes. Extensive appendices include a course description, performance objectives, all the developed materials, requirements and constraints of the project, and an assessment system for music curricula. (Author/AV)
PROMOTE IMPROVEMENT
IN THE JUNIOR HIGH SCHOOL
GENERAL MUSIC COURSE
--a SAFE approach

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Submitted in partial fulfillment of the requirements for
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISTING OF APPENDICES</td>
<td>(1)</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>(ii)</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>(iii)</td>
</tr>
<tr>
<td>1. BACKGROUND FOR THE PRACTICUM</td>
<td>1</td>
</tr>
<tr>
<td>A. Curriculum Development in Duval County</td>
<td>8</td>
</tr>
<tr>
<td>1. Components in the SAFE Model</td>
<td></td>
</tr>
<tr>
<td>B. Rationale</td>
<td></td>
</tr>
<tr>
<td>1. The Need for Accountability</td>
<td></td>
</tr>
<tr>
<td>2. The Need for a General Music Design</td>
<td></td>
</tr>
<tr>
<td>3. The Need for Articulation</td>
<td></td>
</tr>
<tr>
<td>II. PURPOSE</td>
<td>13</td>
</tr>
<tr>
<td>III. PROCEDURES</td>
<td>13</td>
</tr>
<tr>
<td>A. The Development of an Outline of Music Skills</td>
<td></td>
</tr>
<tr>
<td>B. The Development of Performance Objectives</td>
<td></td>
</tr>
<tr>
<td>C. The Development of Test Items</td>
<td></td>
</tr>
<tr>
<td>D. The Validation of Curriculum Products</td>
<td></td>
</tr>
<tr>
<td>E. The Preliminary Field Trial</td>
<td></td>
</tr>
<tr>
<td>F. The Development of Record Keeping Devices</td>
<td></td>
</tr>
<tr>
<td>G. The Compilation and Analysis of Data</td>
<td></td>
</tr>
<tr>
<td>IV. EVALUATION</td>
<td>30</td>
</tr>
<tr>
<td>A. Criteria</td>
<td></td>
</tr>
<tr>
<td>B. Compliance</td>
<td></td>
</tr>
<tr>
<td>V. CONCLUSIONS AND RECOMMENDATIONS</td>
<td>35</td>
</tr>
<tr>
<td>VI. APPENDICES</td>
<td>38</td>
</tr>
<tr>
<td>VII. BIBLIOGRAPHY</td>
<td>401</td>
</tr>
</tbody>
</table>
### APPENDIX:

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Outline of Tasks in the SAFE Model</td>
<td>33</td>
</tr>
<tr>
<td>B.</td>
<td>Course Description</td>
<td>54</td>
</tr>
<tr>
<td>C.</td>
<td>Outline of Basic Music Skills/Concepts</td>
<td>55</td>
</tr>
<tr>
<td>D.</td>
<td>Performance Objectives (TPO's, IPO's, LSO's)</td>
<td>60</td>
</tr>
<tr>
<td>E.</td>
<td>Learning Path</td>
<td>273</td>
</tr>
<tr>
<td>F.</td>
<td>Teacher Booklet of Test Items</td>
<td>259</td>
</tr>
<tr>
<td>G.</td>
<td>Curriculum Adherence to County Specifications (Verification)</td>
<td>329</td>
</tr>
<tr>
<td>H.</td>
<td>Curriculum Validation (Verification)</td>
<td>330</td>
</tr>
<tr>
<td>I.</td>
<td>Student Test Booklets</td>
<td>336</td>
</tr>
<tr>
<td>J.</td>
<td>Student Response Sheet (Test Scoring Form)</td>
<td>377A</td>
</tr>
<tr>
<td>K.</td>
<td>Audio Tapes for Test Administration</td>
<td>377B</td>
</tr>
<tr>
<td>L.</td>
<td>In-Service Training (Verification)</td>
<td>378</td>
</tr>
<tr>
<td>M.</td>
<td>Student Tracking Card (Rough Model)</td>
<td>383</td>
</tr>
<tr>
<td>N.</td>
<td>Preliminary Field Trial, Teacher Questionnaire</td>
<td>387</td>
</tr>
<tr>
<td>O.</td>
<td>Practicum Requirements and Constraints</td>
<td>391</td>
</tr>
<tr>
<td>P.</td>
<td>Practicum Evaluations from Local Reviewers</td>
<td>393</td>
</tr>
<tr>
<td>Q.</td>
<td>Assessment System for Music Curricula</td>
<td>398</td>
</tr>
</tbody>
</table>
The objective of this practicum was to coordinate the processes required in 1) the development of a curriculum design based on the SAFE approach for the junior highschool General Music course, 2) the development of pre and post tests for the curriculum design, and 3) the implementation of a preliminary field trial of the products developed. The products were developed and field tested. Subsequent investigations showed that the students participating in the field test did gain in music achievement, the participating teachers were in favor of pulling the curriculum, and administrators in the Curriculum Division did sanction extending the curriculum to all junior highschool General Music classes.
This practicum report describes one phase of the participant's efforts to coordinate an extensive reorganiza-
tion of music curricula in the K-12 general music program in Duval County.

Following the listing of appendices, abstract, and introduction, the report describes the SAFE (Systems App-
proach for Education) approach to curriculum development currently being used in the county, and gives the ration-
ale for choosing this particular practicum project.

The purpose of the practicum, and the position of the practicum effort in the over-all coordination of music curricula, are cited in Section II.

The section on procedures deals with the actions involved in the attempt to achieve the objectives of this practicum.

The criteria established in the practicum proposal for evaluating the practicum are listed, the compliance or non-compliance with the criteria is stated, and the sources for verification are cited in the Evaluation section of the report.

Section V contains the conclusions, recommendations for replication on a wider scale within the county, and summary.

The appendices appear in Section VI. They include copies of the products developed, as well as, verifications of the procedures undertaken.

Section VII contains the bibliography.

7
BACKGROUND FOR THE PRACTICUM

A brief explanation of the approach to curriculum development which is being used in the Duval County School District, and the status of the development of music curriculum using this approach, is provided as background information for this practicum report.

Curriculum Development in Duval County

During the 1969-70 school year, the Duval County School Board, utilizing standardized test information and informal surveys, established as need priorities within the Curriculum Division, 1) improvement in reading skills, 2) increase in vocational course offerings, and 3) standardization of course offerings throughout the school system. To respond to these needs, a system-wide in-service training course in utilizing a system approach to curriculum development was instituted in December, 1969.

Utilizing the system approach has caused the Curriculum Division to become committed to a performance-based, learner-oriented curriculum for the school system. The System Approach for Education (SAFE) Curriculum Develop-
ment model by R. E. Corrigan Associates is the systems approach being used by Duval County as the in-service education tool for change to a performance-based, learner-oriented curriculum. (See Appendix A for a brief outline of the tasks involved in the use of the SAFE model.)

Task forces were organized to determine the status of, and establish priorities for, curriculum development in the county. At the secondary level, the priorities were: 1) courses required for graduation (academic, vocational, and pre-technical students), 2) courses with the greatest enrollment, and 3) all other courses. At the elementary level, the priorities were: 1) reading, mathematics, and communications, 2) science and social science, and 3) art, music, and physical education. (Music falls within the third priority at both the elementary and the secondary levels.)

This approach to curriculum development is the Duval County School System's attempt to: 1) individualize instruction, 2) establish system-wide measurable performance objectives (specific statements of what is to be learned)

for each subject area, and related criterion measures (which provide specific information as to whether the performance objectives have been successfully accomplished), 3) identify minimum standards of performance in the various curriculum areas, and 4) establish reliable means for creating, selecting, disseminating, and utilizing alternative methods/media throughout the school system.

At present this curriculum development for various subjects is in many stages. Reading curricula, for example, is being linked to CMI (Computer Managed Instruction), CAI (Computer Assisted Instruction), SIS (Student Information System), DEMIS (Duval Education Management Information System), and PPBS (Program Planning Budgeting System), while Art Curricula has yet to be switched to the use of the SAFE model for curriculum development.

Components in the SAFE Model: Five interrelated components are used to develop curricula in this model: 1) the curriculum design, 2) diagnostic tests, 3) a catalog of suggested methods/media alternatives, 4) lesson plans, and 5) record keeping devices. Each component is derived from preceding steps in analysis and each component provides information necessary to the creation of succeeding components.
The curriculum design component consists of three elements in this model. The first of these is a set of performance objectives—TPO's (terminal performance objectives), IPO's (interim performance objectives), and LS's (learning steps)—considered to be essential to the successful performance of the students. These performance objectives are very specific and written so that teachers agree on their intent. Each performance objective is written in terms of what the student is to accomplish, and identifies a specific criterion to determine the quality of the student's performance.

The second element of the curriculum design is a set of CQ's (criterion measures)—one specific test for each performance objective. This test identifies specific performances that the student is to exhibit for the successful accomplishment of each performance objective (TPO's, IPO's, and LS's).

The third element of the curriculum design is the functional learning path—a logical progression of ordering of all performance objectives contained in the design from simple to complex. At this stage of development, the performance objectives are usually placed in categories ("strands") which collectively make up the subject area. Within each strand, the performance objectives are sequenced from simple to complex, and are all grouped
into levels of achievement.

The diagnostic tests component is a set of pre and post criterion referenced tests for each performance objective contained in the system. The pre test is used to assess an individual student's competence in relation to the specific performance objective. The post test is used to verify successful accomplishment or attainment of the specific performance objective. Each pre and post test contains: 1) a set of directions to the student explaining procedures for completing the test, 2) a specific criterion for success, usually a statement that a certain number of test items must be completed correctly, and 3) a designated number of test items which measure only the performance objective to which the test is keyed.

The third component is a catalog of suggested methods/media alternatives keyed to the identified performance objectives. Six major categories (textbooks, workbooks, kits, duplication materials, A-V materials, and games/group activities) have been established to categorize all methods/media related to each performance objective. The criteria for initial inclusion of methods/media within the catalogs are that the item is: 1) specifically related to the particular performance objective, and 2) readily accessible to instructors within the system.
The fourth component consists of a set of lesson plans for specific skills. There is, at a minimum, one lesson plan for each performance objective. These lesson plans are designed to be used as models for developing additional plans for teaching specific skills.

A series of record keeping devices make up the fifth component. This includes the Student Tracking Cards, Class Record Charts, and Student Report Sheets. The Student Tracking Cards provide a means of indicating when a student is administered either a pre or post test, whether he passed or failed the test, and those skills upon which he is to work next. The Class Record Charts assist teachers in determining ad hoc skill groups. The Student Report Sheets are used to inform parents of their child's progress.

When the five major components of this SAFE system are sufficiently developed for a given subject area, the process of classroom implementation is begun. Four major phases are identifiable—orientation and in-service training, classroom organization of resources, the placement of each student, and specific skills instruction (grouping plans, tutorial opportunities, independent study requirements, etc.).

The components, or any part of them (performance objectives, test items, lesson plans, etc.), may be
altered, rejected, or revised at any of many stages—development, field trials, implementation, evaluation or recycling.

Music Curriculum Development in Duval County:

Since the Curriculum Division is committed to the development of performance-based, learner-oriented curricula, it was logical that this model be used for the development of music curricula for several reasons: 1) it is being used in the Basic Skills subjects, 2) teachers involved in the field testing and implementation of these curricula will be familiar with the model, thus reducing the necessity for in-service training when attempting to install a music curriculum, and 3) the possibility of installing a music curriculum based on this model will be greater than it would be if a different model were used. Hence, music curricula based on the SAFE model would ultimately be more valuable to students, teachers, and music teachers in our schools.

The development of performance-based, learner-oriented, music curricula using the SAFE model, is in its initial stages in the Duval County School District. A Music Theory I curriculum for the senior high school, a Band curriculum for the junior high school, and a General Music curriculum for the elementary school levels are in various stages of development.
The Music Theory I curriculum has been developed and implemented to the extent that the terminal performance criterion measures have been consolidated into a final examination which is used in the Credit-By-Examination program. That is, if a student elects to take the examination prior to enrolling in the course, and passes, he earns one credit in Music Theory I, and is allowed to enroll in Music Theory II.

The junior high school Band and the fourth through sixth levels of the elementary General Music curricula have been through preliminary field trials, revised, and are being recycled.

The first through third levels of elementary General Music curricula are in the preliminary field trial stage of development.

Rationale

The impetus of this practicum can be attributed to the difficult problems which confront the participant in the real world of coordinating the K-12 General Music programs/courses in the school district. The problems which demand some plan of immediate action are those related to the junior high school courses entitled, "General Music": 1) the need for accountability, 2) the need for a curriculum design, and 3) the need for articulation.
between the elementary school General Music program and the junior highschool General Music course.

The Need For Accountability: The demand for accountability in education has developed steadily since the mid 60's. In this era of growing concern for responsible education, the people want to know what is being accomplished in each classroom, and the value of each course. This concept of accountability is changing the emphasis of instructional programs from "how students are taught" to "what students learn". This is a major problem for music educators because evaluation or the systematic assessment of student achievement has traditionally been an area of weakness in music education programs, and in the preparation of music teachers in public education.

Though evaluation of student progress has been neglected by music teachers and no hard data on student achievement in music exists, the current emphasis on achievement in the total educational program makes continuing neglect of this area in music instruction unthinkable.

The Need For a General Music Design: The Duval County Curriculum Division is committed to the development of performance-based, learner-oriented curricula. Based on this commitment, music curricula in the county needs to be re-
organized in accordance with the philosophy of the Curri-
culum Division in its approach to curriculum development.

There was no written curriculum or syllabus for the
junior high school General Music course in this county.
Hence, the curriculum which was being used in the General
Music class existed in the heads of the teachers each
with his own set of criteria for student success or failure
in the course. The day-to-day operation seemed to be the
dominant factor.

A course without concrete and identifiable objectives
is going nowhere. If the students are to grow in musical
skills and knowledge, it is necessary that the general
music teacher know where the learners are, where they are
going, and where they are to end—specific levels of a-
chievement in music.

Identified levels of achievement can serve as a fo-
cus for attainment to improve educational practice—they
provide standards by which performance can be evaluated.
(These standards should be the primary, but need not be
the exclusive, focus in evaluating the general music stu-
dents. Teachers can still go beyond the objectives stipu-
lated in a written curriculum, e.g., make value judgements
with regard to works of art, student performances, and

-10-

17
student progress in non-measurable outcomes. The identification of minimum standards of achievement for student growth in basic music skills need not squelch teacher ingenuity.

Just as objectives state where the student is going, tests indicate where he is and whether he got there. Student progress can be tracked if the tests are administered systematically. Student competence in relation to specific objectives can be assessed and student attainment of specific objectives can be verified through test administration. Without this data on student achievement, one cannot make relevant decisions regarding student needs for growth, or program needs for improvement.

Test results from the general music classes would be useful to music educators in the county for other purposes, namely: 1) Fulfilling the Program Evaluation Staff requests for "hard data" (Inferred data based on rating scales, check sheets, music contest scores, etc., are no longer acceptable to them.), 2) Meeting the need for "hard data" based on student achievement called for in FTE (Full Time Equivalency formula for funding public education in Florida) budget making, in writing school-based Comprehensive School Plans, and in compiling school-based Program Planning Budgeting System reports, and 3) Contributing relevant data to the Annual School Progress Reports which
are distributed to the school communities at the end of each school year.

The development of a curriculum design for the General Music course based on the SAME model would provide focus for the course, and data on music achievement for students enrolled in the course.

The Need for Articulation: Court-ordered integration led to massive bussing in the Duval County schools. Students may attend as many as six school centers (K, 1-5, 6, 7, 8-9, and 10-12) in their public school careers.

The most difficult adjustment for the music student, however, is the shift from the elementary general music program to the junior highschool General Music course.

The need for the general music student to experience continuous growth is axiomatic. To meet this need, system-wide measurable performance objectives with related criterion measures should be established, and minimum standards of performance should be identified in this curriculum area.

This has been accomplished in the elementary general music program, therefore, the next logical step would be that of developing a curriculum design for the junior highschool General Music course—one that would provide
an extension of the skills acquired in the elementary music program, thus providing a means by which the junior highschool General Music teachers can go back to the sixth or fifth level if student placement warrants doing so.

PURPOSE

The objective of this practicum was to coordinate the processes required in 1) the development of a curriculum design for the junior highschool General Music course, 2) the development of pre and post test for the curriculum design, and 3) the implementation of a preliminary field trial of the products developed. The ultimate goal was that of promoting improvement in music achievement for students enrolled in this course.

(The development of this course curriculum is but one segment of an enormous on-going task of maintaining, revising, eliminating, and developing music curricula in the school system.)

If viable tools could be developed for this course, they would provide a means for tracking and measuring general music students' achievement in grades 1-7. (There is a student-tracking card for elementary general music.)

PROCEDURES

The procedures which were followed in executing this
The Development of an Outline of Basic Music Skills

1,2,3,4

National, state, and local goals of music education and the course description for Junior High School General Music (See Appendix B) were reviewed by the teachers of this course at one of their regular staff meetings that these goals might serve as a focal point in


4 The Curriculum Division, The 1974-75 Junior Highschool Course Descriptions, Jacksonville, Florida; Duval County School Board, 1974.
the task about to be undertaken—that of arriving at a consensus on a list of minimum basic music skills to be achieved by junior highschool music students. Emphasis was placed on the fact that the list had to be realistic. It was not to be a "should-know" list or a "nice-to-know" list, but a list of skills that one could reasonably expect of most of the students enrolled in junior highschool General Music. (Actually the teachers were being asked to determine curriculum content.) As the skills/concepts were identified and agreed upon, they were categorized and placed within a tentative hierarchy.

Though difficult to achieve, a list of skills/concepts which reflected a consensus of the majority of the teachers' thinking, was compiled and subsequently labeled with retrieval numbers. (See Appendix C.)

The Development of Performance Objectives

Two general music teachers were employed for the summer to write the performance objectives. (Both had had training in the systems approach being used in the county for curriculum development.) The processes involved in this task are 1) Analyze skills/concepts in the outline duplicated in Appendix C, 2) Determine the general content for each objective, 3) Determine the level of difficulty, 4) Determine the measurement strategy (format, number of items, criterion for achievement, etc.)
5) Write performance objective and criterion question(s),
6) Label objectives with retrieval system numbers, 7) Submit to task forces of junior high school General Music teachers for review, discussion, recommendations for revisions, etc., and 8) Incorporate teacher suggestions and duplicate in limited quantities. The products developed in this phase are duplicated in Appendix D.

These performance objectives are those considered to be essential to the successful performance of the student in General Music—they represent standard basic skills identified by the music teachers. They are very specific and written in terms of what the student is to accomplish, and identify a specific criterion to determine the quality of student performance. The performance objective is a communication tool for use among instructional personnel and between the teacher and student.

These music objectives were then organized into a functional learning path—a logical progression of all performance objectives from simple to complex. The processes which were involved at this stage of curriculum development were: 1) Place the objectives in strands or categories which collectively make up the basic skills in music for students in the General Music course, 2) Sequence the objectives in each strand from simple to complex (Hierarchy is based on the music teachers' expertise at
this point), 3) Group the objectives into broad levels across the strands, and 4) Label the objectives and criterion questions with retrieval system numbers (the function numbering system used in the SAFE model which identifies the level, strand, hierarchy of objectives and related criterions), and 5) Duplicate in limited quantities and submit to the task force of General Music teachers for review. (See Appendix E.)

The Development of Test Items

The initial step in the development of tests was that of examining the performance objectives and criterion measures in the curriculum analysis design for the purpose of obtaining the general content, the format, the number of items, and the criterion for achievement. Test items based on this information were then written for each objective and compiled in a teacher booklet of test items.

Teacher test booklet: In the preparation of the teacher booklet, the learner behavior and the performance objectives were cited, the test items were selected, directions for teacher use were written, directions for student use were written, items were arranged in specific formats, criterions for achievement were stated, musical examples required for aural and/or visual stimuli were selected, the correct answer(s) for each item was identi-
fied. The items were labeled with retrieval system numbers, and the items were duplicated in limited quantities and submitted to the task force for review. (See Appendix F)

After teacher recommendations were incorporated in the curriculum development, the written products--performance objectives, learning path, and teacher test booklet were duplicated in limited quantities for evaluation by music experts and the Director of Performance Based Curriculum.

One copy of the curriculum design (performance objectives), the learning path, and the teacher booklet of test items was submitted to the Director of Performance Based Instruction for the purpose of evaluating their adherence to the specifications set forth in the SAFE model. (See Appendix G)

Three copies of the curriculum products were submitted to the Coordinator of Secondary Music Education, the Supervisor of Music Education, and the State Music Consultant of Florida for the purpose of evaluating the content validity. (See Appendix H)

Copies were also distributed to each of the junior highschool General Music and Choral teachers during the school system's Pre-Planning workshops in August for the following reasons: 1) providing orientation to the written curriculum for all teachers who had not served
on task forces, 2) giving all teachers, who had been assigned General Music classes for the 1975-76 school year, an opportunity to review and discuss the written curriculum, and 3) obtaining feedback on possible alternative methods/media.

**Student pre and post test booklets:** The student pre test and post test booklets were developed from the teacher booklets. The format was designed, the number of items was determined, each item was numbered, visual examples (music, instruments, notation, etc.) were inserted, choices for student response were entered, and all items were labeled with retrieval system numbers. (See Appendix I.)

**Student response sheets:** When the question of student response recording arose, three avenues were investigated: student response booklets, NCS (National Computer Service) optical scanning forms, and 3M Datronics test scoring forms.

The use of student response booklets was discarded because of the expense involved in paper, printing, and teacher time—previous experiences with hand-scoring revealed that neither the music teacher nor the participant has the time available for this time-consuming task.

The NCS optical scanning forms were discarded because the "turn-around-time" would have been too slow, for this particular field trial, the costs were too expensive for
this stage of curriculum development, and sophisticated statistical analysis were not required for the data which would be collected in the preliminary trial.

The data to be collected would be related to decision-making in the construction of test items for pre tests and post tests. (There are few models* on which to base decisions.), e.g., 1) How many items? What order? What format? 2) What directions to the teacher? To the student? Are they clear? Appropriate? Too long? Sufficient? Is the vocabulary (music and English) appropriate for each level? 3) What musical examples? Sound source? Are they appropriate? Too short/Just right/Too long? 4) Is the music element being tested in the examples too subtle? Too gross? 5) Is the discrimination required for students in the examples appropriate? Too subtle? Too gross?

The 3M Datronics test scoring forms were selected because Form 50 SB2 (See Appendix J) was relatively inexpensive (approximately $25.00 per 500), the 3M Datronics Electronic Test Scorer machines were available in twenty-six school daily (after school), and the "turn-around-time" could be one day if the teacher so desired. (The

* Neither the EMAT and MAT (Music achievement tests) developed by Richard J. Colwell, nor the NAEP (National Assessment of Educational Progress) in music meet this need.
teachers were interested in receiving the pre-test results without delay because they were to be used as diagnostic tools and the post-test results because the semester grade reports would be due at the conclusion of the field trials.

Audio tapes: Audio tapes were developed for each of the music tests. Scripts were written, required recordings of musical examples were found or made, recording sessions were scheduled, and master tapes were made and labeled with retrieval system numbers. (See Appendix K)

The Validation of Written Products

The final task in the preparation of the curriculum products was that of resolving the problem of validity. This is a difficult task because "measurement experts" have yet to agree on one standard definition of a "criterion-referenced test", much less, on a standard means of validating them. (Educational Testing Service is currently working on empirical evidence for the purpose of arriving

2

at a solution to the problem.)

The current procedure, being used for the purpose of validation are: 1. The curriculum design (curriculum objectives, terminal objectives, interim objectives, learning steps, and related criterion measures) is analyzed and reviewed by experts in the field, i.e., state supervisors, college teachers, and representatives of the Program Development and Evaluation Departments of Duval County. 2. Sustained study is accomplished by a group consisting of teachers, students, local supervisors, and administrators. The curriculum products are reviewed, studied and analyzed, and may be altered or rejected at any of many stages--development, field trials, implementation, evaluation, or recycling.

Content: The curriculum products which had been developed were submitted to experts in the field for content analysis. The criteria used to evaluate these products are:

a. Are the performance objectives properly formulated? Do they specify observable behavior, indicate conditions under which the student is expected to demonstrate achievement (grade of music, type of equipment, time limits, number of examples, etc.), and establish a criterion of evaluation (correct trials, comparative quality of response, etc.)?
b. Is the test item/instrument congruent with the objective it is supposed to measure? Does it measure only the content/skill stated in the objective? Does it measure all performance stated in the objective? Is the communication form and vocabulary appropriate for target population?

c. Are the objectives essential to the successful performance of students in the particular subject area? Are the objectives consistent with other objectives in the subject? in the strand? in the level? Is the sequence of objectives logical in order? appropriate for the target population?

(See Appendix H for responses.)

**Mastery:** Empirical evidence was sought from small target population samples, i.e., music teachers took test items out into the schools and tried them on students representing the target population. **Criteria:** two out of three students must demonstrate mastery.

**Hierarchy:** Levels were assumed based on a consensus drawn from area specialists--General Music teachers--until some time in the future when large samples can be tested. Data can then be analyzed for appropriate level, content, etc., by an outside evaluation agency.

When the preceding procedures had been completed, the student test booklets, the student response forms, and the master tapes were duplicated, packaged and distributed to the music teachers for the implementation of field trials.
Of the twenty-two junior high schools in Duval County, two seventh grade school centers and two seventh through ninth grade school centers were randomly selected for the preliminary trial. In each of these centers, a random sample of approximately one hundred (100) seventh grade students were selected for testing. This sample would be representative of the target population. (Duval County has a massive bussing program.)

The Preliminary Field Trial

Though ad-hoc task forces of general music teachers were involved in the development of the products (performance objectives, criterion measures, teacher booklets, student booklets and audio tapes), and teacher feedback was obtained at each stage of development, all general music teachers were not thoroughly familiar with all products. Therefore, in-service training was scheduled for the music teachers for the purpose of 1) familiarizing them with the products they would be using, 2) providing instructions on procedures for test administration, and 3) discussing strategies which might be used in instruction to promote student learning. (See Appendix L.)

During this training, emphasis was placed on the fact that 1) achievement test items and curriculum objectives were on trial, not music teachers, 2) large numbers...
of students were not expected to achieve the minimum criterion at this time. 3) all student directions were on the audio tapes and if students did not understand them, the teacher was to write a note regarding the lack of clarity beside the particular item in their copy of the test booklet, 4) all suggestions for improvement should be jotted down in the booklets—these would be used for reference at the follow-up evaluation meetings, and 5) the coaching or cuing of students in any manner would provide invalid results—results which will be used in the refinement of test items and objectives.

The music teachers administered the pre tests the first week in October and the post tests the third week in January for the purpose of gathering empirical evidence related to 1) the potential value of the curriculum design, 2) the status of student achievement in relation to the objectives being tested, and 3) the suitability of the objectives and the test items.

The student response forms were returned to the participant immediately following the test administrations.

While the preliminary trials were being executed in the field, the participant drew up a rough model of a student tracking card for the record keeping of student achievement.
The Development of Record Keeping Devices

The SAFE model recommends that three forms be developed--the Student Tracking Card, the Report to Parent Form, and the Class Record Chart--for record keeping and reporting of student achievement.

Though record keeping and reporting devices would not be needed until the entire curriculum is implemented, the development of one of those devices--the Student Tracking Card--would be advantages for the following reasons: An examination of the Student Tracking Card would show the music staff 1) how one could monitor a student's progress in achievement (The Student Tracking Card would go with the student from school to school--Duval County students attend several different school centers during their K-12 schooling. The same group of students do not always attend the same school center, e.g., the students from five seventh grade centers go to seventeen eighth through ninth grade school centers), 2) that music teachers receiving new students in the fall could review the Student Tracking Card to determine the new student's strengths and weaknesses, and adjust instruction to meet student needs, 3) when a student took a pre or post test, and whether he passed or failed, and 4) what the student should work on next.

A rough model of the Student Tracking Card was devel-
The format was designed, the information required was determined, short titles (forms) for skills/concepts were selected, numbered and entered, and spaces for recording test results and student information were entered. (See Appendix M)

The Compilation and Analysis of Test Data

The pre and post test data was organized in the following manner: 1) The student response forms were run through the Electronic Test Scorer, 2) The scores printed on each side of the forms were totaled and entered in the space provided on the forms, 3) The range was identified for the pre test and the post test results, 4) A class interval of five was established for tallying scores in a grouped frequency distribution, 5) Pre and post test scores were tallied and totaled to obtain the frequencies for each class interval (See Table on page 28), and 6) A pair of frequency polygons representing the pre and post test data were graphed (See Figure on page 29).

The range for the 393 scores collected from the pre test was 21-67 and the range for the 389 post test scores was 27-83. Since both the number of scores and the range were large, frequency polygons were used to graphically display the frequency and distribution of the two sets of scores. (The frequencies listed in the table were divided by seven, for convenience, before being plotted on the graph.)
### Table
GROUPED FREQUENCY DISTRIBUTIONS
FOR PRE AND POST TEST SCORES

<table>
<thead>
<tr>
<th>CLASS INTERVAL</th>
<th>PRE TEST</th>
<th>CUMULATIVE</th>
<th>POST TEST</th>
<th>CUMULATIVE</th>
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<tr>
<td>80-84</td>
<td>0</td>
<td>5</td>
<td>389</td>
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<td>75-79</td>
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<td>70-74</td>
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<td>55-59</td>
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<td>343</td>
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<td>293</td>
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<td>244</td>
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<td>45-49</td>
<td>72</td>
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<td>40-44</td>
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<td>127</td>
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<td>20-24</td>
<td>16</td>
<td>16</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

N=393
N=389
Figure: Frequency distribution of pre test and post scores.

*The frequencies listed in the preceding table were divided by seven before being plotted on the graph.*
An examination of the data shows that 151 (39%) students scored at, or above, 50 on the pre tests and 210 (54%) students achieved 50 or more items on the post test. Approximately 10% of the students showed no gain, small gains, or took only one test, approximately 14% of the students showed large gains of 16 to 28 points, and approximately 76% of the students showed gains of 7 to 15 points.

This data does demonstrate improvement in the students’ achievement of the objectives which were tested. The majority of students made some gains.

Though many sophisticated statistical analyses could be applied to these criterion referenced test scores, this was not the objective of this preliminary trial. The refinement of the written curriculum developed, thus far, was the purpose. Therefore, the standard statistical procedures which are generally performed for test data analysis were not computed for these test scores.

EVALUATION

Though the effort expended in this practicum has been time-consuming, the long-range goal of improving the K-12 general music programs/courses and the tracking of students’ achievement in general music skills/knowledge is one step nearer realization.

-30-

37
The requirements and constraints, which had to be considered in planning the strategies for this practicum, are duplicated in Appendix B because they are relevant to the evaluation of this work. One must abide by the policies related to curriculum development which have been established in the school district. Therefore, the participant was confronted with the problems of 1) selecting task force members who were currently employed by the school district, who had been trained in system analysis techniques, who could maintain continuity in their instructional responsibilities by working with the substitutes while they worked on task forces, and who would be willing to follow through with the project--it is a frustrating task (Weekly, after-school, task force sessions are currently being held for the purpose of refining the test items.), 2) supervising the task force members in their writing tasks in that the written products had to conform to the system analysis techniques currently being used in the school district (Input was sought from the Program Development Staff, the Program Evaluation Staff, and personnel involved in the systems programs which have been implemented in the district.), and 3) overseeing the mechanical details--getting the products typed (Clerical services are limited.), duplicated (Basic subject products take precedence over music products in the
printing schedule.), and distributed (letters, memoranda, flyers, films, etc. take precedence over bulk packages in school mail deliveries.).

An examination of the criteria specified for the success of this practicum, the degree of compliance, and the constraints encountered, indicate that this was a valuable project for the K-12 general music program in Duval County.

Criteria

The criteria to be used in evaluating this practicum have been specified in the practicum proposal as: 1) All procedures listed in the practicum proposal design would be completed, as substantiated by the local practicum observers, 2) The Director of Performance Based Curriculum Development would examine the curriculum design and tests, and verify that they adhere to the specifications set forth in the SAFE Model for Curriculum Development, 3) The written curriculum being developed would be evaluated by the General Music teachers participating in the preliminary field trial through the use of a questionnaire, and 4) The Associate Superintendent for Curriculum will signify his approval of the products by "signing off" the continuation of the work.
Compliance

A brief statement on the compliance, partial compliance, or non-compliance for each criterion listed above follows:

Procedures: All procedures listed in the practicum proposal have been completed. Compliance with this criterion is adequately substantiated by the materials included in the appendices.

Adherence to specifications: The outline of basic skills/concepts (Appendix C), the curriculum design (Appendix D), the learning path (Appendix E), and the test items (Appendix F), were submitted to the Director of Performance Based Curriculum Development for his examination and critiquing.

Each product was to have been derived from the preceding step in development, and each product should provide information necessary to the creation of succeeding products. For example, the test item number one on the cognitive skill of identifying melodic movement (p. 261, Appendix F) was derived from the learning path item number 1.1.2 (p. 223, Appendix E), which was derived from the curriculum design LS objective number 1.1.2 (p. 187, Appendix D), which was derived from the curriculum design IPO objective number 1.1 (item 4, p. 114, Appendix D), which was derived from the curriculum design TPO objec-
tive number 1.0 (item A, 3., p. 62, Appendix D), which was derived from the outline of basic skills/concepts item number 1.1.1.2 (p. 55, Appendix C). This internal consistency was one thing that the Director of Performance Based Instruction looked for when critiquing the written products. He, also, examined the format of each product for consistency and adherence to the standards which have been set for the school district.

Compliance with this criteria—that the curriculum development products did adhere to the specifications which have been established for the school district—is verified by the Director in Appendix G.

Teacher evaluation: Teachers who participated in the field trial evaluated the curriculum being developed by responding to a questionnaire. Seven of the eight teachers responded. (The teacher who did not respond was out on extended health leave.)

The results of the questionnaire show that these teachers had no guide or syllabus, nor did they receive guidance on what they were to teach prior to participation in this project. "To Each His Own" was the means by which content was selected, methods/media were used, and tests were constructed.

Teacher responses on the questionnaire show unanimous approval for developing the curriculum, identifying levels of achievement, setting district standards for
achievement, pursuing the tasks related to the refine-
ment of the products developed thus far, and installing
the curriculum in all junior highschool General Music
classes within the district. Unanimous agreement on the
potential value of the curriculum for improving learning,
instruction, testing, and articulation also is demonstrated
by the questionnaire data. (See Appendix N.)

Associate Superintendent's approval: This report
was submitted to the Associate Superintendent for Curri-
culum. He has signified his approval of the products
which had been developed and has given his consent, in
his letter to Sam Kaylin, for the continuation of the
work begun in this practicum. (See Appendix P.)

CONCLUSIONS AND RECOMMENDATIONS

Several positive factors can be attributed to the
completion of this practicum:

An increasing number of junior highschool General
Music teachers are being "turned-on" to the idea that the
teacher's professional growth, course improvement, and
curriculum change are interrelated.

The participant expected strong resistance to curri-
culum organization from this group of teachers, and had
none—they were very cooperative in assisting with the
many tasks related to the execution of this practicum.
Many of them have stated that they are becoming more
learner-oriented, rather than teacher/teaching oriented in their instruction. Others have expressed their belief that the focus provided by the standard content of basic skills objectives has helped them improve their instruction. These teachers are beginning to realize that music activities in and of themselves (though they are great fun) go nowhere, and that they should be used as a means to an end—that of achieving music objectives.

The possibility of tracking student achievement and monitoring student progress in the K-12 general music program is one step nearer to realization.

The Florida State Music Consultant has repeatedly requested copies of the products being developed in music in Duval County for the purpose of distributing them to music administrators in other counties who are confronted with the problem identified in this practicum.

The local practicum reviewers (the decision-makers in the Curriculum Division in Duval County) have approved the continuation of the work begun in this practicum. The enthusiastic support and encouragement of these educators, the General Music teachers, and the State Music Consultant has influenced the participant's decision to follow-through to full implementation.

Recommendations for follow-through include:

Proceed with the refinement of curriculum products based on teacher feedback, input from the Program Evalua-
tion staff, and test results. (Pre and post test results are currently being examined for the purpose of determining 1) the number of students achieving the criterion set for each item, 2) the number of students failing to meet the criterion, 3) the percentage of students achieving the criterion, 4) the items which have a high rate of compliance, 5) the items which have a low rate of compliance, and 6) the strengths and/or weaknesses of the population.)

Continue in-service training workshops in curriculum development.

Submit a request for hiring six teachers for summer curriculum writing.

Plug into the Assessment Plan (See Appendix Q) which was developed last year for systematizing tasks related to assessing student achievement in music.

In summary, curriculum development in music deserves serious attention by music educators if improvement in student learning and/or improvement in programs is to be achieved. The development of tools is difficult but the promise is great. The successful results of this practicum demonstrates that it is not an impossible dream.
APPENDIX A

OUTLINE OF TASKS

IN

SAFE MODEL
3.1 Sk111

4.2.4.1 Type draft
4.2.4.2 Proof draft
4.2.4.3 Correct or revise draft
4.2.4.4 Reduce draft
4.2.4.5 Layout draft

5.1.5.1 Design theme
5.1.5.1 Determine information required
5.1.5.1 Preliminary layout
5.1.5.1 Enter skill name
5.1.5.2 Enter space for recording progress
5.1.5.2 Proof typed draft
5.1.5.2 Type draft
5.1.5.2 Proof draft
5.1.5.2 Correct or revise draft
5.1.5.2 Reduce draft
5.1.5.2 Layout draft
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</tbody>
</table>

This table provides a summary of the requirements for the Dual County School Board regarding the proper delivery of materials to the building site. Each row represents a specific requirement, and the columns indicate the relevant details. The table is essential for ensuring compliance with all necessary regulations and guidelines.
1.37.1.1 Develop catalog of suggested method/media alternatives
1.7.1.1.1 Analyze objectives and test items
1.7.1.1.2 Analyze available materials on market
1.7.1.3 Key materials to the objectives
   1.7.1.3.1 Make listing of materials by title, author and publisher
   1.7.1.3.2 Enter the number for each page or item in the material
1.7.1.3 Revise each plan on line in the outline.

1.7.1.4 Use (check off) all activities, terms, and objectives as outlined.

1.7.1.5 Enter the specific activity all statements.

Ruler beside the page or box number.

1.7.2.1 Develop title page, outline pages, table of contents and introduction or preface.

1.7.2.2 Validate lesson materials.

1.7.2.3 Validate lesson plans.

1.7.2.4 Generate appropriate teaching strategies for each objective.

1.7.2.5 Complete lesson plan form(s).

1.7.2.6 Complete lesson plan form(s).

1.7.2.7 Write lesson plans.

1.7.2.8 Develop title page, outline pages, table of contents and introduction or preface.

1.7.2.7 Validate lesson plans.

1.7.3 Print lesson and lesson plans.

1.7.3.1 Ensure lesson plans are complete.

1.7.3.1 Ensure lesson plans are complete.

1.7.3.2 Ensure lesson plans are complete.

1.7.3.2 Ensure lesson plans are complete.

1.7.3.3 Ensure lesson plans are complete.

1.7.3.3 Ensure lesson plans are complete.

1.7.3.4 Ensure lesson plans are complete.

1.7.3.4 Ensure lesson plans are complete.

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1.7.3.30 State requirement that printed copies are required are to become the property of the Duval County School Board.
1.7.3.2.1 Specify penalty for failure to deliver.

1.7.3.2.2 Submit request for proposal.

1.7.3.2.3 Submit regulations and specifications for purchase order.

1.7.3.2.4 Release copy to prospective bidder or price quoter.

1.7.3.2.5 Receive copy of purchase order.

1.7.3.2.6 Print for piloting.

1.7.3.2.6.1 Photocopy document.

1.7.3.2.6.2 Proof photo copy.

1.7.3.2.6.3 Correct as required (technical details, clarity, etc.).

1.7.3.2.6.4 Approve photo copy.

1.7.3.2.6.5 Print limited quantities.

1.7.3.2.6.6 Accept delivery.
2.2 SUGGESTED OVERALL PROCEDURE FOR IN-SERVICE TRAINING

2.2.1 Analyze objectives for in-service training
2.2.2 Analyze performance objectives of curriculum
2.2.3 Plan teaching strategies
   2.2.3.1 Determine teacher skills required for direct teaching lesson
   2.2.3.2 Determine skills to be isolated for demonstration
2.2.4 Divide content into workshop segments

2.3 ACHIEVING CONTENT FOR IN-SERVICE TRAINING TO DEVELOP TEACHING STRATEGIES

2.3.1 Analyze objectives for in-service training
2.3.2 Analyze performance objectives of curriculum
2.3.3 Plan teaching strategies
   2.3.3.1 Determine teacher skills required for direct teaching lesson
   2.3.3.2 Determine skills to be isolated for demonstration
2.3.4 Divide content into workshop segments

55
2.1. Production or defense

2.1.1 Select program content

2.1.2 Select personnel talents

2.1.3 Select personnel material

2.1.4 Film or video slides, reports or films

2.1.5 Prepare for production of slides, reports

2.1.6.1 Schedule time, date and place

2.1.6.2 Prepare for production

2.1.6.3 Select student participants

2.1.6.4 Obtain parental permission

2.1.6.5 Plan for transportation if required

2.1.6.6 Plan for filming, tapes or films

2.1.6.7 Shoot or tape slides segment

2.1.6.8 Review or edit slides segment

2.1.7 Review program

2.1.7.1 Prepare for production

2.1.7.2 Review script

2.1.7.3 Memorize script

2.1.7.4 Make art work

2.1.7.5 Gather other required materials

2.1.7.6 Transport students if required

2.1.7.7 Prepare for filming, tapes or films

2.1.7.8 Shoot or tape slides segment

2.1.7.9 Review or edit slides segment

2.1.7.10 Review program

2.1.7.11 Tape program

2.1.7.12 Edit in segments

2.1.7.13 Review or revise program

2.1.7.14 Approve program
3.2.6.1 

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58
4.3 Summary of Staff Development

- Pupil assessment to assist in major reorganization
- Staff involved in school-wide decisions
- Staff involved in selected programs

4.4 Staff Development

- General procedures for providing assistance to school
- General procedures for cross-curricular planning
- General procedures for program development to curriculum
- General procedures for selecting schedule

4.5 Summary of Staff Development
5.1.4 Document level of assistance for specific schools.

5.1.5 Develop guidelines for districts and school installations.

5.1.6 Establish criteria for school selection.

5.1.7 Examine potential of selected schools.

5.1.8 Select school principal of selection.

5.1.9 Select school staff of procedures.

5.1.10 Identify personnel, if required.

5.1.11 Examine roles of faculty and aides.

5.1.12 Examine roles of special projects personnel.

5.1.13 Examine leadership potential of faculty members.

5.1.14 Examine specific subject expertise among faculty.

5.1.15 Prepare lists required for classroom preparation.

5.1.16 Prepare lists required for classroom equipment.

5.1.17 Prepare in-service training requirements.

5.1.18 Determine need for additional teacher(s).

5.1.19 Determine need for additional aide(s).

5.1.20 Obtain additional personnel if required.

5.1.21 Organize training and feedback.

5.1.22 Organize training and feedback for classroom teachers.

5.1.23 Organize training and feedback for specialists.

5.1.24 Organize training and feedback for school principals.

5.1.25 Organize training and feedback for workshop leaders.

5.1.26 Conduct workshops.

5.1.27 Conduct continuous support for in-school leaders.

5.1.28 Schedule workshops for broadcast.

5.1.29 Select district personnel to conduct workshops.

5.1.30 Schedule workshop locations.

5.1.31 Notify school principals.

5.1.32 Duplicate materials for workshops.

5.1.33 Conduct workshop sessions.

5.1.34 Provide continuous support for in-school leaders.
1. Identify the skill or concept to be taught.
2. Prepare instructional materials.
3. Distribute instructional materials.
4. Assess prior knowledge for distribution.
5. Practice teaching for inventory of new or review.
6. Use individual plans.
7. Schedule teaching plans (day, course, intervention).
8. Assign teaching responsibilities (self-contained, cooperating, etc.)
10. Practice teaching procedures.
11. Assess skill or concept level.
12. Administer pre tests.
13. Give student direct instruction of skill or concept.
14. Provide practice of skill or concept.
15. Practice a steady cycle of skill or concept instruction and practice.
16. Administer post test when student demonstrates achievement.
17. Complete to 1.2.6.1 if required.
18. Administer pre test for new skill or concept.
19. Prepare record sheets.
20. Record test data on tracking card.
21. Record test data on class record chart.
22. Record directed teaching lessons or class record sheets.
23. Complete student record sheets for parents.
24. Provide reports to district staff for evaluation.
Length of Course: 9 wks. 12 wks. 1 sem. 2 sem. other

Grade Level: 7th 8th 9th

Prerequisite(s): Minimum of one year membership in an instrumental techniques class or by audition demonstrating an equivalent proficiency.

Course Description:
A course designed to expand the musical achievement of the student with emphasis on performance skills, social and personal development. Good listening habits and an understanding of various styles and periods of music will be developed through the study of selected musical scores, listening to recordings and concert performances. Repertoire is selected from grades II, III, IV band literature representing various styles and periods. The course may be repeated with accumulative progress based on an individual's progress.

Course Title: General Music
Accreditation No.: 1633.01

Length of Course: 9 wks. 12 wks. 1 sem. 2 sem. other

Grade Level: 7th 8th 9th

Prerequisite(s): Elementary Music

Course Description:
This course is designed to expand musical concepts initiated in the K-6 grades. The students explore the basic elements, the forms and the styles of music. They increase skills in reading, listening, singing and playing classroom instruments. They develop an awareness of the aesthetic as well as the functional role that music plays in their lives.
APPENDIX C

JUNIOR HIGHSCHOOL GENERAL MUSIC

OUTLINE

OF

BASIC MUSIC SKILLS/CONCEPTS
1.0 Knowledge of basic concepts of pitch, duration, quality, structure and style

1.1 Pitch
   1.1.1 Ability to analyze melodic fragments for direction of intervals
   1.1.2 Skips, steps or stay the same
   1.1.3 Up or down

1.2 Duration
   1.2.1 Pulse
   1.2.2 Accent
   1.2.3 Time signatures
   1.2.4 Even and uneven rhythm (long and short)

1.3 Structure
   1.3.1 Phrases
   1.3.2 Sections
   1.3.3 Similar
   1.3.4 Contrasting
   1.3.5 Alike
   1.3.6 Differentiation between major and minor
   1.3.7 Harmonic and consonance
   1.3.8 Contrast between melody and harmony
   1.3.9 Fugue
   1.3.10 Overture
   1.3.11 Theme with variations

1.4 Quality
   1.4.1 Dynamics
   1.4.2 Tempo
   1.4.3 Figure

1.5 Knowledge of basic concepts of pitch, duration, quality, structure and style
1.4.3 tone color and medium

1.4.3.1 identifies vocal music

1.4.3.1.1 children's voices

1.4.3.1.2 adult voices

1.4.3.1.2.1 soprano

1.4.3.1.2.2 alto

1.4.3.1.2.3 tenor

1.4.3.1.2.4 bass

1.4.3.2 identifies instruments

1.4.3.2.1 identifies string family

1.4.3.2.2 identifies woodwind family

1.4.3.2.3 identifies brass family

1.4.3.3 identifies percussion family

1.4.3.4 identifies other instruments

1.4.3.4.1 piano

1.4.3.4.2 organ

1.4.3.4.3 harpsichord

1.4.3.4.4 guitar

1.4.3.4.5 mandolin

1.4.3.4.6 accordion

1.5 style

1.5.1 Historical period

1.5.1.1 Medieval

1.5.1.2 Renaissance

1.5.1.3 Baroque

1.5.1.4 Classic

1.5.1.5 Romantic

1.5.1.6 Impressionist

1.5.1.7 Contemporary

1.5.2 Types of music

1.5.2.1 Music that tells a story

1.5.2.2 Polyphonic—multiple melodies

1.5.2.3 Monophonic—single melody

1.5.2.4 Textured

1.5.3 Texture

1.5.3.1 Homophonic—melody with harmony

1.5.3.2 Polyphonic—multiple melodies

1.5.3.3 Monophonic—single melody

1.5.3.4 Texture

1.5.4 Identifies other instruments

1.5.4.1 piano

1.5.4.2 organ

1.5.4.3 harpsichord

1.5.4.4 guitar
1.5.2.1.3 Through Dance

1.5.2.2 Symphonic music

1.5.2.3 Environmental music (folk, rock, soul, country-western, jazz, ethnic, etc.)

1.5.2.4 Electronic music (prepared tapes, synthesizer, etc.)
2.0 Competence in performance skills

2.1 Bodily response

2.1.1 to express the mood of the music

2.1.2 phrase structure and sectional structure

2.2 Sing

2.2.1 matches tones by singing

2.2.1.1 echo phrases when heard

2.2.1.2 sing a familiar song

2.2.1.3 read and sing a simple melody

2.2.1.4 sing a round in at least 2 parts

2.2.2 sing with good vocal technique

2.2.2.1 pod posture

2.2.2.1.1 sits or stands straight

2.2.2.1.2 holds head level

2.2.2.2 sings with mouth open

2.2.2.3 breathes correctly

2.2.2.4 develops clear diction

2.2.2.5 enunciation

2.2.2.6 pronunciation

2.2.3 harmonic instruments

2.2.3.1 express mood of music

2.2.3.2 play a simple melody

2.2.3.3 read from simple notation

2.3 Classroom percussion instruments and simple melodic and harmonic instruments

2.3.1 Classroom percussion instruments

2.3.1.1 express mood of music

2.3.1.2 play a simple melody

2.3.1.3 read from simple notation

2.3.1.4 echo phrases when heard

2.3.2 Melodic instruments

2.3.2.1 play a simple familiar melody

2.3.2.2 read a simple melody

2.3.3 Harmonic instruments

2.3.3.1 accompany a familiar song with I, IV, V

2.3.3.2 play chords from symbols to accompany a familiar melody

2.3.3.3 play a simple familiar melody

2.3.3.4 play from simple notation

2.3.3.5 express mood of music

2.4 Compose simple rhythm patterns and melodies

2.4.1 2 measure rhythmic ostinato

2.4.2 2 measure rhythmic ostinato

2.4.3 2 measure rhythmic ostinato

2.4.4 develop clear diction

2.4.5 breathes correctly

2.4.6 sing with mouth open
3.0 Functional aspects of music

3.1 The student will identify sources of music in his surroundings

3.1.1 Sources in his home

3.1.2 Sources in his school

3.1.3 Sources in his community and the world around him

3.1.3.1 Background and incidental music

3.1.3.2 Social

3.1.3.3 Ceremonial

3.1.3.3.1 Church

3.1.3.3.2 Other

3.2 Associate types of music with its uses in people's lives

3.2.1 Use in the home

3.2.2 Use in the school

3.2.3 Use in the community

3.3 Awareness of musical occupations that create and perform

3.3.1 Identifies musical occupations that create and perform

3.3.2 Identifies other occupations which help music

3.3.2.1 Music librarian

3.3.2.2 Teacher

3.3.2.3 Arranger

3.3.2.4 Conductor

3.3.2.5 Composer

3.3.2.6 Performer

3.3.2.7 Music therapist

3.3.2.8 Other

3.3.3 Identifies musical occupations that provide musical services

3.3.3.1 Directly related

3.3.3.1.1 Sound engineer

3.3.3.1.2 Cameraman (TV)

3.3.3.1.3 Program director

3.3.3.1.4 Script writer

3.3.3.1.5 Music librarian

3.3.3.2 Indirectly related

3.3.3.2.1 Instrument factory worker

3.3.3.2.2 Shipper

3.3.3.2.3 Salesperson

3.3.3.2.4 Other
APPENDIX D

JUNIOR HIGHSCHOOL GENERAL MUSIC

PERFORMANCE OBJECTIVES

(TPO's, IPO's, LS's)
The student will identify the concepts of pitch, duration, structure, expressive characteristics, and style.

**PITCH**

Given aural and visual examples (containing 100% accuracy), the student will identify melodic movement and contour, descending melodic intervals of the 3rd, 5th, and harmonic intervals; melody, harmony, major and minor melodies, major and minor harmonies with 99% accuracy; measured by written criterion reference test.

You are allowed no more than two errors in the following ten questions.

- Look at the following melodic examples. As they are played, place an X below the example in which the contour of the melody is down.
2. Listen to the following melodies. Circle the word that describes how the second melody is different from the first.

- No errors allowed.

Higher
Louder
Lower
Softer

Teacher Note: Play the following melodies:

- J
- J
- E
- 1
- 4
- 1

* The second melody is different from the first. No error allowed.
* Listen to the following melodies. Circle the word that describes how the second melody is different from the first.

Higher
Louder
Lower
Softer

Teacher Note: Play the following melodies:

- j
- j
- E
- 1
- i

- j
- j
- E
- 1
- i

Continued
3. Look at the following melody. You are allowed 3 errors.

a. Circle the skips.

b. Place parenthesis around the leaps.

c. Draw a line under the repeated notes.
Look at the following examples. Circle the letter of the example that matches what you hear. No errors allowed.

a. 

b. 

c.
5. Look at the following melody. You are allowed one error.

a. Circle the intervals of the 3rd.
b. Place parentheses around the intervals of the 5th.

c. In the following melody, you are allowed one error.

Continued...
1. From the given notes, write the harmonic intervals. No errors allowed.

a. 3rd
b. 5th
c. 8ve

7. Listen to the following examples. Circle the letter of the example that sounds in thirds. No errors allowed.

Teacher Note: Play the following examples.

- a
- b
- c

- a
- b
- c
- d

- c
- d

- a
- b
- c
- d

6. From the given notes, write the harmonic intervals. No errors allowed.
I. Continue

C. 8. Listen to the following examples. Circle the letter of the example that demonstrates harmony. No errors allowed.

a. 

b. 

Note: Play the following selections:

1. a

2. b

3. c

Lesson to the following examples. Circle the letter of the example that demonstrates harmony. No errors allowed.

Continued

C. a
As you listen to the following selections, circle the term that correctly identifies the harmony of each. No errors allowed.

- a. major
- b. minor
- c. major
- d. minor
- e. major
- f. minor
- g. major
- h. minor
- i. major
- j. minor

Teacher Note: Play the following selections from "Making Music Your Own, Book 7".
10. Listen to the following selections. Circle the term that identifies the harmony of each selection. You are allowed one error.

- a. major
- b. minor
- c. minor
- d. major
- e. minor
- f. major
- g. minor
- h. major
- i. minor
- j. major

Teachertip: Play a portion of the following selections:

- a. "Marche Festive" in G Major - Mozart
- b. "chalkboard" Piano Quartet - Haydn
- c. "Chromatic Fantasy" in C Major - Liszt
- d. "Funeral March" Sonata No. 2 in F Minor, 2nd movement - Chopin
- e. "Over, the" to "The Marriage of Figaro" - Mozart
- f. "Chromatic Fantasy" in C Major - Chopin
- g. "Chromatic Fantasy" in C Major - Liszt
- h. "Chromatic Fantasy" in C Major - Chopin
- i. "Chromatic Fantasy" in C Major - Liszt
- j. "Chromatic Fantasy" in C Major - Chopin
Given aural and written examples (containing 46 separate items), the student will identify pulse, accent, syncopation; meter and rhythmic patterns of even and uneven values with 90% accuracy as measured by written criterion reference test.

- You are allowed no more than five errors as identified in the following nine questions.
- You are allowed one or strokes (1) under each symbol of duration.
- Look at the following example. Indicate the pulse by using a stroke.

Given aural and written examples (containing 46 separate items), the student will identify pulse, accent, syncopation; meter and rhythmic patterns of even and uneven values with 90% accuracy as measured by written criterion reference test.

- You are allowed no more than five errors as identified in the following nine questions.
- You are allowed one or strokes (1) under each symbol of duration.
- Look at the following example. Indicate the pulse by using a stroke.
2. Look at the following examples. Place an accent mark over the notes that receive the strong beat. No errors allowed.

a.  

b.  

c.  

II. Continued
II. Centinned

3. You will hear five songs. Each will be played twice. Identify the meter of each.

Teacher note: Play the following selections to demonstrate meter.

a. "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)
   "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)

b. "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)
   "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)

c. "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)
   "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)

d. "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)
   "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)

e. "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)
   "Lassus' Don Giovanni, 1st movement - Haydn (two-beat)

You are allowed one error.
4. Listen to the following selections. Each selection will be played twice.

Teacher's note: Play songs to demonstrate the meter in the following order.

No errors allowed.

Complete the meter signature for each.

Listen to the following selections. Each selection will be played twice.
II. Continued

5. Listen to the following selection. It will be played once. Circle the uneven rhythmic pattern that is repeated in the selection. No errors allowed.

[Staff notation image]

*5 Listen to the following selection. It will be played once. Circle the uneven rhythmic pattern that is repeated in the selection. No errors allowed.
Fill in the correct meter symbols for the following examples.
I. Continued

C. Took at the lion example.

Circle the uneven rhythmic patterns.

No errors allowed.

7. Look at the following example. Circle the uneven rhythmic patterns.

C. Continued
Look at the following examples. Circle where syncopation occurs. You are allowed three errors.

a.

b. 

c.
I. Con:

Anued

9. Listen to the following selections. Place an X opposite the letter of the selection that demonstrates syncopation.

Teacher Note: Play the following examples from Music for Our Own Book 7.

1. "Price to the Lord" page 172
2. "Jamaica Pine" page 141

Errors should be corrected.

C. Continued
You are allowed no more than two errors as identified in the following eight questions.

You are allowed no more than two errors as identified in the following eight questions.

1. Listen to the following selections. Circle the symbol that indicates the form. You are allowed one error.

   - a. AB
   - b. AB
   - c. AB
   - d. AB
   - e. AD

   Teacher Note: Play any selections available in the following order (preferably songs):

   a. AB
   b. AB
   c. AD
   d. AEA
   e. AB

   *Reference test as measured on a criterion with 90% accuracy (preferably songs)

   Test accuracy: 90%

   Teacher Note: Play any selections available in the following order (preferably songs):

   a. AB
   b. AB
   c. AD
   d. AEA
   e. AB

   *Reference test as measured on a criterion with 90% accuracy (preferably songs)

   Test accuracy: 90%
Circle the number of the contrasting phrase or example.

Look at the following example:

No errors made.
The following selection will be played twice. No errors allowed. Let the time - know the contrasting phrases with the appropriate symbol. Let the time - know the phrases that are alike with the appropriate symbol. No errors allowed. The following selection will be played twice.
Look at the following example. Circle the symbols that correctly outline the form of each. 1:0 errors allowed.

-\[\text{Symbol 1}\]
-\[\text{Symbol 2}\]
-\[\text{Symbol 3}\]
-\[\text{Symbol 4}\]

93
Continued

b. A A B A

c. A A B A

d. A 3 B A

continued
continued

C.

5. Look at the following selection. You will hear it played three times. The first phrase has been marked with the appropriate symbols. You are allowed one error. Contrast the phrases using the appropriate symbols.

II. Continued
The following music will be played three times. The first section (period) has been marked. No errors allowed.

a. Mark the similar and contrasting sections with the appropriate symbols.
C. Circle the term that indicates the form of the following selection.

No errors allowed.

binary
ternary

Teach Note:

Play variations on 'Pop Goes the Weasel' - Carlisle

L. Listen to the following selections. Circle the letter of the selection that is a theme and variation. No errors allowed.

a. Variation on "Pop Goes the Weasel" - Carlisle
b. "Overture - Nutcracker Suite" - Tchaikovsky

Teacher Note: Play any short example of ternary form.

ternary

Binary

No errors allowed.

7. Choose the term that indicates the form of the following selection.

- C. 0.
Given aural and visual examples (containing 20 separate items) the student will identify the various concepts of expressive characteristics: dynamics, legato and staccato, tempo, tone color, performance media and texture with 90% accuracy as measured by written criterion reference test.

C. You are allowed no more than two errors as identified in the following ten questions.

Teach the student: Play a short portion of each example.

- forte
- piano
- piano
- piano

To errors allowed.

I. Identify the correct term for each example played once.

- "Overture from The Bartered Bride": Smetana
- "Pretuary Overture from Romeo and Juliet": Tchaikovsky
- "Overture in the Underworld": Overture - Offenbach

- "Overture from The Bartered Bride": Smetana
- "Pretuary Overture from Romeo and Juliet": Tchaikovsky
- "Overture in the Underworld": Overture - Offenbach

By selecting the correct term. Identify the dynamics level of each example played once.

- You are allowed no more than two errors as identified in the following ten questions.

[Additional content not visible in the image]
Circle the term that best describes the change of dynamics.

Each example will be played once.

- a. piano-forte
- b. crescendo
- c. forte

Teacher Note: Play a small portion of each example to demonstrate the dynamics.

No errors allowed. Each example will be played once.

Listen to the following selections. Circle the term that best describes the change of dynamics.

- a. Surprise Symphony, 2nd movement - Haydn
- b. Symphony No. 1 in C Major 3rd movement - Beethoven

C. "It"
1. The following selection will be played once. Circle the term that best describes errors allowed.

- presto
- largo

Teacher Note: Play a small portion of the following selection. No errors allowed.

3. The following selection will be played once. Circle the term that best describes the tempo.

- largo
- presto

continued
As you listen to the following selections, circle the term that correctly identifies the change in tempo.

Ko errors allowed.

a. accelerando
b. ritardando

Teacher Note: Play the following selections.

"Toreador Song" from Carmen - Bizet
5. Circle the term that best describes how the following selections are performed:

no errors allowed

- staccato
- legato
- legato
- staccato

Teacher note: Play the following selections for Strings.

- "The River Theme" from The Moldau - Smetana
- Rose
6. You will hear three selections. Circle the letters of the example that uses electronic devices.

No errors allowed.

Teacher Note: Play a portion of the following selections.

a. The Fire of Spring
   Stravinsky
b. Hymn to the Sun
   Varese
c. Piece for Tape Recorder
   Ussachevsky

You will hear these selections. Circle the letter of the example that uses electronic devices.
7. Listen to the following selections.

Circle the correct performance medium (sound source) of each selection.

- A. Part Invention in F (harpsichord) from "The Well-Tempered Clavier" by Bach
- B. "In the Hall of the Mountain King" from "Peer Gynt Suite" by Grieg
- C. Any selection of a folk group
- D. "Morning" (Melody line played by flute) from "Peer Gynt Suite" by Grieg
- E. Ballad for Band by Gould

Teacher Note: Play a portion of the following examples:

- a. Part Invention in F (harpsichord)
- b. "In the Hall of the Mountain King"
- c. Any selection of a folk group
- d. "Morning" (Melody line played by flute)
- e. Ballad for Band

You are allowed one error.
Teacher Notes: Play any selection of a mixed chorus (preferably a cappella)

Choirs

mixed chorus

no chorus indicated

source:

As the selection is played, identify the performance medium (sound)

C.6. Continued
The following selections will be played twice. Identify the texture of each example by writing the correct term (monophonic, homophonic, polyphonic).

a. ________________

b. ________________

c. ________________

To correct answers, each example may be played twice.
The following selections will be played twice. Identify the texture of each example by using the correct term (Monophonic, Homophonic, Polyphonic).

- "Charlatan's Solo" (flute unaccompanied) - Hindemith
- "Prélude" from Young Person's Guide to the Orchestra - Britten
- Sonata for 4 Flutes - Hindemith (canonic)
- Prelude in G minor - Bach (Excerpts from your own music)
- "The Swan" from Carnival of the Animals - Saint-Saëns
- "Anfante Nonale" from Divertimento No. 1 in B Flat - Haydn
- Concerto in E Minor for Violin and Orchestra 2nd movement - Mendelssohn

Teacher Note: Play one of the following examples:

- music
- music
- music
- music

You are allowed one error.

To continue, the following selections will be played twice. Identify the texture of each:
V. Style

Liven aural and visual examples (containing 20 separate items), the student will identify the contrasting styles of early music (6th-16th century) and modern (20th century) music using rhythm, melody, harmony, texture and performance media, as the elements of comparison with a 90% accuracy as measured by a written criterion reference test.

C. Q.

You are allowed no more than two errors as identified in the following four questions:

1. Listen to the following five compositions. Identify the style of each by circling the letter in the correct column. No errors allowed.

   a. Very old music
   b. Modern music
   c. a.
   d. b.
   e. c.

   a. Bartok
   b. Gregorian Chant (Making Music Your Own Book 8)
   c. Debussy
   d. Bernstein
   e. Palestrina

Teacher note: Play a portion of the following examples.

- a.
- b.
- c.
- d.
- e.

Modern music

No errors allowed.

Stamp the letter in the correct column.

Identify the style of each by Dürrtun to the following five compositions.

Questions:

Do you allow no more than two errors as identified in the following four

- a.
- b.
- c.
- d.
- e.

V. Style

1.0
You are allowed two carors in the following question.

The following selection will be played three times.

1st time
Circle the term that correctly identifies its style.

very old
modern

2nd time
From the list of descriptive words below, choose three words that best describe its melody. Write them on the following lines.

steady
irregular

3rd time
From the list of descriptive words below, choose three words that best describe its rhythm. Write them on the following lines.

no regular beat

Teacher note: Play the following example three times.

"Gun Fight" from Billy the Kid - Copland (Introducing Music Your Own Book 8)
Teacher Note: Play any motet of Byrd, Palestrina, Lassus. No errors allowed.

C. Circle the term that identifies its style.

- very old
- modern

b. Circle the term that best describes its harmony.

- dissonant
- independent
- melodic development
- homophony
- polyphony

- c. Circle the term that identifies its texture.

- polyphony
- homophony
- homophony
- polyphony
- homophony

Teacher Note: Play any motet of Byrd, Palestrina, Lassus. No errors allowed.

C. Circle the term that identifies its style.

- very old
- modern

b. Circle the term that best describes its harmony.

- dissonant
- independent
- melodic development
- homophony
- polyphony

- c. Circle the term that identifies its texture.

- polyphony
- homophony
- homophony
- polyphony
- homophony

Teacher Note: Play any motet of Byrd, Palestrina, Lassus. No errors allowed.
Continued

1. Listen to the following selections. Each will be played twice. From the list of performance media below, select the correct medium used in each selection and fill in the blank opposite the letter of the selection.

- a cappella choir
- orchestra
- electronic device
- electronic music
- unison voices

From the list of performance media below, select the correct medium used in each selection and fill in the blank opposite the letter of the selection.

Teach Note: Play a portion of selections that are examples of the following:

- a cappella choir (Pastora, Byrd)
- electronic music (Eenitt, Ussachevsky)
- orchestra
- unison voices (Gresorian, Ambrosian Chants)

To correct a mistake, cross out the letter of the selection. Fill in the blank opposite the letter of the selection.

Listen to the following selections. Each will be played twice. From the list of performance media below, select the correct medium used in each selection and fill in the blank opposite the letter of the selection.
Given ten questions, you are allowed no more than six errors as identified in the following ten questions.

Teacher Note: Use any short song familiar to your students.

I. Listen to the following familiar song.

Second time played — choose a body response or percussion instrument and demonstrate the meter.

Third time played — choose a body response or percussion instrument and perform the melodic rhythm.

No errors allowed.

Perform the rhythmic pattern in the following song.

Teacher Note: Use any short song familiar to your students.
2. The following song will be played twice. The third time it is played indicate the meter by clapping. No errors allowed.

Teacher Note: Play any short unfamiliar song in duple or triple meter.
Select one of the rhythm examples below. You are to clap the example with no more than one error.
4. Choose a familiar song and sing it with a group of not more than four other students. You are allowed no errors in pitch and no errors in rhythm. (You are reminded to demonstrate good vocal technique.)

5. Choose a familiar round. With your other students on a part sing it through twice. You are allowed two attempts. (You are reminded to demonstrate good vocal technique.)
Choose one of the following melodies. You will be given a reasonable amount of time to study it. Your teacher will play the scale and outline the I chord of your chosen melody. You may sing this several times. Sing your melody using numbers or a neutral syllable. You are allowed two attempts and two errors.
Write an original rhythmic accompaniment for a familiar song selected from the given list. Perform your accompaniment on a percussion instrument of your choice as it is sung by the class or played by your teacher. You are allowed no errors in notation. You may have as many practices as necessary to perform your accompaniment without error.

Teacher Note: Provide a list of familiar songs (preferably short songs)
8. Observing the rules of good melodic movement, write an eight measure original melody.

Requirements:

a) Use the C major scale.

b) If you use B, it must move one half step up to C.

c) Begin on C and end on C.

d) Use a meter signature of your choice.

You are allowed one error in notation.
Perform one of the following rhythm examples on a percussion instrument of your choice. You may have as many practices as you need to play the example with no more than one error.
You will hear the following musical composition played three times.

Teacher Note: Play the following composition:

Bolero - Ravel

1. Identify the element used as the main unifier.
2. Identify the expressive characteristic that contrasts the most.
3. Identify the performance medium.

You are allowed one error.
Given aural and visual examples, the student will identify the various concepts of pitch: melodic contour and movement, ascending melodic intervals of the 3rd, 5th and 7th; melody, harmony; major and minor melodies, major and minor harmonies with 90% accuracy as measured by written criterion reference test.

1. Listen to the following melodies. Circle the line that best describes the direction of each melody. No errors allowed.

- a.

- b.

- c.

* C. Q.
Each example will be played twice.

No errors allowed.
Look at the following melodies as they are played. Circle the measures that
move by skips. Each example will be played twice. You are allowed one error.

Circle the measures that move by skips. Each example will be played twice.

Look at the following melodies as they are played.
In the following melody, circle the measures that move by steps. Draw a line under the measures that stay the same. Place parentheses around the measures that move by skips. You are allowed one error.
Look at the following examples. You will hear one played twice. Check the example that matches what you hear; no errors allowed.

Teacher Note: Play b

---

The following examples will be used for practice.
Listen to the following intervals. Circle the term that describes the kind of interval you hear.

Teacher Note: Play each interval once.

No errors allowed.

Intervals: You hear.

- a.
- b.
- c.
- d.
- e.

6. Listen to the following intervals. Circle the term that describes the kind of interval you hear.

C. Q.
C. Q.

Look at the following intervals. Circle the term that identifies each interval correctly. You are allowed one error.

- 3rd
- 5th
- 8ve

Bye
- 3rd
- 5th
- 8ve
8. Listen to the following intervals. Each will be played twice. Circle the term that identifies the interval you hear. You are allowed one error.

a. 3rd
b. 3rd
c. 3rd
d. 3rd
e. 3rd
f. 5th
g. 5th
h. 5th
i. 5th
j. 5th

Teacher Note: Play the following melodic intervals.
a.
b.
c.
d.
e.
Look at the following intervals. Each will be played twice. Circle the term that correctly identifies what you hear. No errors allowed.

1. [Interval 1]
2. [Interval 2]
3. [Interval 3]
4. [Interval 4]
5. [Interval 5]
6. [Interval 6]
7. [Interval 7]
8. [Interval 8]
9. [Interval 9]
10. [Interval 10]
You will hear three musical selections. Each example will be played once.

No errors allowed.

Place an X by the example or examples that use harmony.
Look at the following examples. Circle the word that best describes what you see.

No errors allowed.

- C. G.

I.1 Continued
1.1 Continued

Teacher Note: Play the following examples:

- a. D
- b. C
- c. B
- d. A
- e. G

No errors allowed.

Listen to the following chords. Circle the term that best describes what you hear.

12. C • a.

C • g.
13. Listen to these three melodies. The second time you hear them circle the letter of the melody or melodies that are in minor. No errors allowed.

Teacher note: Play melody one, two and three. Repeat.

---

a. Em

b. IND

c. 134
The student will identify the various concepts of duration: pulse, current, syncopation, meter, and rhythmic patterns of even and uneven values by written response with 90% accuracy as measured by written criterion reference test.

Teacher Note: Play example once.

You are allowed no errors.

After listening to "Joy Is Like the Rain," mark a stroke or strokes ( ) under each.

I. After listening to "Joy Is Like the Rain," mark a stroke or strokes ( ) under each.

C. Q.
2. Listen to the following selection. Place an accent mark (\textbullet{}) over the notes that receive the strong beat.

The Blacksmith

\textit{J. L. "VON tru. INDAdapted El am}
Listen to the following songs. Each song will be played twice. Circle the term that correctly identifies the meter of each. You are allowed one error.

Teacher Note: Play any songs to demonstrate meter in the following order:

a. three-beat meter
b. three-beat meter
c. two-beat meter
d. three-beat meter
e. two-beat meter
4. Listen to the following songs. You will hear each song twice. Circle the term that correctly identifies the meter of each. You are allowed one error.

Teacher Note: Play any songs to demonstrate meter in the following order:

a. three-beat meter
b. four-beat meter
c. three-beat meter
d. three-beat meter
e. four-beat meter
In the following exercises you will fill in the correct meter signatures:

You are allowed no errors.

In the following exercises you will fill in the correct meter signatures:

C. 0.
C. Q.

6. Listen to the following selections. Place an X by the letter of the selection that contains syncopation. Each will be played twice. You are allowed no errors.

Teacher Note: Play each selection twice. You are allowed no errors.

- C. Q.

- C. Q.

- C. Q.
7. Look at the following examples and circle where syncopation occurs. You are allowed two errors.
C. Q.

Listen to the following selection. Check the examples that demonstrate uneven rhythmic patterns. You are allowed no errors.

Teacher Note: Play the following examples.
In the following eight measures of music, circle the measures containing uneven rhythmic patterns of uneven values.
Look at the following example. Circle the uneven rhythmic patterns. You are allowed two errors.

Place parentheses around the even rhythmic patterns. Place parentheses around the uneven rhythmic patterns. Place parentheses around the uneven rhythmic patterns.

10. **Look at the following example. Circle the uneven rhythmic patterns. Place parentheses around the even rhythmic patterns. Place parentheses around the uneven rhythmic patterns.**

C 9
Given aural and visual examples, the student will identify the various concepts of structure: like, similar or contrasting phrases; sections (periods) that are larger than phrases as being alike, similar or contrasting and basic forms: binary, ternary, theme and variations with 90% accuracy as measured by written criterion reference test.

C. Q.

1. Look at the following selection. The contrasting phrase. No errors allowed.

Teacher Note: Play selection twice. As you hear it played, place an X in front of...
2. In the following selection circle the phrases that are alike. Place parentheses around the contrasting phrase. No errors allowed.
Look at the following example, the first phrase has been marked A. Place the letter B at the beginning of the contrastive phrase. No errors allowed. Place the letter A at the beginning of the phrase that is like the first phrase. Place A. Look at the following example, the first phrase has been marked A. Place A.
Teacher Note: Play the following example twice.

Example will be played twice. No errors allowed.

Circle the word that identifies the relationship of the second phrase to the first.

The example will be played twice. No errors allowed.

Circle the word that identifies the relationship of the second phrase to the first.

C. Q.
C. O.

5. Listen to the following example. Circle the word that identifies the relationship of the second phrase to the first. The example will be played twice. No errors allowed.

Teacher Note: Play the following example twice.

- like
- similar
- contrasting
Look at the following selection; it will be played three times.

1. Follow the notation as the selection is played.
2. Place A1 at the beginning of the phrase that is similar to the first phrase that has been marked with the letter A.
3. Place B at the beginning of the contrasting phrase.
4. The first phrase will be played three times.
5. Follow the directions below:

- 1st time:
- 2nd time:
- 3rd time:
Listen to the following music from the "Christmas Oratorio" by Saint-Saëns. The letter A has been placed at the beginning of the first section (period). Place A at the beginning of the section that is like the first. Place I at the beginning of the contrasting section. Reftii neui Nmov.
Look at the music of "Santa Lucia". Your teacher will play it 3 times. The first section has been marked A. Follow the directions below:

1st time: Place A at the beginning of the section that is like A.

2nd time: Place B at the beginning of the contrasting section.

3rd time: Place A at the beginning of the section that is like A.

*The instruction above applies to section (period) that has been marked A. The first 3 times you play the "Santa Lucia" song, your teacher will play it 3 times.*
You will hear five songs. Circle the term that correctly identifies the form of each.

You are allowed one error.

Teacher Note: Play the examples of the above forms in the following order.

- two-part
- three-part
- two-part
- three-part
- two-part

You are allowed one error.

Circle the term that correctly identifies the form of each.
a) Listen to the following songs. Each will be played twice. Circle the term that correctly identifies the form.

Teacher Note: Play any short song written in ternary form.

b) Look at the following song. Circle the term that correctly identifies the form.

Note: No errors allowed.

ternary

binary
Listen to the following melodies. The first melody you hear is the main theme. You will hear two other melodies. Circle the number of the melody that is a variation of the main theme. The three melodies will be played twice. You are allowed one error.

Teacher Note: Play the following examples twice.

1. C
2. A
3. D

The three melodies will be played twice. You will hear two other melodies. The first melody you hear is the main theme.

II. Listen to the following melodies.

c. C

1.3 Continued
Given aural and visual examples, the student will identify the various concepts of expressive characteristics: dynamics, legato and staccato, tempo, tone color, performance media and texture with accuracy as measured by written criterion reference test.

You will hear five melodies that demonstrate dynamics. Place the appropriate symbol by the number of the selection which best describes the dynamics of the melody. Choose from the symbols listed below.

- a.
- b.
- c.
- d.
- e.

Teacher Note: Play the following examples of dynamics and have the students identify what they hear.
No errors allowed.

a. Listen to the following melody. Circle the letter of the example that demonstrates a change of tempo. Each melody will be played twice.

b. Play the following melodies.

Teacher Note: Play the following melodies.

* No errors allowed.
C. Q.

2. Listen to the following selections. Using the terms Presto, Andante or Largo, identify the tempo of each example. No errors allowed.

Teacher Note: Play any available selection that demonstrates the above tempos in the following order.

- Presto
- Largo
- Andante

No errors allowed.

Identify the tempo of each example. Use the terms Presto, Andante or Largo.
b. You will hear two selections. Each selection will be played twice.

<table>
<thead>
<tr>
<th>Selection</th>
<th>Tempo Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selection I</td>
<td>ritard</td>
</tr>
<tr>
<td>Selection II</td>
<td>accelerando</td>
</tr>
</tbody>
</table>

Teacher Note: Play the following selections:
- Tchaikovsky's "Waltz of the Flowers" from The Nutcracker Suite
- "The Inch Worm"

Circle the term that identifies the change of tempo in each selection:

- You will hear two selections. Each selection will be played twice.

3. Continued
You will hear two performances of the same melody. Circle the term that best describes the expressive characteristic demonstrated by each performance.

a. legato
b. staccato

No errors allowed. Describe the expressive characteristic demonstrated by each performance. Circle the term that best describes the same melody.

4. You will hear two performances of the same melody. Circle the term that best describes the expressive characteristic demonstrated by each performance.

a. legato
b. staccato

No errors allowed. Describe the expressive characteristic demonstrated by each performance.
5. Look at the following melody. Mark the notes that are played staccato. You will hear the melody three times. No errors allowed.

Teacher Note: Play the example below three times.
6. Listen to the following recordings. Identify the sound source. Use the following symbols:

- **S** - strings
- **P** - percussion
- **W** - woodwinds
- **B** - brass
- **T** - trumpets
- **Bass Clarinet**

You are allowed two errors.

Teacher Note: Suggested List

- A
- B
- C
- D
- E
- F
- G
- H

- Adagio for Strings - Barber
- American Salute - Gould
- La Festa - Ravel (snare drum solo)
- Square Dance - Bartok (strings)
- Sunrise Symphony for Strings - Britten
- Variations on a Theme of Verdi - Verdi (cymbals, celeste, gong, xylophone)
- Varese: Ionization - Varese (percussion ensemble)
- Bolero - Ravel (percussion)
- Quartet No. 2 - Bartok (strings)
- Simple Symphony for Strings - Britten
- Part I - Trumpets and Trombones
- Part II - Woodwinds - Make Your Own Book

**Symbols:** You are allowed two errors.
Place the number in the circle by the instrument in the order that you hear them.

You are allowed two errors.

- Place the number in the circle by the instrument in the order that you hear them.
Teacher Note:
Play selections of instruments in the following order:

a. Trumpet
b. Violin
c. Timpani
d. Harp
e. Snare Drum
f. French horn
g. Harpsichord
h. Clarinet
i. Trombone
j. Flute

Suggested List:

- "Meet the Instruments" by Bomar Records
- Brandenburg Concerto No. 2
- Concerto in D Major for Trumpet and String Orchestra
- "Triumphal March" from Aida
- Concerto in E Minor for Violin and Orchestra
- Caprice No. 24, Op 1, No. 24
- Symphony No. 1 in E Minor, 3rd movement
- Symphony of Psalms: finale
- "Altz of the Flowers" from Nutcracker Suite
- Impromptu for Harp Solo
- Bolero (opening solo:

Bolero)
C. Q.
8. a. Listen to the following composition. Circle the correct instrumental medium.

Teacher Note: Play "Ensembles for Synthesizer", Part I - Babbitt.

Electric Guitar
Synthesizer
Organ

No errors allowed.
b. Match the medium (sound source) with the selection as you hear it. Place the number in the blank in the order heard.

You are allowed two errors.

<table>
<thead>
<tr>
<th>Selection</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>percussion ensemble</td>
<td>1</td>
</tr>
<tr>
<td>rock ensemble</td>
<td>2</td>
</tr>
<tr>
<td>string quartet</td>
<td>3</td>
</tr>
<tr>
<td>mixed chorus</td>
<td>4</td>
</tr>
<tr>
<td>children's chorus</td>
<td>5</td>
</tr>
<tr>
<td>orchestra</td>
<td>6</td>
</tr>
<tr>
<td>mixed chorus</td>
<td>7</td>
</tr>
<tr>
<td>children's chorus</td>
<td>8</td>
</tr>
<tr>
<td>mixed chorus</td>
<td>9</td>
</tr>
<tr>
<td>folk instrumental ensemble</td>
<td>10</td>
</tr>
</tbody>
</table>

Teacher Note: Play any examples of the above in the following order.

1. percussion ensemble
2. string quartet
3. mixed chorus
4. woodwind quartet
5. children's chorus
6. rock ensemble
7. mixed chorus
8. men's chorus
9. orchestra
10. folk instrumental ensemble
Teacher Note: Play the following examples:

Place and play the example that is polyphonic. No errors allowed.

Each section will be played twice.
Teacher Note:

Play the following example:
C. Q.

10. Look at the following examples. As they are played, circle the term below the example that correctly describes the texture of the example. No errors allowed.

a) Demi-

Homophonic

Homophonic

Polyphonic
Monophonic

Polyphonic

Homophonic

Homophonic

Polyphonic

Polyphonic

173
1. Given aural examples, the student will identify the contrasting styles of early music (6th-16th century) and 20th century music using rhythm, melody, harmony, texture, and performance media as the elements of comparison with 90% accuracy through a written criterion reference test.

Teacher Notes: Play selection A, then B. Repeat.

You will hear the following selections played twice.

From the list of descriptive words, select the words that describe the melody of each selection. Write these words in the blanks provided. You are allowed one error.

Selection A

**Dissonant melodic interval**

**Singable**

**Wide skips**

**Detached**

**No heavy accent**

**Stepwise motion**

**Non singable**

**Unaccompanied**

Selection B

**Detached**

**Wide skips**

**Singable**

**Dissonant melodic interval**

** möt**

**No heavy accent**

**Stepwise motion**

**Non singable**

**Unaccompanied**

Selection C

**Goethe Lieder No. 2**

**Louigi Dallapiccola**

**Uaking Music Your Own, Book 8**

**Gregorian Chant**
C. Q.

2. The following musical selection will be played twice.

1st time
Circle the word that identifies the style.

- very old
- modern
- very old
- modern

2nd time
Place X in front of phrase that best describes the rhythm.

- irregular rhythms, the use of two or more meters at the same time
- flowing rhythm with a lack of accent
- and time - pace and X in front of phrase that best describes the rhythm.
- very old

Teacher Note: Suggested compositions:

* Quartet No. 2 - Bartok (strings)
* Music for the Theatre - Copland (orchestra)
* Ionization - Varèse (percussion ensemble)
C. Q.

3. Listen to the following musical selection. Place an X in front of the phrase that best describes the harmony.

- Dissonant harmonies
- Importance
- Harmony developed by combining two or more melodies of equal
- No errors allowed
- Describes the harmony

Teacher Note: Suggested compositions:
- Any madrigal or motet of Palestrina
- William Byrd
- Orlando Lassus
4. Listen to the following musical selection. Circle the term that best describes its texture.

- a. monophonic
- b. homophonic
- c. polyphonic

Teacher note: Suggested compositions: Any madrigal or motet of renaissance

No errors allowed. Texture.

Listen to the following musical selection. Circle the term that best describes this.

- c.

1.5 continued
Listen to the following musical selection. Circle the term that best describes its texture. No errors allowed.

Teacher note: Suggested compositions:
- "The Swan" from Carnival of Animals - Saint-Saëns
- "Waltz of the Flowers" from Nutcracker Suite - Tchaikovsky
- Gymnopédies - Satie

- b. homophonic
- a. polyphonic
<table>
<thead>
<tr>
<th>Selection</th>
<th>Performance Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gargoyles</td>
<td>orchestra, solo instrument and electronic device</td>
</tr>
<tr>
<td>&quot;Adoramus te&quot;</td>
<td>orchestra, solo-voice, choir</td>
</tr>
<tr>
<td>The Firebird</td>
<td>orchestra</td>
</tr>
<tr>
<td>&quot;Graduale Gregorii&quot;</td>
<td>organ, choir</td>
</tr>
<tr>
<td>&quot;Graduale Romanum&quot;</td>
<td>organ, choir</td>
</tr>
</tbody>
</table>

Under each selection, circle the performance medium used. No errors allowed.
2.1 aiven aural and visual examples, the student will demonstrate competency:
i. matching body responses (clapping, tapping, snapping, etc.)
ii. use of familiar notation:
   - The rhythm in familiar and unfamiliar rhythmic notation with accuracy as measured by a criterion reference test.

Teacher note: Play any song familiar to your students.

No errors allowed.

Play the steady pulse with your pencil.

I. Listen to the following familiar song. The second time it is played you will tap the steady pulse with your pencil.
1. Listen to the following familiar song.
2. The second time it is played, indicate the accented pulse only with a tap of the foot.
3. The third time it is played, indicate the accented pulse with a tap of your foot and the unaccented pulses by snapping your fingers.

Teacher Note: Play any song familiar to your students. (A short song is desirable.)

No errors allowed.

By snapping your fingers, indicate the accented pulse with a tap of your foot and the unaccented pulses.

1st time it is played

2nd time it is played

3rd time it is played
Teacher Note: Give the students a list of songs they have learned. (A short song is desirable.)

1. Choose a familiar song.
   a. Tap the pulse. No errors allowed.
   b. Clap the melodic rhythm. No errors allowed.

2. Choose a familiar song.
C. Q.

4. Choose 2 rhythm exercises from your rhythm sheet. Clap each exercise.

Teacher Note: Exercises should include the following rests and patterns:

\[ \frac{1}{4}, \frac{1}{8}, \frac{1}{16}, \text{dotted} \]

No errors allowed.

* Choose 2 rhythm exercises from your rhythm sheet. Clap each exercise.

- C. Q.
C. Q.

5. Look at the following rhythm exercises. Clap each exercise. You are allowed no more than 2 errors on each exercise.

Teacher Note: Students are to be allowed time to study each exercise before performing it.
The student will demonstrate good vocal technique; the ability to sing a familiar song with a group (no more than five people) and the ability to sing harmony using a round of two or three parts twice; the ability to sing simple melodies with 90% accuracy measured by criterion test.

Teacher Note: Provide a list of familiar songs.

From a list of familiar songs, choose one of them and sing it with a group of not more than four other students. You are allowed five errors (melodic, rhythmic).
Continued

C. Q.

2. With no more than four other students on a part, sing a familiar round in at least two parts twice.

You are allowed three attempts.

Suggested rounds:

- "Tallis's Canon"
- "Jubilate"
- "Hallelujah"
- "Shalom Hanerot"
- "Mizam Riemer"
- "Dona Nobis Pacem"

You are allowed three attempts.

2. With no more than four other students on a part, sing a familiar round in at least two parts twice.

C. Q.
3. You will have met the objective of demonstrating good vocal technique, if you receive three checks out of four on your teacher's checklist.

Teacher checklist:

- (a) has good posture.
- (b) demonstrates good breath control.
- (c) sings with open mouth (relaxed jaw).
- (d) demonstrates clear diction.

Teacher check:

When singing, the student receives three checks out of four on your teacher's checklist. If you receive three checks out of four, the student will have met the objective of demonstrating good vocal technique.
4. Choose two melodies from your melody sheets. Sing these melodies using numbers. You are allowed two attempts and two errors on each melody.

Teacher Note: These melodies should contain mostly step-wise motion with occasional skip and simple even rhythmic patterns.
C. Q.

5. Study the following unfamiliar melodies.

Sing these melodies using numbers or a neutral syllable. You are allowed three attempts and three errors on each.

Teacher Note: Play the C major scale and I 3 5 6. Allow students to sing these several times as he desires.

[Musical notation image]
Given aural and visual examples, the student will demonstrate the ability to write original rhythmic accompaniments of two or more measures for familiar songs and perform these on a percussion instrument; write and perform simple melodies of four or more measures with 90% accuracy measured by written, aural reference tests.

1. Write an original two-measure rhythmic ostinato to accompany a familiar song. Perform your ostinato on a percussion instrument of your choice as the class sings the song. You are allowed no errors in notation. You may have as many practices as necessary to perform your ostinato. 100% accuracy.

2. Write a melody of four or more measures for a familiar song and demonstrate the ability to perform this melody with 90% accuracy measured by written, aural reference tests.
2. Choose a familiar song and write an original eight measure rhythm accompaniment. Perform this accompaniment on an instrument of your choice as the class sings the song. You are allowed as many practices as necessary to perform your accompaniment without error. You are allowed four errors in notation. Perform the accompaniment on an instrument of your choice as the class sings.
3. Write an original four measure melodic ostinato for the following song. You must use the same meter signature as found in the song. You are allowed four errors (melodic, rhythmic). You may perform your melody on a melodic instrument or you may sing it on a neutral syllable or your teacher may perform your melody for you.

Teacher may perform your melody for you.

You may sing the note on a neutral syllable or your teacher may perform your melody on a melodic instrument.

1. Write an original four measure melodic ostinato for the following song.

- You are allowed four errors (melodic, rhythmic).
- You may perform your melody on a melodic instrument or you may sing it on a neutral syllable or your teacher may perform your melody for you.
4. Using the first five notes of the C major scale, write an original eight-measure melody. You must begin on C and end on C. You may use the meter of your choice. Perform your melody on the melody instrument of your choice. You are allowed as many practices as necessary to perform your melody without error. You are allowed two errors in notation.
Given visual examples, the student will perform these examples on classroom percussion instruments with 90% accuracy on a criterion reference test.

1. Perform five of the following rhythm exercises on the percussion instrument or instruments of your choice. You may have as many practices as you need to play with no more than two mistakes in each exercise.

2. Perform five of the following rhythm exercises on the percussion instrument of your choice.

Reference test.

90% accuracy on a criterion percussion instrument with examples on classroom percussion instruments and the student will perform these given visual examples.
Given aural examples of 1. You will hear two musical compositions. As you listen to each, choose the musical composition, the word that correctly identifies what you hear and complete each statement. The student will choose from a given word list words which describe the devices used by the composer to achieve unity and contrasts (expressive characteristics, melodic patterns, rhythmic patterns, instrumentation). You are allowed two errors.

Selection I

a. The expressive characteristic that contains the most contrast is __________.

b. The element used as the main unifier in the composition is __________.

c. The performance medium is __________.

Selection II

a. The expressive characteristic that contains the most contrast is __________.

b. The element used as the main unifier in the composition is __________.

c. The performance medium is __________.

You are allowed two errors. Use the following word list to test.

Country-Western
Repetitive rhythmic patterns
Tempo
Staccato
Orchestra
Repetitive melodic patterns
Instrumental ensemble
Orchestral ensemble
Choir
Orchestra
2. You will hear ten musical compositions. From the following word list, select the medium used and fill in the blank opposite the letter of each example. You are allowed two errors.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. solo instrument with orchestra</td>
<td>b. symphony orchestra</td>
<td>c. solo voice</td>
<td>d. instrumental ensemble</td>
<td>e. solo instrument</td>
</tr>
<tr>
<td>f. mixed chorus</td>
<td>g. rock group</td>
<td>h. country-western group</td>
<td>i. synthesizer</td>
<td>j. male chorus</td>
</tr>
</tbody>
</table>

You are allowed two errors. The medium used and fill in the blanks opposite the letter of each example. From the following word list, select.
Given a variety of aural or visual melodic examples, the student identifies the melodic movement as steps, repeated pitches, ascending, descending, etc. The student identifies the melodic movement as up, down, or up and down. Given aural melodic examples which move up and down, the student identifies the melodic movement as up and down or steps. Given visual melodic examples which move up and down, the student identifies the melodic movement as up and down or steps.
Given aural examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.

Given visual examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.

Identifies repeated pitches
Given aural and/or visual melodic examples containing repeated pitches, the student identifies the repeated pitches.

Identifies skips within a melody
Given aural melodic examples containing two or more skips, the student identifies the skips.

Given visual melodic examples containing two or more skips, the student identifies the skips.

Identifies leaps within a melody
Given aural and/or visual melodic examples containing leaps, the student identifies the leaps.
LEARNING STUDIES

1.1

1.1.2.4.1

Aurally

1.1.2.4.2

Visually

1.1.3

Identifies melodic and harmonic intervals of a 7th, 5th, 8ve

1.1.3.2.1

Given aural melodic examples containing at least two leaps, the student identifies the leaps.

1.1.3.2.2

Given visual melodic examples containing at least two leaps, the student identifies the leaps.

1.1.3.3

Given a variety of aural and/or visual examples of melodic and harmonic intervals of a 3rd, 5th, and 8ve within the range of middle C and G2, the student identifies the melodic intervals of a 3rd, 5th, and 8ve.

1.1.3.3.1

Identifies intervals as melodic or harmonic

1.1.3.3.1.1

Aurally

1.1.3.3.1.2

Visually

1.1.3.3.2

Identifies melodic intervals

1.1.3.3.2.1

Given aural and visual examples of melodic intervals of a 3rd, 5th, and 8ve within the range of middle C and G2, the student identifies the intervals as melodic intervals of a 3rd.
1. Learning Steps

1.1. Aurally

Given aural examples of melodic intervals of a 3rd within the range of Middle C and G2, the student identifies the interval as a melodic interval of a 3rd.

1.1. Visually

Given visual examples of melodic intervals of a 3rd within the range of Middle C and G2, the student identifies the interval as a melodic interval of a 3rd.

1.1.3. Given aural and/or visual examples of melodic intervals of a 5th within the range of Middle C and G2, the student identifies the interval as a melodic interval of a 5th.

1.1.3. Aurally

Given aural examples of melodic intervals of a 5th within the range of Middle C and G2, the student identifies the interval as a melodic interval of a 5th.

1.1.3. Visually

Given visual examples of harmonic intervals of a 5th within the range of Middle C and G2, the student identifies the interval as a harmonic interval of a 5th.

1.1.4. Given aural and/or visual examples of melodic intervals of an 8ve within the range of Middle C and G2, the student identifies the interval as a melodic interval of an 8ve.

1.1.4. Aurally

Given aural examples of the melodic interval of an 8ve within the range of Middle C and G2, the student identifies the interval as a melodic interval of an 8ve.

1.1.4. Visually

Given visual examples of melodic intervals of an 8ve within the range of Middle C and G2, the student identifies the interval as a melodic interval of an 8ve.
LEARNING STEPS

1.1.3.4.2

Visually

Given visual examples of the melodic interval of the 8ve within the range of Middle C and G2, the student identifies the interval as a melodic interval of an 8ve.

1.1.3.5

Identifies harmonic intervals of a 3rd, 5th and 8ve

1.1.3.5.1

Identifies harmonic intervals of a 3rd

Aurally

Given aural and/or visual examples of the harmonic interval of the 3rd within the range of Middle C and G2, the student identifies the interval as the harmonic interval of a 3rd.

1.1.3.5.2

Aurally

Given aural examples of the harmonic interval of the 3rd within the range of Middle C and G2, the student identifies the interval as the harmonic interval of a 3rd.

1.1.3.5.3

Aurally

Given visual examples of the harmonic interval of the 3rd within the range of Middle C and G2, the student identifies the interval as the harmonic interval of a 3rd.

1.1.3.6

Identifies harmonic interval of a 5th

1.1.3.6.1

Aurally

Given aural examples of the harmonic interval of the 5th within the range of Middle C and G2, the student identifies the interval as the harmonic interval of a 5th.

1.1.3.6.2

Visually

Given visual examples of the harmonic interval of the 5th within the range of Middle C and G2, the student identifies the interval as the harmonic interval of a 5th.
Given aural and/or visual examples of the melodic interval of the 8ve within the range of Middle C and G₂, the student identifies the interval as a melodic interval of an 8ve.

Given visual examples of the harmonic interval of a 3rd within the range of Middle C and G₂, the student identifies the interval as the harmonic interval of a 3rd.

Given aural examples of the harmonic interval of the 3rd within the range of Middle C and G₂, the student identifies the interval as the harmonic interval of a 3rd.

Given aural and/or visual examples of the harmonic interval of the 5th within the range of Middle C and G₂, the student identifies the interval as a harmonic interval of a 5th.

Given visual examples of the harmonic interval of the 5th within the range of Middle C and G₂, the student identifies the interval as the harmonic interval of a 5th.
LEARNING STEPS

1.1.3.6.2 Visually

Given visual examples of the harmonic interval of a 5th, the student identifies the harmonic interval of a 5th within the range of Middle C and G2.

1.1.3.7.2 Visually

Given visual examples of the harmonic interval of an 8ve within the range of Middle C and G2, the student identifies the interval as the harmonic interval of an 8ve.

1.1.3.7 Identically

Given aural and/or visual examples of the harmonic interval of an 8ve within the range of Middle C and G2, the student identifies the interval as the harmonic interval of an 8ve.

1.1.4 Differentiates between melody and harmony

Given a variety of aural and visual examples of melody and harmony, the student identifies the melody and the harmonic examples as harmony.

1.1.4.1 Identifies melody

Given aural and/or visual examples of melody, the student identifies the melodic examples as melody.

1.1.4.1.1 Aurally

Given aural examples of melody, the student identifies the melodic examples as melody.

1.1.4.1.2 Visually

Given visual examples of melody, the student identifies the melodic examples as melody.
Given visual examples of harmony, the student identifies the harmonic examples as harmony.

1.1.5.2 Differentiates between major and minor

1.1.5.2.1 Given aural examples of major melodies, the student identifies the examples as major.

1.1.5.2.2 Given aural examples of minor melodies, the student identifies the examples as minor.

1.1.5.3 Identifies major 1-Lrmonies

1.1.5.3.1 Given aural examples of single major chords through hearing, the student identifies the chord as major.

1.1.5.3.2 Given aural examples of groups of major chords through hearing, the student identifies the chords as major.

Given a variety of aural examples of melodies written in major keys and minor keys, the student differentiates between major and minor keys, the student identifies the differences between major and minor keys and identifies major keys and minor keys when written in harmony.

Given a variety of aural examples of melodies written in major keys and minor keys, the student identifies the differences between major and minor keys and identifies major keys and minor keys when written in harmony.

1.1.5.4 Attends
1.1.5.4 Identifies minor harmonies

1.1.5.4.1 Identifies single minor chords through hearing

1.1.5.4.2 Identifies groups of minor chords through hearing

1.1.5.4.3 Identifies major minor chords through hearing

1.1.5.5 Identifies compositions as being major or minor through hearing

Given aural examples of single minor chords or groups of minor chords, the student identifies the chords as minor.

Given aural examples of compositions in major or minor, the student correctly identifies the compositions as being major or minor.
1.2.1 Identifies pulse in music

1.2.1.1 Aurally

1.2.1.2 Visually

1.2.2 Identifies twobeat meter, three-beat meter and four-beat meter

1.2.2.1 Identifies twobeat meter as having one accented beat and one unaccented beat

1.2.2.1.1 Visually

1.2.2.1.2 Given visual examples of two-beat meter, the student will identify the pulse as two-beat meter by marking the accented beat with the appropriate symbol under each symbol of duration (notes and rests)

1.2.2.2 Given aural and/or visual musical examples, the student will identify the pulse

1.2.2.2.1 Given aural and/or visual musical examples of two-beat meter, the student will identify the examples as being two-beat meter

1.2.2.2.1.1 Visually

1.2.2.2.1.2 Given aural examples of two-beat meter, the student will identify the example as two-beat meter with the accent on the first beat and demonstrate the accented beat and the unaccented beat with a body response.
LEARNING STEPS

1.2.2.2
Identifies three-beat meter as having one accented beat and unaccented beats

1.2.2.2.1
Aurally

1.2.2.2.2
Visually

1.2.2.3
Identifies four-beat meter as having one accented beat and three unaccented beats

1.2.2.3.1
Aurally

1.2.2.3.2
Visually

*Given aural and visual examples of three-beat meter, the student identifies the example as being three-beat meter with the accent on the first beat.

*Given aural examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat and demonstrates the accented beat and unaccented beats with a body response.

*Given visual examples of three-beat meter, the student identifies the example as three-beat meter by marking the accented beat with the appropriate symbol (e) and the unaccented beats with strokes (I).

*Given aural and visual examples of four-beat meter, the student identifies the example as four-beat meter with the accent on the first beat.

*Given aural examples of four-beat meter, the student identifies the example as four-beat meter with the accent on the first beat and demonstrates the accented beat and unaccented beats with a body response.

*Given visual examples of four-beat meter, the student identifies the example as four-beat meter by marking the accented beat with the appropriate symbol (7) and the unaccented beats with strokes (I).
LEARNING STEPS

1.2.3.1 Identifies twobeat meter with correct meter signature
1.2.3.2 Identifies threebeat meter with correct meter signature
1.2.3.3 Identifies four-beat meter with correct meter signature

1.2.4 Given a variety of aural and/or visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation
1.2.4.1 Given a variety of aural examples where the accent occurs other than on the normal accented beat of a measure, the student identifies where the rhythmic pattern as syncopation occurs
1.2.4.2 Given short visual examples where the accent occurs other than on the normal accented beat of a measure, the student identifies where the rhythmic pattern as syncopation occurs

1.2.4.3 Given a variety of visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation
1.2.4.4 Given a variety of visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation
1.2.4.5 Given a variety of visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation

2.2.3.1 Identifies meter with correct meter signature
2.2.3.2 Identifies two-beat meter
2.2.3.3 Identifies three-beat meter
2.2.3.4 Identifies four-beat meter

2.2.3.5 Given with correct meter signature, the student identifies the rhythm as syncopation
2.2.3.6 Given with correct meter signature, the student identifies the rhythm as syncopation
2.2.3.7 Given with correct meter signature, the student identifies the rhythm as syncopation

1.2.3 Identifies meter by the use of meter signatures
1.2.4 Identifies meter by the use of meter signatures
1.2.5 Identifies meter by the use of meter signatures

2.2.3 Identifies meter by the use of meter signatures
2.2.4 Identifies meter by the use of meter signatures
2.2.5 Identifies meter by the use of meter signatures

2.2.6 Identifies meter by the use of meter signatures
2.2.7 Identifies meter by the use of meter signatures
2.2.8 Identifies meter by the use of meter signatures

2.2.9 Identifies meter by the use of meter signatures
2.2.10 Identifies meter by the use of meter signatures
2.2.11 Identifies meter by the use of meter signatures

2.2.12 Identifies meter by the use of meter signatures
2.2.13 Identifies meter by the use of meter signatures
2.2.14 Identifies meter by the use of meter signatures

2.2.15 Identifies meter by the use of meter signatures
2.2.16 Identifies meter by the use of meter signatures
2.2.17 Identifies meter by the use of meter signatures

2.2.18 Identifies meter by the use of meter signatures
2.2.19 Identifies meter by the use of meter signatures
2.2.20 Identifies meter by the use of meter signatures

2.2.21 Identifies meter by the use of meter signatures
2.2.22 Identifies meter by the use of meter signatures
2.2.23 Identifies meter by the use of meter signatures

2.2.24 Identifies meter by the use of meter signatures
2.2.25 Identifies meter by the use of meter signatures
2.2.26 Identifies meter by the use of meter signatures

2.2.27 Identifies meter by the use of meter signatures
2.2.28 Identifies meter by the use of meter signatures
2.2.29 Identifies meter by the use of meter signatures

2.2.30 Identifies meter by the use of meter signatures
2.2.31 Identifies meter by the use of meter signatures
2.2.32 Identifies meter by the use of meter signatures

2.2.33 Identifies meter by the use of meter signatures
2.2.34 Identifies meter by the use of meter signatures
2.2.35 Identifies meter by the use of meter signatures
LEARNING STEPS

1.2.5
Differentiates between even and uneven rhythmic patterns.

1.2.5.1
Identifies even rhythmic patterns.

1.2.5.1.1
Aurally.

1.2.5.1.2
Visually.

1.2.5.2
Identifies uneven rhythmic patterns.

1.2.5.2.1
Aurally.

1.2.5.2.2
Visually.

Given short aural and/or visual examples containing even and uneven rhythmic patterns, the student identifies the patterns as even or uneven.

Given short aural examples containing even rhythmic patterns, the student identifies the patterns as even.

Given short visual examples containing even rhythmic patterns, the student identifies the patterns as even.

Given short aural and visual examples containing even rhythmic patterns, the student identifies the patterns as even.

Given short aural and visual examples containing uneven rhythmic patterns, the student identifies the patterns as uneven.

Given short aural examples containing uneven rhythmic patterns, the student identifies the patterns as uneven.

Given short visual examples containing uneven rhythmic patterns, the student identifies the patterns as uneven.

Given aural and/or visual examples of even and uneven rhythmic patterns, the student identifies the patterns as even or uneven.

1.2.5.2.3
Distinguishes between even and uneven rhythmic patterns.
LEARNING STEPS

1.3.1.1. Identifies phrases as being alike or contrasting.

1.3.1.1.1 Given aural and/or visual examples of like or contrasting phrases, the student identifies the phrases as being alike by using letters of the alphabet.

1.3.1.1.2 Given aural and/or visual examples of like or contrasting phrases, the student identifies the phrases as being contrasting by using letters of the alphabet.

1.3.1.2.1 Given aural examples of like or similar phrases, the student identifies the phrases as being alike.

1.3.1.2.2 Given visual examples of like or similar phrases, the student identifies the phrases as being similar by using letters of the alphabet.

1.3.2.2 Given aural and/or visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.
LEARNING STEPS

Identifies sections (periods composed of 8 measures) as being alike, contrasting or similar.

1.3.2.1

Identifies sections as being alike or contrasting

1.3.2.2

Aurally

1.3.2.1.1

Visually

1.3.2.2.1

Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or similar by using letters of the alphabet.

1.3.2.2.2

Given aural examples of like and similar sections, the student identifies the sections as being like or similar.

1.3.2.2.1

Given visual examples of like and similar sections, the student identifies the sections as being like or similar by using letters of the alphabet.
LEARNING STEPS

1.3.3.3 Identifies basic forms of binary, ternary and variations

Given a variety of aural or visual examples of two-part and three-part song forms, the student identifies the examples as being binary, ternary or theme and variations.

1.3.3.1 Given aural and/or visual examples of two-part and three-part song forms, the student identifies the examples as being binary or ternary.

1.3.3.1.2 Given visual examples of two-part and three-part song forms, the student identifies the examples as being binary or ternary.

1.3.3.2 Given an aural example of a given theme and variations, the student identifies the form as theme and variations.

1.3.3.1.2.1 Given visual examples of binary and ternary song form, the student identifies the examples as binary or ternary using the letters of the alphabet.

1.3.3.3.1 Given aural examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.

1.3.3.1.2 Given visual examples of binary and ternary song form, the student identifies the examples as binary or ternary.
Given auditory or visual examples demonstrating the change of dynamics from soft to loud and loud to soft, the student identifies the change in dynamics as increasing or decreasing.

Given auditory examples demonstrating loud and soft dynamics, the student identifies the dynamics as forte or piano.

Given auditory examples demonstrating loud and soft dynamics, the student identifies the correct term and symbol for each.

Given auditory examples demonstrating changes in dynamics loud to soft and soft to loud, the student identifies the changes in dynamics as graduating or gradually.

Given auditory examples demonstrating changes in dynamics loud and soft, the student identifies the correct terms and symbols for each.
LEARNING STEPS

1.4.1.2.1 Aurally

Differentiates: between smooth performance and detached performance, the student identifies smooth or detached performance, the student uses the terms and symbols given aural examples demonstrating the changes of dynamics from soft to loud and loud to soft, the student identifies the examples as crescendo or decrescendo.

1.4.1.2.2 Visually

Differentiates: between smooth performance and detached performance, the student identifies smooth or detached performance, the student uses the terms and symbols given visual examples using terms and symbols for the changes in dynamics from soft to loud and loud to soft, the student identifies the term crescendo and the symbol as meaning gradually becoming louder, the student identifies the term decrescendo and the symbol as meaning gradually becoming softer, the student identifies the term legato as meaning smooth and the term staccato and the symbol as meaning detached.

1.4.2 Given aural and/or visual examples demonstrating smooth or detached performance, the student identifies the performance of the examples as smooth or detached and uses the correct musical term and/or symbol for each.

1.4.2.1 Aurally

Given aural examples demonstrating smooth and detached performance, the student identifies the examples as legato or staccato.

1.4.2.2 Visually

Given visual examples using the terms and symbols indicating smooth or detached performance, the student identifies the term legato as meaning smooth and the term staccato and the symbol (I) as meaning detached.
1.4.3.1 Identifies very fast, moderate and slow tempo

Given aural and/or visual examples demonstrating a very fast speed, a moderate speed and a very slow speed, the student identifies the example as presto, andante or largo.

1.4.3.2.1 Auditory

Given aural examples demonstrating a very fast speed, the student identifies the example as presto, andante or largo.

1.4.3.2 Identifies changes in tempo

Given aural and/or visual examples demonstrating the changes of tempo of becoming slower and becoming faster, the student identifies the example as becoming slower or faster and uses the correct musical term for each.

1.4.3.3.1 Auditory and/or Visual

Given aural and/or visual examples demonstrating the changes of tempo of becoming slower and becoming faster, the student identifies the example as becoming slower or faster and uses the correct musical term for each.

The correct musical term for each example as becoming slower or faster, and given aural and/or visual examples demonstrating the changes of tempo of becoming slower and becoming faster, the student identifies each example as being slower or faster and uses the correct musical term for each.

The term largo as meaning very slow.

The term andante as meaning a moderate speed, and the term presto as meaning very fast.

Identifies the term presto as meaning a moderate speed and a very fast tempo.

Identifies the term andante as meaning a moderate speed and a very slow tempo.

Identifies the term largo as meaning very slow.

To identify qualities of tempo.
1.4 Learning Steps

1.4.3.2.1 Aurally

Identifies instrumental families and individual instruments of each family of the symphonic orchestra.

1.4.4 Visually

Identifies the string, woodwind, brass and percussion families.

1.4.4.1 Identifies the string family, aurally and visually.

Given aural examples demonstrating the tempo changes of becoming slower and becoming faster, the student identifies the example as demonstrating ritardando or accelerando.

1.4.4.1.1 Identifies the string family.

Given aural and/or visual examples of instrumental families and individual instruments of each family of the symphonic orchestra, the student correctly identifies the family of instruments and individual instruments by correctly matching the sounds with the pictures.

1.4.4.2 Given aural and visual examples of the string, woodwind, brass and percussion families of the symphony orchestra, the student identifies the sounds and correctly matches the sounds with the pictures.

1.4.4.2.1 Given aural and visual examples of the string family, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.2.2 Given visual examples using the terms ritardando and accelerando, the student identifies the term ritardando as meaning to become slower and the term accelerando as meaning to become faster, the student identifies the example as demonstrating ritardando or accelerando.
1.4.4.1.2 Identifies the woodwind family aurally and visually
Given aural and visual examples of the woodwind family, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.1.3 Identifies the brass family aurally and visually
Given aural and visual examples of the brass family, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.1.4 Identifies the percussion family aurally and visually
Identifies individuals of the string family

1.4.4.2.1 Identifies the violin aurally and visually
Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2.2 Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2 Identifies the violin aurally and visually
Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2.3 Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2.4 Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2.5 Given aural and visual examples of the percussion family, the student identifies the sound and correctly matches the sound with the picture.

1.4.4.2.6 Given aural and visual examples of the percussion family, the student identifies the sound and correctly matches the sound with the picture.
1.4.4.2.3 Identifies the cello aurally and visually.

Given aural and visual examples of the cello, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.2.4 Identifies the double bass aurally and visually.

Given aural and visual examples of the double bass, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.3 Identifies the individual instrument of the woodwind family.

Given aural and visual examples of the piccolo, flute, oboe, clarinet, bassoon, and contra-bassoon, the student identifies the sound of each and correctly matches the sound with the pictures.

1.4.4.3.1 Identifies the piccolo aurally and visually.

Given aural and visual examples of the piccolo, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.3.2 Identifies the flute aurally and visually.

Given aural and visual examples of the flute, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.3.3 Identifies the oboe aurally and visually.

Given aural and visual examples of the oboe, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.3.4 Identifies the clarinet aurally and visually.

Given aural and visual examples of the clarinet, the student identifies the sound and correctly matches the sound with its picture.
LEARNING STEPS

1.4.4.3.5 Identifies the bassoon aurally and visually.

1.4.4.3.6 Identifies the contra-bassoon aurally and visually.

1.4.4.4 Identifies the instruments of the percussion family.

1.4.4.4.1 Identifies the piano, harpsichord, xylophone aurally and visually.

1.4.4.4.2 Identifies the chime-orchestral bells, celesta and harp aurally and visually.

1.4.4.4.3 Identifies the timpani, bass drum, snare drum and gong aurally and visually.

1.4.4.4.4 Given aural and visual examples of the bassoon, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.4.5 Given aural and visual examples of the contra-bassoon, the student identifies the sound and correctly matches the sound with its picture.

1.4.4.4.6 Given aural and visual examples of the piano, harpsichord, xylophone, chimes, orchestral bells, celesta, and harp, the student identifies the sound and correctly matches each sound with its picture.

1.4.4.4.7 Given aural and visual examples of the percussion instruments of the piano, the student identifies the sound and correctly matches each sound with its picture.

1.4.4.4.8 Given aural and visual examples of the piano, harpsichord and xylophone, the student identifies the sound of each and correctly matches the sound with its picture.

1.4.4.4.9 Given aural and visual examples of the chimes (tubular bells), orchestral bells (glockenspiel), celesta and harp, the student identifies the sound of each and correctly matches each sound with its picture.

1.4.4.4.10 Given aural and visual examples of the timpani, bass drum, snare drum, gong, cymbals, triangle, tambourine, claves, maracas, and castanets, the student identifies the sound of each and correctly matches each sound with its picture.
1.4.4.4 Identifies the cymbals triangle, tambourine, claves, maracas and castanets aurally and visually.

1.4.5 Differentiates between the tone color of sounds produced by the use of electronic devices and the synthesizer aurally.

1.4.6 Identifies the elements of texture.

1.4.6.1 Identifies texture as monophonic.

Given aural and/or visual examples of the cymbals triangle, tambourine, claves, maracas and castanets, the student identifies the sound of each and correctly matches each sound with its picture.

Given aural and/or visual examples of sounds produced by electronic devices and the synthesizer, the student identifies the sounds as produced by the synthesizer or electronic devices.

Given aural and/or visual examples of monophony, homophony and polyphony, the student identifies the texture as monophonic, homophonic or polyphonic.

Given aural and/or visual examples of the cymbals triangle, tambourine, claves, maracas and castanets, the student identifies the sound of each and correctly matches each sound with its picture.

Differentiates the texture as monophonic, homophonic or polyphonic.

1.4.6.1 Identifies texture as monophonic.

Given aural and/or visual examples of a single melodic line, the student identifies the example as monophony.

Given aural and/or visual examples of a combination of several melodies simultaneously, the student identifies the texture as a single melodic line, a single melody supported by an accompaniment (chords) or a combination of monophony, homophony and polyphony.

Given aural and/or visual examples of monophony, homophony and polyphony, the student identifies the texture as monophonic, homophonic or polyphonic.
LEARNING STEPS

1.4.6.1.1 Aurally
Given aural examples of a single melodic line, the student identifies the texture as monophonic.

1.4.6.1.2 Visually
Given visual examples of a single melodic line, the student identifies the texture as monophonic.

1.4.6.2 Aurally
Given aural and/or visual examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.

1.4.6.2.1 Aurally
Given aural examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.

1.4.6.2.2 Visually
Given visual examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.

1.4.6.3 Aurally
Given aural and/or visual examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.

1.4.6.3.1 Aurally
Given aural examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.
LEARNING STEPS

1.4.6.3.2

Given visual examples of two or more melodies to be performed simultaneously, the student identifies the texture as polyphonic.

1.4.6.3.2
1.5.1 LEARNING STEPS:

1.5.1.1 Identifies the 6th-16th century music examples or 20th century music examples of early music and 20th century music.

1.5.1.2 Using rhythm:

1.5.1.3 Using melody:

1.5.1.4 Using texture:

1.5.1.5 Using harmony:

1.5.1.6 Using performance media and 16th century music:

20th century music, the student identifies the styles of early music and 20th century music.

1.5.1.7 Given a variety of aural examples of early music and 20th century music, the student identifies the examples as early music or 20th century music using the comparative elements of rhythm, melody, texture, harmony, and performance media.
1.5.1.5

Using performance media as the comparative element, given aural examples of early music as early music or 20th century music, the student identifies the music as early music or 20th century music.
LEARNING STEPS

2.1.1 MATCHES PULSE AND ACCENT (METER) WITH A BODY

Given aural and/or visual examples of familiar and unfamiliar songs, the student matches the pulse and accent with a body response (clapping, tapping, snapping, etc.).

2.1.1.1 DEMONSTRATES PULSE

Given aural and/or visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.

2.1.1.1.1-AURAL

Given aural examples of familiar and unfamiliar songs, the student matches the pulse with a body response.

2.1.1.1.2 VISUALLY

Given visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.

2.1.2 MATCHES MELODIC RHYTHM WITH A BODY

Given aural examples of familiar songs, the student matches the melodic rhythms with a body response.

2.1.2.1-Demonstrates Melodic Rhythm

Given aural examples of familiar songs, the student matches the melodic rhythm with a body response.

2.1.2.2-AURAL

Given aural examples of familiar and unfamiliar songs, the student matches the accent with a body response.

2.1.2.2.2 VISUALLY

Given visual and/or aural examples of familiar and unfamiliar songs, the student matches the accent with a body response.
LEARNING STEPS

2.1.3

Given visual examples of familiar and unfamiliar notation with body rhythms exercises, the student matches the notation of the exercise with a body response (clapping, tapping, snapping, etc.). Examples should be limited to the following symbols: -411,-,-111, etc.

2.1.3.1

Familiar rhythms

Given visual examples of familiar rhythm exercises, the student matches the notation of the exercise with a body response.

2.1.3.2

Unfamiliar rhythms

Given visual examples of unfamiliar rhythm exercises, the student matches the notation of the exercise with a body response.
2.2 LEARNING STEPS

2.2.1 Demonstrates good vocal technique
While singing, the student breathes correctly, demonstrates good breath control, has open mouth and uses clear diction.

2.2.1.1 Breathes correctly
While singing, the student demonstrates good posture (back straight, chest high, shoulders quiet, breath from waist).

2.2.1.2 Demonstrates good breath control
While singing, the student sings short phrases without taking a breath.

2.2.1.3 Demonstrates clear tone
While singing, the student demonstrates clear tone without excessive air to escape (breathy tone).

2.2.1.4 Sings with open mouth
While singing, the student sings with open mouth in order to produce clear vowels.

2.2.1.5 Demonstrates clear diction
While singing, the student demonstrates clear diction by beginning and ending words with crisp white structure, the student demonstrates clear diction by beginning and ending words with crisp white structure.

2.2.2 Sings with small groups
Given the opportunity to sing many and varied song examples, the student sings with a small group the examples with a satisfactory degree of accuracy of pitch and rhythm.
2.2.2.1 Sings harmony

2.2.3 Sings simple melodies

2.2.3.1 Familiar melodies

2.2.3.2 Unfamiliar melodies

Given many examples of short, simple melodies from notation, the student sings these. Given the opportunity to practice, the student sings the rounds with a small group with a satisfactory degree of accuracy. Given many examples of short, simple melodies from notation, the student performs the examples with a satisfactory degree of accuracy. Given many examples of short, familiar and unfamiliar melodies, the student sings the example from notation. Given the opportunity and many visual examples of short familiar and unfamiliar melodies, the student sings many rounds, the first five tones of a major scale and simple rhythmic patterns. Given the opportunity to sing many rounds, the student sings the rounds with a small group with a satisfactory degree of accuracy.
2.3.1

Given many opportunities, the student writes original rhythmic accompaniments of two or more measures of familiar songs. (Song examples should be limited to the following meter signatures: 2.3.4, 4.4, 4.)

The student performs the accompaniments on a percussion instrument of his choice.

2.3.1.1

Given a variety of examples of familiar songs, the student writes two measures of original ostinatos. The student performs the ostinatos on a percussion instrument of his choice.

2.3.1.2

Given a variety of examples of familiar songs, the student writes original rhythmic accompaniments of no less than 4 measures. The student performs the accompaniments on a percussion instrument of his choice.

2.3.2

The student writes original melodies of no more than 8 measures. Given many opportunities, the student will write original melodic ostinatos of no more than 4 measures for familiar songs. He may play his ostinato on a melody instrument or sing it on a neutral syllable.
The student will write original melodies in the Key of C or no more than eight measures. He may play his melody on a melody instrument.

Learning Steps:

2.3.2.2

Writes original melodies
2.4.1 Performs rhythm from given notation on percussion instruments.

Given a variety of examples, the student performs rhythm notation on percussion instruments.
Given aural examples, the student identifies devices used in aural patterns. The unifier as melodic patterns, the student identifies devices used in aural patterns, implicit.

2.5.1.2
Identifies devices used for contrast

Given aural examples containing a number of obvious contrasts, the student identifies the expressive characteristic as dynamics or tempo.

2.5.1.2.1
Dynanics

Given aural examples containing a number of obvious dynamics, the student identifies dynamics as the expressive characteristic containing the most contrast.

2.5.1.2.2
Tempos

Given aural examples containing a number of obvious changes in tempo, the student identifies tempo as the expressive characteristic containing the most contrast.

2.5.1.2.3
Melodic patterns

Given aural examples containing obvious repeated melodic patterns, the student identifies melodic patterns as the unifying device.

2.5.1.2.4
Rhythmic patterns

Given aural examples containing obvious rhythmic patterns, the student identifies rhythmic patterns as the unifying device.

2.5.1.2.5
Instrumentation

Given aural examples containing obvious instrumentation, the student identifies instrumentation as the unifying device.

Learning Steps

2.5
2.5.1.2.2 Instrumentation

Given aural examples containing obvious repeated rhythmic patterns, the student identifies instrumentation as the unifier.

2.5.2 Identifies performance medium

Given a variety of aural examples of performance media (symphony orchestra, instrumental ensemble, solo instruments, groups or country-western), the student identifies the performance medium.
APPENDIX E

JUNIOR HIGH SCHOOL GENERAL MUSIC

LEARNING PATH
LEARNING STEPS

1.1. Identifies melodic direction

1.1.1. Given a variety of aural and/or visual melodic examples, the student identifies:

- Melodic direction as up and down
- Melodic direction as up or down
- Melodic direction as steps, skips, and leaps

1.1.1.1. Identifies melodic contour as up or down:

- Aurally
- Visually

1.1.1.2. Identifies melodic contour as up and down:

- Aurally
- Visually

1.1.2. Identifies melodic movement as steps, repeated, and skips:

- Given aural and/or visual melodic examples which move up and down, the student identifies:

  - Melodic movement as steps
  - Melodic movement as up or down
  - Melodic movement as up and down

1.1.2.1. Identifies melodic movement as steps:

- Aurally
- Visually
LEARNING STEPS

1.1.2.1.1 Given aural examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.

1.1.2.2 Given aural and/or visual examples of melodies, the student identifies repeated pitches.

1.1.2.3 Given aural and/or visual melodic examples containing skips, the student identifies the skips.

1.1.3 Identifies diatonic scale as a succession of step-wise tones.
LEARNING STEPS

1.1.4 Differentiates between melody and harmony

1.1.4.1 Identifies melody

1.1.4.1.1 Aurally

1.1.4.1.2 Visually

1.1.4.2 Identifies harmony

1.1.4.2.1 Aurally

1.1.4.2.2 Visually

Given a variety of aural and visual examples of melody and the harmonic examples between melody and harmony, the student identifies the melodic and harmonic examples as such.

1.1.4.1 Given aural examples of melody, the student identifies the melodic examples as melody.

1.1.4.1.1 Given aural examples of melody, the student identifies the melodic examples as melody.

1.1.4.2 Given aural and visual examples of harmony, the student identifies the harmonic examples as harmony.

1.1.4.2.1 Given aural examples of harmony, the student identifies the harmonic examples as harmony.

1.1.4.2.2 Given visual examples of harmony, the student identifies the harmonic examples as harmony.
LEARNING STEPS

1.1.5.1.1 Identifies the elements of monophony. The student identifies the texture as monophonic.

Given aural examples of a single melodic line, the student identifies the example as monophonic.

- Aurally
  - Given audio examples of a single melodic line, the student identifies the example as monophonic.

- Visually
  - Given visual examples of a single melodic line, the student identifies the example as monophonic.

1.1.5.1.2 Identifies the texture as homophonic. The student identifies the example as homophonic.

Given aural examples of a single melody supported by an accompaniment, the student identifies the example as homophony.

- Aurally
  - Given audio examples of a single melody supported by an accompaniment, the student identifies the example as homophony.

- Visually
  - Given visual examples of a single melody supported by an accompaniment, the student identifies the example as homophony.

1.1.5.2 Identifies the texture as polyphonic. The student identifies the texture as polyphony.

Given aural and/or visual examples of several melodies simultaneously, the student identifies the texture as polyphony.

- Aurally
  - Given audio examples of several melodies simultaneously, the student identifies the texture as polyphony.

- Visually
  - Given visual examples of several melodies simultaneously, the student identifies the texture as polyphony.
1.1.5.2.2 Visually Given visual examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.

1.1.5.2.3.2 Visually Given visual examples of two or more melodies to be performed simultaneously, the student identifies the texture as polyphonic.

1.1.5.3.1 Aurally Given aural examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.

1.1.5.3.2 Visually Given visual examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.

1.1.5.3.3 Aurally Given aural examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.
1.1.6

Given aural examples of groups of major chords, the student identifies the chords as major.

1.1.6.2

Given aural examples of single major chords, the student identifies the chord as major.

1.1.6.3

Given aural examples of single major chords, the student identifies the chords as major.

1.1.6.3.1

Given aural examples of single major chords, the student will identify the chord as major.

1.1.6.3.2

Given aural examples of groups of major chords, the student identifies the chords as major.

1.1.6.4

Given aural examples of melodies written in major keys and minor keys, the student differentiates between major and minor.

1.1.6.5

Given a variety of aural examples of melodies written in major keys and minor keys, the student differentiates between major and minor.

1.1.6.6

Given aural examples of melodies written in major keys and minor keys, the student differentiates between major and minor.

1.1.6.7

Given aural examples of melodies written in major keys and minor keys, the student differentiates between major and minor.
LEARNING STEPS

1.1.6.4 Identifies minor harmonies
   1.1.6.4.1 Identifies single minor chords through hearing
   1.1.6.4.2 Identifies groups of minor chords through hearing
   1.1.6.4.3 Identifies major and minor chords through hearing

1.1.6.5 Identifies compositions as being major or minor through hearing

1.1.7 Differentiate between consonant and dissonant harmonies.
   1.1.7.1 Identifies consonant harmonies
   1.1.7.2 Identifies dissonant harmonies

1.1.8 Identify and define basic music symbols associated with pitch.
   Given aural examples of single minor chords, the student identifies the chords as minor.
   Given aural examples of groups of minor chords, the student identifies the chords as minor.
   Given aural examples of single minor chords or groups of minor chords, the student identifies the chords as minor.
   Given aural examples of major or minor, the student correctly identifies each chord correctly.
   Given aural examples containing major and minor chords, the student differentiates major and minor compositions as being major or minor.

1.1.9 Identify and define basic music symbols associated with pitch.
   Given aural examples of consonant and dissonant harmonies, the student will differentiate between the consonant and dissonant harmonies.
   Given aural examples of compositions in major or minor, the student will differentiate between major or minor through hearing.
   Given aural examples of consonant and dissonant harmonies, the student will identify the consonant harmonies.
   Given aural examples of consonant and dissonant harmonies, the student will identify the dissonant harmonies.

1.1.10 Given a choice of terms, the learner will choose the correct term to identify and define basic music symbols associated with pitch.
LEARNING STEPS

1.2.1 Identifies pulse in music

1.2.1.1 Aurally

1.2.1.2 Visually

1.2.2 Identifies two-beat meter, three-beat meter and four-beat meter

1.2.2.1 Identifies two-beat meter as having one accented beat and one unaccented beat

1.2.2.1.1 Aurally

1.2.2.1.2 Visually

1.2.2.2 Identifies three-beat meter as having one accented beat and two unaccented beats

1.2.2.2.1 Aurally

1.2.2.2.2 Visually

Given a variety of aural and/or visual musical examples, the student will identify the pulse.

1.2.1.1 Given aural examples, the student identifies the steady pulse with a body response (clapping, tapping, etc.)

1.2.1.2 Given a variety of visual examples, the student identifies the pulse with symbols on duration (notes and rests).

1.2.2 Given a variety of visual examples of two-beat meter, the student identifies the examples as being two-beat meter with the accent on the first beat.

1.2.2.1 Given aural and visual examples of two-beat meter, the student identifies the examples as two-beat meter with the accent on the first beat and demonstrates the accent and the unaccented beat with a body response.

1.2.2.2.1 Given aural examples of two-beat meter, the student identifies the example as two-beat meter with the accent on the first beat and the unaccented beat with a body response.

1.2.2.2 Given visual examples of two-beat meter ( ), the student will identify the examples as two-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beat with a stroke ( ).

1.2.1 Given aural and visual examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat.

1.2.2.2 Given aural and visual examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat.

1.2.2.2.2 Given visual examples of three-beat meter, the student identifies the example as three-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beat with a stroke ( ).

1.2.2.2.2.1 Given visual examples of four-beat meter, the student identifies the example as four-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beat with a stroke ( ).
Given visual examples: the student identifies the meter.

1.2.2.1

1.2.2.2

Aurally

1.2.2.2.1

Visually

Given visual examples, the student identifies the meter.

1.2.2.2.2

Given aural examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat.

1.2.2.3.1

Aurally

1.2.2.3.2

Visually

Given aural examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat.

1.2.2.3.1

Given visual examples of three-beat meter (4, 4, 4), the student will identify the example as three-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beats with strokes ( )

1.2.2.3.2

1.2.3

Given a variety of visual examples with unmarked meter in 2, 3, and 4, the student identifies the meter by the use of meter signatures.

1.2.3.1

Given visual examples, the student identifies the meter as having one accented beat and three unaccented beats.

1.2.3.2

Visually

Given visual examples of four-beat meter (4, 4, 4), the student identifies the example as four-beat meter with the accent on the first beat.

1.2.3.1

Aurally

1.2.3.2

1.2.3

Identifies four-beat meter as having one accented beat and three unaccented beats with a body response.

1.2.3.1

1.2.3.2

1.2.3

1.2.3.1

Aurally

Given visual examples of four-beat meter (4, 4, 4), the student identifies the example as four-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beats with strokes ( )

1.2.3.2

Visually

Given visual examples of four-beat meter, the student will identify the example as four-beat meter with the accented beat and unaccented beats with a body response.

1.2.3.2

1.2.3

1.2.3.1

Given visual examples of three-beat meter (4, 4, 4, 4), the student identifies the example as three-beat meter with the accent on the first beat.

1.2.3.2

Aurally

Given visual examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat and demonstrates the accented beat and unaccented beats with a body response.

1.2.3.2

1.2.3

Given visual examples of unmarked meter in 2, 3, and 4, the student identifies the meter by writing 4, 4, 4, 4 on the staff.

1.2.3.1

Given visual examples in 4, 4, the student identifies the meter by writing 4, 4, 4, 4 on the staff.

1.2.3.2

1.2.3

Given aural and visual examples of four-beat meter, the student identifies the meter as four-beat meter.

1.2.3.1

Aurally

Given visual examples of four-beat meter, the student identifies the example as four-beat meter with the accent on the first beat.

1.2.3.2

Visually

Given visual examples of four-beat meter (4, 4, 4), the student will identify the example as four-beat meter by marking the accented beat with the appropriate symbol ( ) and the unaccented beats with strokes ( )

1.2.3.2

1.2.3
Identifies even rhythmic patterns. Given aural and visual examples containing even rhythmic patterns, the student identifies the patterns as even. Given visual examples, the student identifies 6/8, C and +.

Identifies uneven rhythmic patterns. Given aural and/or visual examples containing even, uneven, and syncopated rhythms, the student identifies the patterns as uneven. Given short aural and visual examples containing uneven rhythmic patterns, the student identifies the patterns as uneven.

Identifies syncopated rhythms. Given visual examples of syncopated rhythms, the student identifies the patterns. Given audio examples of syncopated rhythms, the student identifies the patterns.

Identifies dotted rhythms. Given visual examples of dotted rhythms, the student identifies the patterns. Given aural examples of dotted rhythms, the student identifies the patterns.

Identifies 2 to 1 relationships of notes and rests. Given visual examples, the student identifies the 2 to 1 relationship. Given aural examples, the student identifies the 2 to 1 relationship.

Identifies triplets. Given visual examples of triplets, the student identifies the pattern. Given aural examples of triplets, the student identifies the pattern.

Identifies meter signatures with correct meter signature. Given visual examples in 4/4, the student identifies the meter.

Identifies meter with correct meter signature. Given visual examples in 4/4, the student identifies the meter.
1.2.8.2.2 Visually identifies syncopation.
1.2.9.3 Aurally identifies and defines syncopation.

1.2.10 Given short visual examples of syncopation, the student identifies where syncopation occurs.

1.2.9.3.1 Aurally Given short aural examples where the accent occurs other than the normally accented beat of a measure, the student identifies the rhythmic pattern as syncopation.

1.2.9.3.2 Visually Given short visual examples of syncopation, the student identifies where syncopation occurs.

1.2.10 Given various aural and/or visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation.

1.2.8.2.2 Given a variety of visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.

1.2.9.3 Visually Given short visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.

P.O. C.Q. LEARNING STEPS
Given visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.

Given aural examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.

Given aural examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.

Given visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.

1.3.1.1.2

1.3.1.1.1

1.3.1.1

1.3.1.2

1.3.1.2.1

1.3.1.2.2
1.3.2.1 Identifies sections as being alike or contrasting by using the letters of the alphabet.

Given aural or visual examples of like and similar sections, the student identifies the sections as being alike or contrasting. The student identifies the sections as being alike or contrasting by using the letters of the alphabet. Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or contrasting by using the letters of the alphabet. Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or contrasting by using the letters of the alphabet.

1.3.2.1.1 Aurally

Given aural examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using the letters of the alphabet.

1.3.2.1.2 Visually

Given visual examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using the letters of the alphabet.

1.3.2.2 Identifies sections as being alike or similar

1.3.2.2.1 Aurally

Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or similar by using the letters of the alphabet. Given aural examples of like and similar sections, the student identifies the sections as being alike or similar.

1.3.2.2.2 Visually

Given visual examples of like and similar sections, the student identifies the sections as being alike or similar by using the letters of the alphabet.
1.3.3 Identifies devices used in music to achieve unity and contrast

Given aural examples containing obvious repeated melodic patterns, the student identifies the unifier.

1.3.3.1 Identifies devices used for contrast

Given aural examples containing obvious contrasts in expressive characteristics, the student identifies dynamics or tempo as the most contrast.

1.3.3.2 Identifies devices used for unity

Given aural examples containing obvious unifying devices, the student identifies melodic patterns, rhythmic patterns, or instrumentation.

1.3.3.2.1 Melodic patterns

Given aural examples containing obvious repeated melodic patterns, the student identifies melodic patterns as the unifier.

1.3.3.2.2 Rhythmic patterns or instrumentation

Given aural examples containing obvious rhythmic patterns or instrumentation, the student identifies the devices as melodic patterns, rhythmic patterns, or instrumentation.

1.3.3.2.2.1 Melodic patterns

Given aural examples containing obvious repeated melodic patterns, the student identifies the unifier as melodic patterns.

1.3.3.2.2.2 Rhythmic patterns or instrumentation

Given aural examples containing obvious rhythmic patterns or instrumentation, the student identifies the devices as melodic patterns, rhythmic patterns, or instrumentation.
LEARNING STEPS

1.3.3.2.2

Rhythmic patterns

Given aural examples containing obvious repeated rhythmic patterns, the student identifies the unifier as rhythmic patterns.

1.3.4

Instrumentation

Given aural examples obviously using instrumentation as a unifier, the student identifies instrumentation as the unifier.

1.3.4.1

Identifies basic forms of binary, ternary, rondo, and theme and variations

Given a variety of aural and/or visual examples of two-part song form, three-part song form, rondo, and theme and variations, the student identifies the examples as being binary, ternary, rondo, or theme and variations.

1.3.4.1.1

Aurally

Given aural examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.

1.3.4.1.2

Visually

Given visual examples of two-part and three-part song forms, the student identifies the examples as binary or ternary using the letters of the alphabet.
LEARNING STEPS

1.3.4.3

Identifies theme

Given aural examples of variations on a given theme, the student identifies and identifies the theme.

1.3.5

Identifies basic music symbols associated with structure

Given visual examples, the student identifies and defines basic music symbols associated with structure and variations.

1.3.4.3

Identifies theme

Given aural examples of variations on a given theme.

1.3.5

Identifies basic music symbols associated with structure and variations.

1.3.4.3

Identifies theme

Given aural examples of variations on a given theme.
IPO

LEARNING STEPS

1.4

1.4.1

1.4.1.1

Identifies children's voices singing

1.4.1.2

Identifies adult voices singing

1.4.2

Identify adult voice classification

1.4.2.1

Visually

1.4.2.2

Aurally

1.4.3

Identifies instrument families and individual instruments of each family of the symphonic orchestra

1.4.3.1

Given terms and definitions the student will identify adult voice classifications.

1.4.3.2

Given examples of vocal music the student will differentiate between children and adult voices singing.

1.4.3.3

Identifies children's voices singing

1.4.3.4

Identifies adult voices singing

1.4.3.5

Children and adult voices

Children and adult voices

Learnigg STEPS
IPO
LEARNING STEPS
1.4
1.4.3.1 Identifies the string, woodwind, brass and percussion families

1.4.3.1.1 Given aural and visual examples of the string family, the student identifies the sound and correctly matches the sound with its pictures.

1.4.3.1.2 Given aural and visual examples of the woodwind family, the student identifies the sound and correctly matches the sound with its picture.

1.4.3.1.3 Given aural and visual examples of the brass family, the student identifies the sound and correctly matches the sound with its picture.

1.4.3.1.4 Given aural and visual examples of the percussion family, the student identifies the sound and correctly matches the sound with its picture.

1.4.3.2 Identifies individual instruments of the symphonic orchestra by correctly matching the sounds with the pictures.

1.4.3.2.1 Identifies the individual instruments of the string family.

1.4.3.2.2 Identifies the individual instruments of the symphonic orchestra, the string family, woodwind family, brass family and percussion family.
PO

LEARNING STEPS

1.4.3.2.1
Identifies the violin aurally and visually.

1.4.3.2.2
Identifies the viola aurally and visually.

1.4.3.2.3
Identifies the cello aurally and visually.

1.4.3.2.4
Identifies the double bass aurally and visually.

1.4.3.2.5
Identifies the harp aurally and visually.

Given aural and visual examples of the harp, the student identifies the sound, matches the sound with its picture, and correctly identifies the harp aurally and visually.

Given aural and visual examples of the double bass, the student identifies the sound, matches the sound with its picture, and correctly identifies the double bass aurally and visually.

Given aural and visual examples of the cello, the student identifies the sound, matches the sound with its picture, and correctly identifies the cello aurally and visually.

Given aural and visual examples of the viola, the student identifies the sound, matches the sound with its picture, and correctly identifies the viola aurally and visually.

Given aural and visual examples of the violin, the student identifies the sound, matches the sound with its picture, and correctly identifies the violin aurally and visually.

C. Q.

1.4.3.2 cont'd

harp, the student identifies the sound of each and correctly matches the sounds with the pictures.

Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with its picture.

Given aural and visual examples of the viola, the student identifies the sound and correctly matches the sound with its picture.

Given aural and visual examples of the cello, the student identifies the sound and correctly matches the sound with its picture.

Given aural and visual examples of the double bass, the student identifies the sound and correctly matches the sound with its picture.

Given aural and visual examples of the harp, the student identifies the sound and correctly matches the sound with its picture.
WITH IT'S PICTURE.

With its picture.

With its picture.

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WITH IT'S PICTURE.
LEARNING STEPS

1.4.3.3.6
Identifies the oboe aurally and visually

1.4.3.3.7
Identifies the English horn aurally and visually

1.4.3.3.8
Identifies the bassoon aurally and visually

1.4.3.3.9
Identifies the contra-bassoon aurally and visually

1.4.3.4
Identifies the individual instruments of the brass family (trumpet, French horn, trombone, baritone, sousaphone, and tuba) aurally and visually

Given aural and visual examples of the instruments, the student identifies the sound and correctly matches the sound with its picture.
1.4.3.4.2 Identifies the French horn.

1.4.3.4.3 Identifies the trombone.

1.4.3.4.4 Identifies the baritone.

1.4.3.4.5 Identifies the sousaphone.

1.4.3.4.6 Identifies the tuba.

1.4.3.5 Identifies the instruments of the percussion family.

Given aural and visual examples of the instruments, the student identifies the sound and correctly matches the sound with its picture.
LEARNING STEPS

1.4.3 Identifies the chimes, orchestral bells, celesta and xylophone aurally and visually.

1.4.4 Given aural and visual examples of the piano, harpsichord, and organ, the student identifies the sound of each and correctly matches each sound with its picture.

1.4.5 Given aural and visual examples of the guitar, banjo, autoharp, and ukulele, the student identifies the sound of each and correctly matches each sound with its picture.

1.4.3.2 Identifies the drum, snare drum, and gong, the student identifies the sound of each and correctly matches each sound with its picture.

1.4.3.3 Identifies the cymbals, triangle, tambourine, claves, maracas, and castanets aurally and visually.

Given aural and visual examples of the cymbals, triangle, tambourine, claves, maracas, and castanets, the student identifies the sound of each and correctly matches each sound with its picture.

1.4.3.1 Given aural and visual examples of the orchestral bells, celesta, and xylophone, the student identifies the sound of each and correctly matches each sound with its picture.
1.4.6 Differentiates between the synthesizer tone color of sounds produced by electronic devices and examples demonstrating sounds produced by the synthesizer aurally.

1.4.7 Identifies performing groups aurally.

Given aural examples of symphony orchestra, girls choir, mixed choirs, male choirs, marching band, string quartet, jazz/rock, brass ensemble, woodwind, quartet, and examples of symphony orchestra.
2.1.1.1 Matches pulse and accent (meter) with body responses. Demonstrates pulse (clapping, tapping, snapping, etc.).

2.1.1.1.1 Aurally

2.1.1.1.2 Visually

2.1.2 Matches accent with body responses. Demonstrates accent visually.

2.1.1 Given aural and/or visual examples of familiar and unfamiliar songs, the student matches the pulse and accent with a body response.

2.1.1.1 Given aural examples of familiar and unfamiliar songs, the student matches the pulse with a body response.

2.1.1.2 Given visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.

2.1.1.2 Given visual and/or aural examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
LEARNING STEPS

2.1.3 Matches rhythmic notation with body responses

2.1-3.1 Familiar rhythms
Given visual examples of familiar rhythm exercises, the student matches the notation of the exercise with a body response (clapping, tapping, snapping, etc.). Examples should be limited to the following symbols:

2.1.3.2 Unfamiliar rhythms
Given visual examples of unfamiliar rhythm exercises, the student matches the notation of the exercise with a body response.

2.1.4 Performs rhythm from notation
Given a variety of examples, the student performs rhythm examples from notation on percussion instruments or by clapping.

2.1.5 Performs rhythm to a familiar song
Given a familiar song, the student performs the rhythmic example on percussion instruments or by clapping, observing dynamic markings.
2.2.1 Demonstrates good vocal techniques while singing, the student breathes correctly, demonstrates good breath control, has open mouth and uses clear diction.

2.2.1.1 Breathes correctly while singing, the student demonstrates good posture (back straight, chest high, shoulders quiet; breathes from waist).

2.2.1.2 Demonstrates good breath control while singing, the student breathes correctly.

2.2.1.3 Without taking a breath, while singing, the student sings short phrases allowing excessive air to escape (breathy tone).

2.2.1.4 Demonstrates clear tone while singing, the student sings without allowing excessive air to escape (breathy tone).

2.2.1.5 Demonstrates clear diction while singing, the student demonstrates clear diction by beginning and ending words with crisp consonants and sustaining the pure vowel.

2.2.2 Sings with small groups

2.2.2.1 Given the opportunity to sing many and varied song examples, the student sings with a small group with a satisfactory degree of accuracy of pitch and rhythm.

2.2.2.2 In order to produce clear vowels, the student sings with an open mouth.

2.2.2.3 Demonstrates clear diction by beginning and ending words with crisp consonants and sustaining the pure vowel while singing.

2.2.2.4 Demonstrates clear tone while singing, the student demonstrates clear diction by beginning and ending words with crisp consonants and sustaining the pure vowel.
LEARNING STEPS

2.2.2.1
Sings harmony

Given the opportunity to sing many rounds, the student sings the rounds with a small group with a satisfactory degree of accuracy.

2.2.3
Sings simple melodies

Given many examples of short, simple melodies from notation, the student performs the examples with a satisfactory degree of accuracy.

2.2.3.1
Familiar melodies

Given many examples of short, simple melodies on which to practice, the student sings these melodies with a satisfactory degree of accuracy.

2.2.3.2
Unfamiliar melodies

Given many examples of short, simple unfamiliar melodies, the student sings the examples from notation.

2.2.4
Play a simple melody from notation on a melodic instrument

Given visual examples, the student will perform a simple melody from notation on a melodic instrument.

2.3
Sing familiar melodies

Given the opportunity and many visual examples of simple melodies, the student sings these melodies with a satisfactory degree of accuracy.

2.3.1
Familiar melodies

Given many examples of short, simple melodies on which to practice, the student sings these melodies with a satisfactory degree of accuracy.
2.3.1 Creates original rhythmic accompaniments.

2.3.1.1 Creates two measures original ostinatos for familiar songs and the student performs the ostinato on a percussion instrument of his choice.

2.3.1.2 Creates original ostinatos.

The student will write original accompaniments for the examples. The student will write original melodic ostinatos of no more than four measures. He may play his ostinato on a melody instrument of his choice. Given many opportunities, the student will write original rhythmic ostinatos.

2.3.2 Writes original melodies.

2.3.2.1 Writes original melodic ostinatos.

Given many opportunities, the student will write original melodic ostinatos of no more than four measures.

2.3.2.2 Creates original melodies.

The student writes original melodies of no more than eight measures.

2.3.2.3 Creates original ostinatos.

Given a variety of examples of familiar songs, the student writes original melodies of no more than eight measures.
The student will write original melodies in the key of C of no more than eight measures. He may play his melody on a melody instrument.
3.1.1. Given an aural example of popular music, the student will Identify and describe the style.

3.1.1.2 Given an aural example of rock music, the student will Identify and describe the style.

3.1.1.3 Given an aural example of jazz music, the student will Identify and describe the style.

3.1.1.4 Given an aural example of Broadway musical, the student will Identify and describe the style.

3.1.2. Given a list of descriptions of 4 kinds of contemporary music used in concerts and entertainments and 4 aural examples, the student will identify each by marking the correct type on a multiple choice test.

3.1.2.1 Given an aural example of folk music, the student will identify it and describe the style.

3.1.2.2 Given an aural example of program music, the student will identify it and describe the style.

3.1.2.3 Given an aural example of opera, the student will identify it and describe the style.

3.1.2.4 Given an aural example of ballet, the student will identify it and describe the style.

3.1.2.5 Given an aural example of art song, the student will identify it and describe the style.

3.1.2.6 Given an aural example of symphony, the student will identify it and describe the style.

3.1.2.7 Given an aural example of chamber music, the student will identify it and describe the style.
I. P. O.

LEARNING STEPS

3.1.3

Identify 3 types of music written for worship.

3.1.3.1

Identify Spirituals

3.1.3.2

Identify hymns

3.1.3.3

Identify oratorio

3.1.4

Identify 3 types of music appropriate for recreational activities

3.1.4.1

Identify march music as appropriate for parades/football games.

3.1.4.2

Identify country music as appropriate for square dances.

3.1.4.3

Identify waltz music as appropriate for skating/waltzing.

3.1.5

Identify uses of music

3.1.5.1

Identify the use of music to create a sense of well-being in stores and offices. The student will identify uses of music to communicate the mood of stories.

3.1.5.2

Identify the use of music to advertise. Given an example of TV or movies the student will identify uses of music to advertise. They use music to identify them as appropriate for marketing/walzing.

3.1.5.3

Identify music as appropriate for recreational activities. Upon listening to examples of TV or movies the student will identify the use of music to communicate the mood of stories. Upon listening to examples of TV or movies the student will identify the use of music to advertise. Upon listening to examples of TV or movies the student will identify the use of music to create a sense of well-being in stores and offices.

3.1.5.4

Identify the use of music for commercial purposes. Given examples of TV or movies the student will identify the use of music to advertise. Given an example of TV or movies the student will identify the use of music for commercial purposes.

3.1.5.5

Identify the use of music for retail stores and office to create a sense of well-being. Given an example of an office, the student will identify the use of music to create a sense of well-being. Given an example of an orchestra, the student will identify the use of music to create a sense of well-being.
3.2 LEARNING STEPS

3.2.1 Identify American Indian Music

3.2.2 Identify Oriental Music

3.2.3 Identify Latin American Music

3.2.4 Identify African Music

3.2.5 Identify Jewish Music

Given aural examples, the student will identify:

- Jewish Music correctly.
- African Music correctly.
- Latin American Music correctly.
- Oriental Music correctly.
- American Indian Music correctly.
3.3 LEARNING STEPS

3.3.1 Identify distinguishing characteristics of 4 historical periods and arrange them in chronological order.

3.3.1.1 Given the term "Contemporary Period," the student will identify it as a period of great experimentation and expression during the 20th century.

3.3.1.2 Given the term "Baroque Period," the student will identify it as a period of ornate polyphonic music written for royal patrons during the 17th century.

3.3.1.3 Given the term "Classic Period," the student will identify it as a period with clearly defined form and balance during the 18th century.

3.3.1.4 Given the term "Romantic Period," the student will identify it as a period with personal feeling expressed in art songs, piano pieces, and program music during the 19th century.

3.3.1.5 Arrange the 4 periods in chronological order.

3.3.1.6 Given a list of the 4 periods, the student will arrange them in chronological order.

3.3.1.7 Logical order.
LEARNING STEPS

3.3.2.1 Identify title and composer of aural example from "Contemporary Period". Given one "Contemporary" aural example, the student will identify title and composer.

3.3.2.2 Identify composer and title from aural example of "Baroque Period". Given one "Baroque" aural example, the student will identify title and composer.

3.3.2.3 Identify title and composer of aural example from "Classic Period". Given one "Classic" aural example, the student will identify title and composer.

3.3.2.4 Identify title and composer of aural example from "Romantic Period". Given one "Romantic" aural example, the student will identify title and composer.

Given 4 aural examples consisting of one from each period, the student will identify the titles and composers.
I.P.O.

3.4. Learning Steps

3.4.1. Identify careers connected with music and some skills required.

3.4.1.1. Identify music careers which create or perform music.

3.4.1.2. Identify music careers which provide musical sources.

3.4.1.3. Identify careers in the music industry.

3.4.2. Identify leisure time activities involving music which give personal satisfaction, promote music in the community and utilize music as an auxiliary.

3.4.2.1. Identify leisure time activities involving music which give personal satisfaction.

3.4.2.2. Identify leisure time activities involving music which promote music in the community.

3.4.2.3. Identify leisure time activities involving music as an auxiliary.

3.4.1. Given a list of phrases and a list of musical careers, the student will match the career to its description.

3.4.1.1. Given the careers-composer, conductor, performer-the student will identify them as careers which create or perform music.

3.4.1.2. Given the careers, music teacher and music therapist, the student will identify them as careers which provide musical services.

3.4.1.3. Given the careers—publisher, manufacturer, agent, theater personnel, dealer, salesman, critic, pianist, tuner, technician, the student will identify them as careers in the music industry.

3.4.2. Given a list of leisure time activities involving music, the student will identify those which give personal satisfaction, promote music in the community or utilize music as an auxiliary by marking the list with P, C or A.

3.4.2.1. Given a list of leisure time activities involving music, the student will identify those which give personal satisfaction.

3.4.2.2. Given a list of leisure time activities involving music, the student will identify those which promote music in the community.

3.4.2.3. Given a list of leisure time activities involving music, the student will identify those which utilize music as an auxiliary.
7.1.1

The learner will identify melodic direction to standard notation by sight and sound.

Directions:
Below are examples of melodic direction. Only one of each pair of examples will be played. Place a mark to indicate which one you hear.

Given aural and visual examples of melodic direction, the learner will identify each one he hears by selecting the correct visual example.

Minimum: 5

1. a.
   \[ \text{Example A} \]
   b.
   \[ \text{Example B} \]

(Note to Teacher: Play 2nd. example.)

2. a.
   \[ \text{Example A} \]
   b.
   \[ \text{Example B} \]

(Note to Teacher: Play 1st. example)

3. a.
   \[ \text{Example A} \]
   b.
   \[ \text{Example B} \]

(Note to Teacher: Play 1st. example)
7.1.1 Cont'd

4. a.
\[\text{music notation}\]

b. 
\[\text{music notation}\]

(Note to Teacher: Play 2nd. example)

5. a.
\[\text{music notation}\]

b. 
\[\text{music notation}\]

(Note to Teacher: Play 2nd. example)
The learner will identify characteristics of melodic movement (steps, skips, repeated tone) in standard notation by sight and sound.

Given visual examples in standard notation, the learner will identify the characteristics of melodic movement by selecting the word(s) "steps", "skips" or "repeated tones" for each example in Part I and in Part II will identify each example he hears by selecting the corresponding visual example.

Minimum: 5

Directions: Part I

Look at the following melodies and choose the word which best describes each.

Minimum: 5

1. a. STEPS b. SKIPS c. REPEATED TONES

2. a. STEPS b. SKIPS c. REPEATED TONES

3. a. STEPS b. SKIPS c. REPEATED TONES

4. a. STEPS b. SKIPS c. REPEATED TONES
Directions: Part II

Two of the above melodies will be played. Mark the letter of the ones you hear.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

(Note To Teacher: Play Example A)

(Note To Teacher: Play Example D)
learner will identify atonic scale in standard notation.

1 visual examples of atonic scale by marking 'Y' or 'NO' for each example.

Minimum: 6

Directions:
Identify the examples below which are diatonic scales.

1. 

\[ \text{ \begin{array}{cc} a. \text{ YES} & b. \text{ NO} \end{array} } \]

2. 

\[ \text{ \begin{array}{cc} a. \text{ YES} & b. \text{ NO} \end{array} } \]

3. 

\[ \text{ \begin{array}{cc} a. \text{ YES} & b. \text{ NO} \end{array} } \]

4. 

\[ \text{ \begin{array}{cc} a. \text{ YES} & b. \text{ NO} \end{array} } \]

5. 

\[ \text{ \begin{array}{cc} a. \text{ YES} & b. \text{ NO} \end{array} } \]
6.

a. YES

b. NO
7.1.4

The learner will differentiate between melody and harmony.

Given aural and visual examples of "melody" and "harmony", the learner will select the correct term for each.

Minimum: 5

Directions:
Select the word that describes what you hear.

Minimum: 5

Teacher Please Play:
"Dona Nobis Pacem", Making Music Your Own 7, Record 10

1. Unison Accompanied) a. MELODY b. HARMONY
2. (Unison Unaccompanied) a. MELODY b. HARMONY
3. (Vocal Round) a. MELODY b. HARMONY

Mark the word that best describes what you see.

4. Down in the valley, the valley so low, Hang your head over, hear the wind blow.
   a. MELODY b. HARMONY

5. Down in the valley, the valley so low, Hang your head over, hear the wind blow.
   a. MELODY b. HARMONY

6. Down in the valley, the valley so low, Hang your head over, hear the wind blow.
   a. MELODY b. HARMONY

279
7.1.5 The learner will identify homophonic and polyphonic music.

Directions: Select the word which best describes the music you hear.

Minimum: 5

1. a. homophonic b. polyphonic
2. a. homophonic b. polyphonic
3. a. homophonic b. polyphonic
4. a. homophonic b. polyphonic
5. a. homophonic b. polyphonic
6. a. homophonic b. polyphonic

Teacher Play:
1. Polyphonic - "Fugue", Making Music Your Own 7, Record VIII.
2. Polyphonic - "Two-Part Invention in F No. 8", (piano), Bach, Making Music Your Own 7, Record IV.
3. Homophonic - "Minuet" from Eine Kleine Nachtmusik, K525, Mozart, Making Music Your Own 7, Record IV.
4. Polyphonic - "Fugue" from The Young Person's Guide to the Orchestra, Britten, Making Music Your Own 7, Record III.
5. Homophonic - "Prelude Op. 28 No 7", Chopin, Making Music Your Own 7, Record IV.
6. Homophonic - "Gaudamus Igitur", Making Music Your Own 7, Record VIII.
The learner will differentiate between major and minor chords aurally.

Directions:
For each question, you will hear two chords, choose the word which best describes the one you hear first.

Minimum: 5

1. a. major b. minor
2. a. major b. minor
3. a. major b. minor
4. a. major b. minor
5. a. major b. minor

(Teacher Play:

281

-261-
The learner will identify compositions as being major or minor.

1. Given aural examples of major and minor compositions the learner will select the correct word term for each.

Minimum: 5

Directions:
Select the word which best describes the composition you hear.
Minimum: 5

1. a. major b. minor
2. a. major b. minor
3. a. major b. minor
4. a. major b. minor
5. a. major b. minor
6. a. major b. minor

Note to Teacher:

Please Play:

1. MAJOR - "The Toreadors", Bizet, Recording, A Request or All Time Favorites, The Philadelphia Orchestra, Side 1, Band 1.
2. MINOR - "Tum Balalyka" Exploring Music, Book 6, Record 5.
3. MAJOR - "Have it Your Way" 21 New Marching Band Arrangement
4. MINOR - "The Work Song" Living Brass Side 2 Band 1
5. MAJOR - "Streets of Laredo" Time for Music Side 2 Band 3
6. MINOR - "Drill 76 Tarriers Drill" Time for Music Side 2 Band 4

-268-
The learner will differentiate between consonant and dissonant harmonies.

Given aural examples of consonant and dissonant harmonies, the learner will differentiate between them by selecting the letter "a" for dissonant examples and the letter "b" for consonant examples.

Minimum: 5

Directions:
Select "a" for each chord progression that has a dissonant sound. Select "b" for those which sound consonant.

Minimum: 5

1. a. b.

2. a. b.

3. a. b.

4. a. b.

5. a. b.

6. a.
The learner will identify and define basic music symbols associated with pitch.

Given a choice of terms, the learner will identify the basic music symbols associated with pitch by selecting the correct term to identify each symbol or to define it.

Minimum: 18

Directions:
Identify these symbols.

Minimum: 18

1. 

   a. STAFF  b. SCALE  c. MEASURE

2. 

   a. SCALE  b. TREBLE G CLEF  c. BASS F CLEF

3. 

   a. FLAT  b. SHARP  c. NATURAL

4. 

   a. STAFF  b. TREBLE G CLEF  c. BASS F CLEF

5. 

   a. FLAT  b. SHARP  c. NATURAL

6. 

   a. LEGER LINE  b. SCALE  c. SHARP

285
-271-
7.1.9 Cont'd

7. E G B D F

<table>
<thead>
<tr>
<th>a. LINES OF TREBLE</th>
<th>b. LINES OF BASS</th>
<th>c. SPACES OF TREBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEF</td>
<td>CLEF</td>
<td>CLEF</td>
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</tbody>
</table>

8. FACE

<table>
<thead>
<tr>
<th>a. LINES OF TREBLE</th>
<th>b. LINES OF BASS</th>
<th>c. SPACES OF TREBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEF</td>
<td>CLEF</td>
<td>CLEF</td>
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</table>

9. \( \text{Bar} \)

<table>
<thead>
<tr>
<th>a. SHARP</th>
<th>b. FLAT</th>
<th>c. NATURAL</th>
</tr>
</thead>
</table>

10. G B D F A

<table>
<thead>
<tr>
<th>a. LINES OF TREBLE</th>
<th>b. LINES OF BASS</th>
<th>c. SPACES OF TREBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEF</td>
<td>CLEF</td>
<td>CLEF</td>
</tr>
</tbody>
</table>

Select the correct answer to complete each sentence.

1. A ______ is found at the beginning of a staff and shows where "F" is.
   - a. TREBLE CLEF
   - b. BASS CLEF
   - c. EGBDF

2. A ______ raises the pitch of a note one-half steps.
   - a. SHARP
   - b. NATURAL
   - c. FLAT

3. A ______ is a step wise succession of 8 pitches.
   - a. SCALE
   - b. STAFF
   - c. SHARP
4. Music notes are placed on a _______ to show their exact pitch.
   a. SHARP  b. STAFF  c. TREBLE CLEF

5. A _______ cancels a sharp or flat.
   a. NATURAL  b. STAFF  c. TREBLE CLEF

6. A _______ lowers the pitch of a note one-half step.
   a. SHARP  b. FLAT  c. NATURAL

7. Notes above and below the staff are placed on the _______.
   a. MUSIC ALPHABET  b. SCALE  c. LEGER LINES

8. A _______ is found at the beginning of a staff and shows where "G" is.
   a. TREBLE CLEF  b. BASS CLEF  c. EGBDF

9. The notes on the spaces of the bass clef are _______.
   a. GBDFA  b. FACE  c. ACEG

10. The notes on the lines of the bass clef are _______.
    a. GBDFA  b. FACE  c. ACEG
The learner will identify two-beat, three-beat, and four-beat meter aurally and visually.

Directions:
Select the correct meter signature for each example you hear.
Minimum: 5

1. a. 2/4  b. 3/4  c. 4/4

2. a. 2/4  b. 3/4  c. 4/4

3. a. 2/4  b. 3/4  c. 4/4

Select the correct signature for these examples.

4. a. 3/4  b. 3/8  c. 4/4

5. a. 4/4  b. 3/8  c. 6/8

6. a. 4/4  b. 3/4  c. 2/4

Teacher Play:
1. 3/4  "Waltz of The Flowers", Tchaikovsky, Adventures In Listening, Side 3.
2. 2/4  "Marche Militaire", Schubert, Adventures In Listening, Side 3.
3. 4/4  "Triumphal March", Verdi, Adventures In -274-
7.2.2

The learner will identify allegro, andante, largo, accelerando and ritardando.

In Part 1, given 3 tempo terms, the student will select the relative speed for each. In Part II, given 6 aural examples, the student will identify relative tempo and speed by selecting the correct term for each.

Minimum: 8

Directions:

Arrange the following terms in the proper order from slow to fast by choosing the correct number.

Minimum: 8

1. ANDANTE (a) 1 (b) 2 (c) 3 (d) 4

2. ALLEGRO (a) 1 (b) 2 (c) 3 (d) 4

3. LARGO (a) 1 (b) 2 (c) 3 (d) 4

4. PRESTO (a) 1 (b) 2 (c) 3 (d) 4

Part II

Select the term which best describes what you hear.

5. (a) ALLEGRO (b) ANDANTE (c) PRESTO

6. (a) ALLEGRO (b) ANDANTE (c) LARGO

7. (a) ALLEGRO (b) PRESTO (c) LARGO

8. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER

9. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER

10. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER
Teacher Please Play:

5. ANDANTE - "Berceuse" from the Firebird (Stravinsky), Adventures in Listening, Side 1.

6. ALLEGRO - "Galop" from Comedians (Kabalevsky), Adventures in Listening, Side 2.

7. LARGO - "Ase's Death" from Peer Gynt (Grieg), Learning to Listen to Music, Record 3.


7.2.3

The learner will identify the 2 to 1 relationship of whole note and rest values.

Given 12 visual examples of notes and rests, the learner will identify the 2 to 1 relationship of their values by choosing the note(s)/rest(s) which are equivalent in value.

Minimum: 10

Directions:

Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each.

Minimum: 10

1. ![Note Example](attachment:image1.png)
   a. ![Note Example](attachment:image2.png)
   b. ![Note Example](attachment:image3.png)
   c. ![Note Example](attachment:image4.png)
   d. ![Note Example](attachment:image5.png)

2. ![Note Example](attachment:image6.png)
   a. ![Note Example](attachment:image7.png)
   b. ![Note Example](attachment:image8.png)
   c. ![Note Example](attachment:image9.png)
   d. ![Note Example](attachment:image10.png)

3. ![Note Example](attachment:image11.png)
   a. ![Note Example](attachment:image12.png)
   b. ![Note Example](attachment:image13.png)
   c. ![Note Example](attachment:image14.png)
   d. ![Note Example](attachment:image15.png)

4. ![Note Example](attachment:image16.png)
   a. ![Note Example](attachment:image17.png)
   b. ![Note Example](attachment:image18.png)
   c. ![Note Example](attachment:image19.png)
   d. ![Note Example](attachment:image20.png)

5. ![Note Example](attachment:image21.png)
   a. ![Note Example](attachment:image22.png)
   b. ![Note Example](attachment:image23.png)
   c. ![Note Example](attachment:image24.png)
   d. ![Note Example](attachment:image25.png)

6. ![Note Example](attachment:image26.png)
   a. ![Note Example](attachment:image27.png)
   b. ![Note Example](attachment:image28.png)
   c. ![Note Example](attachment:image29.png)
   d. ![Note Example](attachment:image30.png)

7. ![Note Example](attachment:image31.png)
   a. ![Note Example](attachment:image32.png)
   b. ![Note Example](attachment:image33.png)
   c. ![Note Example](attachment:image34.png)
   d. ![Note Example](attachment:image35.png)

8. ![Note Example](attachment:image36.png)
   a. ![Note Example](attachment:image37.png)
   b. ![Note Example](attachment:image38.png)
   c. ![Note Example](attachment:image39.png)
   d. ![Note Example](attachment:image40.png)
The learner will identify the function of the dot.

Given a choice of terms, the learner will identify the correlation of the position of the dot to the duration of the note by choosing the correct word to complete each sentence in Part I. In Part II, the learner will identify the relationship of dotted note values by choosing the note(s) equivalent to the one(s) given in each visual example.

Minimum: 8

1. A dot placed ______ a note increases its value by one-half.
   (a) UNDER  (b) BESIDE  (c) BEFORE

2. A dot placed ______ a note means it should be played short/detached
   (a) UNDER  (b) BESIDE  (c) BEFORE

3. \[\text{\includegraphics[width=0.5in]{music_note}}\] is held ______
   (a) LONGER THAN  (b) SHORTER THAN  (c) SAME AS

4. \[\text{\includegraphics[width=0.5in]{music_note}}\] is held ______
   (a) LONGER THAN  (b) SHORTER THAN  (c) SAME AS

5. \[\text{\includegraphics[width=0.5in]{music_note}}\] is held ______
   (a) LONGER THAN  (b) SHORTER THAN  (c) SAME AS
Part 11

Select the notes equal in value to the note(s) given in each example.

6. \[ \text{Given Note} \]
   a. 
   b. 
   c. 
   d. 

7. \[ \text{Given Note} \]
   a. 
   b. 
   c. 
   d. 

8. \[ \text{Given Note} \]
   a. 
   b. 
   c. 
   d. 

9. \[ \text{Given Note} \]
   a. 
   b. 
   c. 
   d. 

10. \[ \text{Given Note} \]
    a. 
    b. 
    c. 
    d. 

-280-

294
7.2.5

The learner will identify 6, C, and \( \frac{3}{4} \) meter visually.

Given visual examples, the learner will identify the correct meter signature as 6, C or \( \frac{3}{4} \).

Minimum: 5

**Directions:**
Choose the correct meter signature for each example below.
Minimum: 5

<table>
<thead>
<tr>
<th>1. Six (6) counts in a measure.</th>
<th>a. 6 ( \frac{3}{4} )</th>
<th>b. C</th>
<th>c. ( \frac{3}{4} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. A half note gets one count.</td>
<td>a. 6 ( \frac{3}{4} )</td>
<td>b. C</td>
<td>c. ( \frac{3}{4} )</td>
</tr>
<tr>
<td>3. Four (4) counts in a measure.</td>
<td>a. 6 ( \frac{3}{4} )</td>
<td>b. C</td>
<td>c. ( \frac{3}{4} )</td>
</tr>
<tr>
<td>4. A quarter note gets two (2) counts.</td>
<td>a. 6 ( \frac{3}{4} )</td>
<td>b. C</td>
<td>c. ( \frac{3}{4} )</td>
</tr>
<tr>
<td>5. &quot;Common Time&quot;.</td>
<td>a. 6 ( \frac{3}{4} )</td>
<td>b. C</td>
<td>c. ( \frac{3}{4} )</td>
</tr>
<tr>
<td>6. Whole notes get 2 counts.</td>
<td>a. 6 ( \frac{3}{4} )</td>
<td>b. C</td>
<td>c. ( \frac{3}{4} )</td>
</tr>
</tbody>
</table>
The learner will identify rhythm patterns: even, uneven, and syncopated.

In Part I, given visual examples containing repeated rhythm patterns, the student will indicate the number of times the rhythm pattern occurs in each example. In Part II, given aural examples, he student will identify the rhythm patterns as even", "uneven", or syncopated".

Minimum: 5

Directions:
Mark the correct number to indicate how many times the indicated rhythm pattern occurs in the examples.

Minimum: 5

1. UNEVEN

My country 'tis of thee, sweet land of liberty, of thee I sing, Land where my fathers died, land of the Pilgrims' pride, from every mountain side, let freedom ring.

(a) 3 (b) 4 (c) 5 (d) 6

2. EVEN

Sur le pont d'Avignon, L'on y danse, L'on y danse, L'on y danse, tout en rond.

(a) 3 (b) 4 (c) 5 (d) 6

3. SYNCOPATED

G7 - C7 - G7 - C7 - G7 - C7 - F - F -

(a) 3 (b) 4 (c) 5 (d) 6

296
Select the word that best describes the rhythm of the examples you hear.

4. (a) EVEN   (b) UNEVEN   (c) SYNCOPATED

5. (a) EVEN   (b) UNEVEN   (c) SYNCOPATED

6. (a) EVEN   (b) UNEVEN   (c) SYNCOPATED

Teacher Play:

4. EVEN - "Ode To Joy", Beethoven, ABC, Record 1.

5. SYNCOPATION - "Can You Live It?" This Is Music For Today, Side M, Band 2.

The learner will identify and define basic music symbols associated with duration.

Given a choice of terms, the learner will select the correct one to identify and define basic music symbols associated with duration.

Minimum: 15

Directions:
Select the answers to identify each symbol.

Minimum: 15

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>(a) Whole Note</td>
<td>(b) Half Rest</td>
<td>(c) Half Note</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>2.</td>
<td>(a) Half Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>3.</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
<td>(c) Half Note</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>4.</td>
<td>(a) Whole Note</td>
<td>(b) Half Rest</td>
<td>(c) Half Rest</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>5.</td>
<td>(a) Half Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>6.</td>
<td>(a) Eighth Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>7.</td>
<td>(a) Eighth Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>8.</td>
<td>(a) Eighth Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>9.</td>
<td>(a) Eighth Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
<tr>
<td>10.</td>
<td>(a) Eighth Rest</td>
<td>(b) Quarter Rest</td>
<td>(c) Fermata</td>
<td>(a) Whole Note</td>
<td>(b) Fermata</td>
</tr>
</tbody>
</table>

1. Logato
2. Staccato
3. Smell
4. Tempus
5. Speed
6. Volume
7. Duration
8. Rest
9. Note
10. Symbol

(a) Smooth
(b) Fast
(c) Detached

-284-
7.2.7 Cont'd

11. \( \text{\textbullet}\) (a) Eighth Note  (b) Quarter Note  (c) Eighth Rest

12. \( \text{\textbullet\textbullet}\) (a) Slur  (b) Tie  (c) Fermata

13. \( \text{\textbullet\textbullet\textbullet}\) (a) Whole Rest  (b) Half Rest  (c) Whole Note

14. \( \text{\textbullet\textbullet\textbullet\textbullet}\) (a) Measure  (b) Rest  (c) Clef

15. \( \text{\textbullet\textbullet\textbullet\textbullet}\) (a) Tie  (b) Slur  (c) Fermata

16. \( \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}\) (a) Clef  (b) Meter  (c) Bar Line
7.3.1

The learner will identify phrase structures by naming phrases with letters.

Given aural and visual examples, the learner will identify phrase structure by selecting the correct letters of the alphabet.

Minimum: 3

Directions:
You will hear a song twice. Select the group of letters that describe the phrase structure.

Minimum: 3

1. (a) ABA  (b) ABCD  (c) AABA  (d) AA'BB'

Ex: "Greensleaves", Investigating Music, page 33, AA'BB'.

2. (a) ABA  (b) ABC  (c) AABA  (d) AA'B

All things shall perish from under the sky;
Music alone shall live, music alone shall live,
Music alone shall live, never to die.

Ex: "Music Alone Shall Live", Exploring Music, page 1, ABA.
3. (a) ABAC  (b) ABCD  (c) AABA  (d) AA'BB'

1. The minstrel boy to the war is gone, In the ranks of death you'll
find him: His father's sword he has girded on, And his ununder; The harp he loved ne'er spoke again, For he
wild harp slung behind him. "Land of song!" said the
tore its chords asunder; And said, "No chain shall
warrior bard. Though all the world betrays thee, One sword, at least, thy
sulky thee, Thou soul of love and bravery! Thy songs were made for the
rights shall guard, One faithful harp shall praise thee."
pure and free, They shall never sound in slavery."

Ex: "The Minstrel Boy", Making Music Your Own, page 165, AABA.
7.3.2

The learner will identify sections as alike or contrasting.

Given aural and visual examples of songs, the learner will identify repeated and contrasting sections by choosing the correct symbols.

Minimum: 3

Directions:
Choose the symbols to identify the repeated and contrasting sections of the following songs.

Minimum: 3

1. (a) AB  (b) AA  (c) ABA  (d) ABC

Wait for the Wagon

R. B. B.  R. B. Buckley

1. Will you come with me, my Phyllis dear, To you blue mountain tree?
   Every Sunday morning, When you are by my side,

Where the blossoms smell the sweetest, Come rove along with me. It's
We'll jump into the wagon, And all take a ride.

REFRAIN:

wait for the wagon, Wait for the wagon, Wait for the wagon and we'll all take a ride.

Ex: "Wait For The Wagon", Discovering Music Together 8
Deep River

Deep river, my home is over Jordan,

Deep river, Lord, I want to cross over into camp-ground.

Oh, don't you want to go to that gospel feast that promised land where all is peace?

Ex: "Deep River", Discovering Music Together 8
Just as the sun in the evening fades in the west and dies at the close of day,

A - si cual nace en oc - ei - den - te los ti - bios ra - yos del os - tro reg.

So die my fond est il - lu - sions, so fades my faith as I go on life's dark way.

A - si mu - ric - ren mis i - hu - sio - nos, a - si ex - tin - guin - do - se va mi fe.

Carmen Car - me - la, light of my eyes, dear, If there were no light,

Car - men Car - me - la, luz de mis o - jos. Si luz no lu - bi - ra,

your own you'd hear. O love - ly bea - con of all good for - tune,

ha - bias de ser. Her - mo - so fa - ro de ven - tu - ran - za,

Sweet ex - pe - cta - tion, con - tent - ment rare.

Dul - ce ex - pe - ran - za, bell - lo pla - cer.

Ex: "Carmela", Discovering Music Together 8
The learner will identify contrasts which achieve variety and repetitions which achieve unity.

Given an aural example of an orchestral composition and a list of expressive qualities/elements, the learner will identify specific contrasts which achieve variety and repetitions which achieve unity.

Minimum: 4

### Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

Minimum: 4

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MELODIC PATTERNS</td>
<td>a. UNITY (REPETITION)</td>
<td>b. VARIETY (CONTRASTS)</td>
<td></td>
</tr>
<tr>
<td>2. INSTRUMENTATION</td>
<td>a. UNITY</td>
<td>b. VARIETY</td>
<td></td>
</tr>
<tr>
<td>3. TEMPO</td>
<td>a. UNITY</td>
<td>b. VARIETY</td>
<td></td>
</tr>
<tr>
<td>4. DYNAMICS</td>
<td>a. UNITY</td>
<td>b. VARIETY</td>
<td></td>
</tr>
<tr>
<td>5. RHYTHMIC PATTERNS</td>
<td>a. UNITY</td>
<td>b. VARIETY</td>
<td></td>
</tr>
</tbody>
</table>
The learner will identify binary, ternary and rondo forms of music. Given aural examples, the learner will identify binary, ternary, and rondo forms and identify their letter symbols by selecting the correct words/letters. Minimum: 8

Directions:
You will hear 4 musical examples. Select the correct words to identify the form of each. Minimum: 8

1. (a) TWO PART  (b) THREE PART  (c) RONDO
2. (a) TWO PART  (b) THREE PART  (c) RONDO
3. (a) TWO PART  (b) THREE PART  (c) RONDO
4. (a) TWO PART  (b) THREE PART  (c) RONDO

Choose the letters which indicate the forms.

5. BINARY
   (a) ABA  (b) AB  (c) ABACA  (d) ABCD

6. TERNARY
   (a) ABA  (b) AB  (c) ABACA  (d) ABCD

7. RONDO
   (a) ABA  (b) AB  (c) ABACA  (d) ABCD

8. TWO PART
   (a) ABA  (b) AB  (c) ABACA  (d) ABCD

9. THREE PART
   (a) ABA  (b) AB  (c) ABACA  (d) ABCD

Teacher Play:
1. THREE PART - "Classical Symphony", by Prokofiev, Making Music Your Own 7, Record 2.
2. THREE PART - "Trepak", Tchaikovsky, Making Music Your Own 7, Record 2.
3. TWO PART - "Waltz", (part of) Bowmar, Design in Music.
The learner will identify basic kinds of variations of a theme.

Given an aural example of a theme and variation, the learner will identify ways the theme is varied by choosing the correct term for each variation.

Minimum: 4

Directions:

You will hear a theme with variations. Choose the term which identifies the way the theme is varied in each variation.

Minimum: 4

1. VARIATION I
   a. change instrumentation  b. syncopation

2. VARIATION II
   a. change instrumentation  b. augmentation

3. VARIATION III
   a. rhythmic variation  b. change of tonality

4. VARIATION IV
   a. syncopation  b. change of tonality

5. VARIATION V
   a. change of tonality  b. augmentation

(Note to Teacher: Play "American Salute" by Morton Gould and indicate the beginning of each variation, Making Music Your Own 7, Record 3.)
7.3.6

The learner will identify and define basic music symbols associated with structure.

Given a choice of terms, the learner will identify and define basic music symbols associated with structure by choosing the correct term for each definition.

Minimum: 8

Directions:
Select the correct answer to complete each statement.

Minimum: 8

1. The term that means go back to beginning and repeat to the word Fine is ___________.
   
   a. DC AL FINE   b. DS AL FINE   c. REPEAT SIGN

2. The sections of a two (2) part song are called ___________.
   
   a. 1st & 2nd ENDINGS   b. VERSE & CHORUS   c. DS AL FINE

3. A special ending section is ___________.
   
   a. CODA   b. PHRASE   c. FINE

4. A group of notes that expresses a thought or idea is ___________.
   
   a. CODA   b. PHRASE   c. FINE

5. The word that means "end" is ___________.
   
   a. CODA   b. PHRASE   c. FINE
8. **Cont'd** means return to the sign and repeat to fine.
   a. DS AL FINE  
   b. DC AL FINE  
   c. REPEAT SIGN

9. **Cont'd** indicate the end of a song or the end of a section of the song.
   a. DOUBLE BAR LINES  
   b. VERSE & CHORUS  
   c. REPEAT SIGNS

10. A musical link between two musical ideas is a 
    a. SECTION  
    b. BRIDGE  
    c. CODA
The learner will identify 4 classifications of voices aurally.

Directions:
Identify the voice classification you hear.
Minimum: 5

1. a. SOPRANO    b. ALTO    c. TENOR    d. BASS
2. a. SOPRANO    b. ALTO    c. TENOR    d. BASS
3. a. SOPRANO    b. ALTO    c. TENOR    d. BASS
4. a. SOPRANO    b. ALTO    c. TENOR    d. BASS
5. a. SOPRANO    b. ALTO    c. TENOR    d. BASS

Teacher Play:

1. SOPRANO - "I Know Where I'm Going", Discovering Music Together 8, Record 1.
2. TENOR - "Lonesome Road", Discovering Music Together 8, Record 1.
3. TENOR - "Sometimes I Feel Like a Motherless Child", Discovering Music Together 8, Record 1.
4. BASS - "Havah Nagilah", Discovering Music Together 8, Record 2.
5. ALTO - "Can You Plant the Seeds", This Is Music 3, Side B.
The learner will identify individual instruments or instrument families of the symphony orchestra visually.

Given visual examples, the learner will identify the instrument or the family by choosing the correct word.

Minimum: 20

Directions:
Select the word which best describes the picture.
Minimum: 20

1. TRUMPET
   a. STRING   b. WOODWIND   c. BRASS   d. PERCUSSION

2. HARP
   a. STRING   b. WOODWIND   c. BRASS   d. PERCUSSION

3. TROMBONE
   a. STRING   b. WOODWIND   c. BRASS   d. PERCUSSION

4. TYMPANI
   a. STRING   b. WOODWIND   c. BRASS   d. PERCUSSION

5. CLARINET
   a. STRING   b. WOODWIND   c. BRASS   d. PERCUSSION

6. BASSOON
   a. BASS CLARINET   b. CONTRABASSOON   c. BASSOON

7. BARITONE
   a. SOUSAPHONE   b. BASSOON   c. BARITONE

8. CASTANETS
   a. CASTANETS   b. MARACAS   c. CLARINET

311
7.4.2 Cont'd

9. CELLO
   a. CELLO   b. VIOLA   c. CELESTA

10. CHIMES
    a. BELLS   b. CELESTA   c. CHIMES

11. BASS CLARINET
    a. SAXOPHONE   b. BASS CLARINET   c. CLARINET

12. SOUSAPHONE
    a. SOUSAPHONE   b. TROMBONE   c. SAXOPHONE

13. FRENCH HORN
    a. ENGLISH HORN   b. FRENCH HORN   c. BARITONE

14. BASS DRUM
    a. SNARE DRUM   b. TYMPANI   c. BASS DRUM

15. VIOLA
    a. VIOLA   b. CELLO   c. VIBRAPHONE

16. CYMBALS
    a. GONG   b. CYMBALS   c. CELESTA

17. PICCOLO
    a. OBOE   b. PICCOLO   c. TROMBONE
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>XYLOPHONE</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>SAXOPHONE</td>
<td>b. CYMBALS</td>
</tr>
<tr>
<td>19</td>
<td>ENGLISH HORN</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>ENGLISH HORN</td>
<td>b. OBOE</td>
</tr>
<tr>
<td>20</td>
<td>SAXOPHONE</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>SOUSAPHONE</td>
<td>b. BASS CLARINET</td>
</tr>
<tr>
<td>21</td>
<td>MARACAS</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>WOODBLOCK</td>
<td>b. CASTANETS</td>
</tr>
</tbody>
</table>
The learner will identify orchestra instruments and their families aurally.

Given aural examples, the learner will identify the family or instrument by choosing the word that describes what he hears.

Directions:
Select the word to describe the sound you hear.

Minimum: 20

1. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

2. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

3. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

4. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

5. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

6. a. DOUBLEBASS  b. BASSOON  c. BARITONE

7. a. DOUBLEBASS  b. BASSOON  c. BARITONE

8. a. CHIMES  b. PICCOLO  c. BELLS

9. a. CELLO  b. XYLOPHONE  c. CELESTA

10. a. CLARINET  b. CORNET  c. CASTANET

11. a. CLARINET  b. FLUTE  c. VIOLA

12. a. TYPANALI  b. GONG  c. DOUBLEBASS

13. a. HARP  b. CELESTA  c. HARMONICA

14. a. CLARINET  b. TROMBONE  c. OBOE

15. a. MARACAS  b. SNARE DRUM  c. TYPANALI

16. a. CASTANETS  b. TAMBOURINE  c. MARACAS

314

-300-
7.4.3 Cont'd

17. a. TROMBONE b. TRUMPET c. ENGLISH HORN
18. a. TROMBONE b. ENGLISH HORN c. TRUMPET
19. a. TUBA b. FRENCH HORN c. BASSOON
20. a. BASS DRUM b. SNAREDRUM c. TYMPANI
21. a. SAXOPHONE b. CELLO c. VIOLIN
22. a. WOOD BLOCK b. CYMBAL c. MARACAS

Teacher Play:

1. BRASS - Lyndal Mitchell, "Dance" from Folk Suite, Making Music Your Own 4, Record 1.
2. STRING - "Minuet" from Eine Kleine Nachtmusik (K-525) Making Music Your Own 7, Record 5.
3. WOODWIND - "Quintet in E flat", Anton Reicha, Learning To Listen To Music, Record VII.
4. PERCUSSION - "Ionisation", Varise.
5. WOODWIND - "Young Person's Guide to the Orchestra", Benjamin Britten.

Next examples are all from "Meet the Instruments", Bowmar Record Company, Side 2.

6. BASSOON 15. SNARE DRUM
7. DOUBLEBASS 16. TAMBOURINE
8. BELLS 17. TROMBONE
9. CELESTA 18. TRUMPET
10. CLARINET 19. TUBA
11. FLUTE 20. TYMPANI
12. GONG 21. VIOLIN
13. HARP 22. WOODBLOCK
14. OBOE

315

-301-
The learner will identify folk, keyboard, and electronic instruments.

Given aural examples, the learner will identify each instrument by choosing the correct word.

Minimum: 9

Directions:
Select the word which describes what you hear.

Minimum: 9

1. a. PIANO b. HARPSICHORD c. ORGAN
2. a. HARPSICHORD b. GUITAR c. BANJO
3. a. BANJO b. HARPSICHORD c. GUITAR
4. a. AUTOHARP b. BANJO c. HARPSICHORD
5. a. ORGAN b. HARPSICHORD c. PIANO
6. a. ORGAN b. HARPSICHORD c. PIANO
7. a. AUTOHARP b. GUITAR c. UKULELE
8. a. ELECTRIC GUITAR b. SYNTHESIZER c. ELECTRIC ORGAN
9. a. ELECTRIC GUITAR b. SYNTHESIZER c. ELECTRIC ORGAN
10. a. ELECTRIC PIANO b. HARPSICHORD c. ELECTRIC ORGAN

1. HARPSICHORD - "Fugue in C Minor", J.S. Bach, Making Music Your Own 7, Record 3.
3. BANJO - "Freight Train", Middle Band 4, Side 1.
4. AUTOHARP - "Mother Maybelle Carter Autoharp", Side 2, Last Band.
7. UKULELE - tape
8. ELECTRIC GUITAR - "Grandpa", Dedrick, Silver Burdett 4, Record 6.
10. ELECTRIC ORGAN - "Softly, As In a Morning Sunrise", Recording, Tiger on the Hammond, Jackie Davis.
The learner will identify performing groups aurally.

Give aural examples, the learner will identify each performing group by choosing the correct word.

Minimum: 9

Directions:
Identify the performing group you hear.

Minimum: 9

1. a. ROCK ENSEMBLE b. BAND c. ORCHESTRA

2. a. BAND b. BRASS ENSEMBLE c. ORCHESTRA

3. a. BAND b. JAZZ ENSEMBLE c. ORCHESTRA

4. a. STRING QUARTET b. ORCHESTRA c. FOLK ENSEMBLE

5. a. FOLK ENSEMBLE b. ROCK ENSEMBLE c. BRASS ENSEMBLE

6. a. STRING QUARTET b. BRASS ENSEMBLE c. WOODWIND QUINTET

7. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

8. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

9. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

10. a. QUARTET b. DUET c. TRIO
Teacher Play:

1. **ORCHESTRA** - "Symphony No. 5", Beethoven.

2. **BRASS ENSEMBLE** - "Fanfare", Paul Dukas, Making Music Your Own Record 5.

3. **BAND** - "The Billboard March", recording, Here Comes the Band.

4. **STRING QUARTET** - "String Quartet in F", Maurice Revel, Making Music Your Own 7, Record 5.

5. **ROCK ENSEMBLE** - "Rock and Roll", This is Music For Today 8, Side 1.


7. **MIXED CHORUS** - "I Want To Be Ready", recording, The Tuskegee Institute Choir Sings Spirituals.


9. **GIRL'S CHORUS** - "Lift Thine Eyes", Discovering Music Together 8, Album S805R.

7.5.1

The learner will perform from rhythmic notation or percussion instruments by clapping.

Given 8 measures of rhythmic notation in a single meter, the learner will clap or play at least 7 measures correctly.

Minimum: 7

Directions:

Select one of the following rhythm exercises. Clap or play it on a percussion instrument.

Minimum: 7 measures correct

Rhythms

\[
\begin{align*}
2 & \quad \ddot{e} \quad \ddot{e} \quad \ddot{e} \quad \ddot{e} \quad \ddot{e} \\
2 & \quad \dddot{e} \quad \dddot{e} \quad \dddot{e} \quad \dddot{e} \quad \dddot{e} \\
3 & \quad \dddot{e} \quad \dddot{e} \quad \dddot{e} \quad \dddot{e} \quad \dddot{e}
\end{align*}
\]
7.5.2

The learner will clap or play the rhythm of a familiar song observing dynamic markings.

Given an excerpt from a familiar song in standard notation, the learner will play/clap the rhythm observing piano, forte, and markings.

Minimum: 4

Teacher Check List:

1. PIANO  a. Yes  b. No
2. FORTE  a. Yes  b. No
3.  a. Yes  b. No
4.  a. Yes  b. No
7.5.3

The learner will sing, demonstrating good vocal technique.

Given a familiar song, the learner will sing in a group of not more than 5 with good vocal technique and earn at least 3 "yeses" on the check list.

Minimum: 3

Directions:

Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

Minimum: 3

Check List:

1. Has good posture       a. YES    b. NO
2. Demonstrates good breath control a. YES    b. NO
3. Sings with open mouth (relaxed jaw) a. YES    b. NO
4. Demonstrates clear diction a. YES    b. NO

322

-308-
The learner will sing a 2 part round with correct pitch and rhythm.

The learner will sing a familiar 2 part round with no more than 5 students on each part and no more than 2 mistakes in pitch and rhythm.

Minimum: 14 of 16 measures correct

SUGGESTED ROUNDS

- "Dona Nobis Pacem"
- "Shalom Chaverim"
- "Hey Ho! Nobody Home"
- "Tallis Canon"
- "Thanksgiving Round"
7.5.5

The learner will sing/play an unfamiliar melody from standard notation.

Directions:
Sing or play one of the following melodies. Study it carefully before you begin. You will be allowed 2 "tries".
(Note: Letters, Numbers or a Neutral Syllable may be sung.)
Minimum: 6 Measures Correct

I Can Play and Sing

Susan Anthony

Slowly

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{C}^2 \quad \text{C} \\
&1-2-3-4 \quad 5-5-5 \quad 4-3 \quad 3-4 \quad 5
\end{align*}
\]

I can play a little tune, Little tune, little tune;

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{G}^7 \quad \text{C} \\
&1-2-3-4 \quad 5-5-5 \quad 4-3 \quad 3-5
\end{align*}
\]

When I play I sing a song All the day long.

Praise and Thanksgiving

Adapted by
Edith Lovell Thomas

Traditional Alsatian Round

Allegretto

1.

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \\
&1-2-3-4 \quad 5-5-5 \quad 4-3 \quad 3-4 \quad 5
\end{align*}
\]

Praise and thanksgiving let ev'ry one bring

2.

\[
\begin{align*}
&\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \\
&1-2-3-4 \quad 5-5-5 \quad 4-3 \quad 3-5
\end{align*}
\]

Un-to our Fa-ther for ev'-ry good thing.

324

-310-
French Cradle Song

Translated by J. T. W.

French Folk Song

Andante

Go to sleep, my dear little brother,

Go to sleep, my little Pierrot.

Snow-White Little Burro

Chilean Folk Melody

S. C.

Moderately fast

1. Snow-white little burro, Take me for a ride
2. Saddle bells are jingling As you trot a long.

Down the rocky valley, Up the mountain-side.
You will play the music, I will sing a song.
The learner will create and perform a rhythmic ostinato 2 measures in length.

Given a familiar song and a percussion instrument, the learner will create a rhythmic ostinato 2 measures in length and perform it while the class sings.

Minimum: Play correct rhythm 7 times out of 8

Directions:
Create a rhythmic ostinato, 2 measures in length to accompany a familiar song. (Your teacher may help write it on the board.) Play your ostinato on a percussion instrument as the class sings the song.

Minimum: Play correct rhythm 7 times out of 8
The learner will write an original 8 measure melody in C major.

Given a choice of 3/4 or 4/4 meter, the learner will write an original 8 measure melody in correct standard notation.

Minimum: 7 measures in correct standard notation.

Directions:
Write an 8 measure original melody in 3/4 or 4/4 meter in the key of C major. Remember to end on the note C. You must have the correct number of beats in each measure. You may set this poem to music or write a melody without words.

Minimum: 7 measures in correct standard notation.

I have a little boat I sail up - on the

sea; ___ A very pleasant task is

sail - ing it for me. ___

327

-313-
The learner will identify contemporary types of music in concerts.

Given descriptive phrases in Part I and aural examples in Part II, the learner will identify contemporary types of music by choosing the correct terms.

Minimum: 8

Directions: Part I

Select the word which matches the description.

Minimum: 8

1. A play that includes dialogue, singing, acting and dancing.

   a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

2. A style in which the rhythm is the main material, electric amplifiers usually used.

   a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

3. Light entertainment music.

   a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

4. Characterized by syncopation and improvisation.

   a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

Part II

Choose the word which describes the music you hear.

5. a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

6. a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY
Teacher Play:

5. An obvious example of "Rock"
6. An obvious example of "Pop"
7. A Broadway Musical such as "Consider Yourself" (Oliver)
8. An obvious example of "Jazz"
The learner will identify traditional types of music in concerts, entertainment, worship and recreation.

Given descriptive phrases in Part I and aural examples in Part II, the learner will identify traditional types of music by choosing the correct term.

Minimum: 24

### Directions: Part I

Select the word which matches the description.

Minimum: 24

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<tbody>
<tr>
<td>1.</td>
<td>A classical dance form which uses costumes and settings and tells a story.</td>
<td>a. PROGRAM MUSIC</td>
<td>d. ART SONG</td>
<td>b. SPIRITUAL</td>
<td>e. SYMPHONY</td>
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<td>2.</td>
<td>A composed song with accompaniment which expresses the meaning or mood of the text.</td>
<td>a. PROGRAM MUSIC</td>
<td>d. ART SONG</td>
<td>b. SPIRITUAL</td>
<td>e. SYMPHONY</td>
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<td>3.</td>
<td>Instrumental music based on a story, painting, event, etc.</td>
<td>a. PROGRAM MUSIC</td>
<td>d. ART SONG</td>
<td>b. SPIRITUAL</td>
<td>e. SYMPHONY</td>
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<td>4.</td>
<td>An orchestral composition usually consisting of 3 or 4 movements.</td>
<td>a. PROGRAM MUSIC</td>
<td>d. ART SONG</td>
<td>b. SPIRITUAL</td>
<td>e. SYMPHONY</td>
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<td>5.</td>
<td>A drama sung throughout to the accompaniment of an orchestra.</td>
<td>a. FOLK MUSIC</td>
<td>d. ART SONG</td>
<td>b. OPERA</td>
<td>e. PATRIOTIC MUSIC</td>
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<td>6.</td>
<td>Music written for small instrumental ensembles.</td>
<td>a. FOLK MUSIC</td>
<td>d. ART SONG</td>
<td>b. OPERA</td>
<td>e. PATRIOTIC MUSIC</td>
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</table>
7. Songs characteristic of "common people".
   a. FOLK MUSIC
   b. OPERA
   c. CHAMBER MUSIC
   d. ART SONG
   e. PATRIOTIC MUSIC

8. Music expressing pride in one's country.
   a. FOLK MUSIC
   b. OPERA
   c. CHAMBER MUSIC
   d. ART SONG
   e. PATRIOTIC MUSIC

   a. SPIRITUAL
   b. HYMN
   c. OPERA
   d. ORATORIO

    a. SPIRITUAL
    b. HYMN
    c. OPERA
    d. ORATORIO

11. A song of praise or adoration.
    a. SPIRITUAL
    b. HYMN
    c. OPERA
    d. ORATORIO

Part II
Choose the word which best describes what you hear.

12. "Billy The Kid"
    a. FOLK MUSIC
    b. ART SONG
    c. BALLET
    d. OPERA
    e. ORATORIO
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<td>13.</td>
<td>&quot;The Erl King&quot;</td>
<td>a. FOLK MUSIC</td>
<td>d. OPERA</td>
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<td>b. ART SONG</td>
<td>e. SPIRITUAL</td>
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<td>c. BALLET</td>
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<td>14.</td>
<td>&quot;Habanera&quot; from Carmen</td>
<td>a. FOLK MUSIC</td>
<td>d. OPERA</td>
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<td>b. ART SONG</td>
<td>e. SPIRITUAL</td>
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<td></td>
<td>c. BALLET</td>
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<td>15.</td>
<td>&quot;The John B. Sails&quot;</td>
<td>a. FOLK SONG</td>
<td>d. OPERA</td>
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<td></td>
<td></td>
<td>b. ART SONG</td>
<td>e. ORATORIO</td>
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<td></td>
<td>c. BALLET</td>
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<td>16.</td>
<td>&quot;Surprise&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
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<td>b. SYMPHONY</td>
<td>e. SONATA</td>
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<td>c. CHAMBER MUSIC</td>
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<td>17.</td>
<td>&quot;Eine Kleine Nachtmusik&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
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<td>b. SYMPHONY</td>
<td>e. SONATA</td>
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<td>c. CHAMBER MUSIC</td>
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<td>18.</td>
<td>&quot;Danse Macabre&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
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<td>b. SYMPHONY</td>
<td>e. SONATA</td>
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<td>c. CHAMBER MUSIC</td>
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<td>19.</td>
<td>&quot;Battle Hymn of the Republic&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
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<td>b. SYMPHONY</td>
<td>e. SONATA</td>
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<td></td>
<td></td>
<td>c. CHAMBER MUSIC</td>
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</table>
20. "Hallelujah Chorus" from The Messiah
   a. SPIRITUAL  
   b. HYMN  
   c. ORATORIO  
   d. CANTATA

21. "Joshua Fit The Battle of Jericho"
   a. SPIRITUAL  
   b. HYMN  
   c. ORATORIO  
   d. CANTATA

22. "God Of Our Fathers"
   a. SPIRITUAL  
   b. HYMN  
   c. ORATORIO  
   d. CANTATA

23. "Gold and Silver"
   a. SQUARE DANCE  
   b. SKATING  
   c. PARADE  
   d. POLKA

24. "Stars and Stripes Forever"
   a. SQUARE DANCE  
   b. SKATING  
   c. PARADE  
   d. POLKA

25. "Push Her Away"
   a. SQUARE DANCE  
   b. SKATING  
   c. PARADE  
   d. POLKA

Teacher Play:
13. "Erl King", Schubert, Making Music Your Own 7, Record VI.
14. "Habanera" from Carmen, Discovering Music Together 8, Album S803R


20. "Hallelujah! Chorus", from *The Messiah*, *Making Music Your Own* 7, Record IV.


The learner will identify uses of music by businesses.

Directions:
Choose the business which uses the music in the way described.
Minimum: 4

1. Plays soothing music to calm people's nerves.
   a. TV/RADIO  d. RESTAURANT
   b. MOVIE    e. DENTIST'S OFFICE
   c. GROCERY STORE

2. Singing commercial for dill pickles.
   a. TV/RADIO  d. RESTAURANT
   b. MOVIE    e. DENTIST'S OFFICE
   c. GROCERY STORE

3. Uses music to create a sense of well being and to encourage buying.
   a. TV/RADIO  d. RESTAURANT
   b. MOVIE    e. DENTIST'S OFFICE
   c. GROCERY STORE

4. Uses music on a sound track to set mood of story.
   a. TV/RADIO  d. RESTAURANT
   b. MOVIE    e. DENTIST'S OFFICE
   c. GROCERY STORE

5. Plays quiet music to aid digestion.
   a. TV/RADIO  d. RESTAURANT
   b. MOVIE    e. DENTIST'S OFFICE
   c. GROCERY STORE
The learner will identify American Indian, Latin American, Oriental, African, and Jewish ethnic music.

Given aural examples of ethnic music, the learner will identify each ethnic group by choosing the correct word.

Minimum: 8

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<tr>
<td>Directions:</td>
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<tr>
<td>Choose the correct word to describe what you hear.</td>
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<td>Minimum: 8</td>
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<td>1.</td>
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336
10. a. AFRICAN
   b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

Teacher Play:

2. JEWISH - "Who Can Retell?", This Is Music for Today 8, Side T.
6. AMERICAN INDIAN - "Grain Dance", ABC 8, Record 6, Side K, Band 1.
9. JEWISH - "Agil V'esmach", This Is Music For Today 8, Side T.
10. AMERICAN INDIAN - "Hopi Basket Dance", ABC 8, Record 6, Band 5.
The learner will identify a characteristic of 4 historical periods and arrange the periods in chronological order.

Given a list of characteristics and dates, the learner will select the correct historical period for each.

Minimum: 8

Directions:
Choose the correct word.
Minimum: 8

1. Great experimentation and extremes.
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE

2. Personal feeling expressed in art songs.
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE

3. Ornate polyphonic music written for royal patrons.
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE

4. Clearly defined form and balance.
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE

1. 1600 - 1750
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE   e. MEDIEVAL

2. 1750 - 1820
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE   e. MEDIEVAL

3. 1820 - 1900
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE   e. MEDIEVAL

4. 1900 - ?
   a. ROMANTIC   b. CONTEMPORARY   c. CLASSIC   d. BAROQUE   e. MEDIEVAL
The learner will identify the title and composer of an aural example from each historical period.

Given 4 aural examples, the learner will identify the title and composer of a composition from each period.

Minimum: 8

Directions:
Number these musical examples in the order in which you hear them.
Minimum: 8

1. "Rite of Spring" 1 2 3 4
2. "Little Fugue in G Minor" 1 2 3 4
3. "Surprise Symphony" 1 2 3 4
4. "The Trout" 1 2 3 4

Choose the correct composer for each piece.

5. "Rite of Spring"

6. "Little Fugue in G Minor"

7. "Surprise Symphony"

8. "The Trout"

Teacher Play:

1. "Little Fugue in G Minor", Bach, Making Music Your Own 7, Record.
4. "Rite of Spring", Stravinsky, Sound, Shape and Symbol, Record 6, Side L.
7.6.7

The learner will identify the main duty/skills required for specified music careers.

Directions:
Select the correct career for each description below.
Minimum: 10

1. Directs an orchestra, band or chorus.
   a. ARRANGER  c. CONDUCTOR
   b. THERAPIST  d. COMPOSER

2. Sings, plays or dances.
   a. ARRANGER  c. CONDUCTOR
   b. PERFORMER  d. CRITIC

3. Creates music.
   a. COMPOSER  c. CRITIC
   b. FACTORY WORKER  d. ARRANGER

4. Plans the particular way a group will perform the music in a special style.
   a. COMPOSER  c. CONDUCTOR
   b. PERFORMER  d. ARRANGER

5. Repairs and tunes pianos.
   a. FACTORY WORKER  c. DISC JOCKEY
   b. T.V. PERSONNEL  d. PIANO TUNER

6. Helps people to learn music.
   a. TEACHER  c. LIBRARIAN
   b. THERAPIST  d. PERFORMER

7. Uses music to help in curing people's minds and bodies.
   a. TEACHER  c. LIBRARIAN
   b. THERAPIST  d. PERFORMER
8. Plays records with appropriate remarks on the radio.
   a. LIBRARIAN
   b. TEACHER
   c. DISC JOCKEY
   d. CRITIC

   a. PIANO TUNER
   b. FACTORY WORKER
   c. T.V. PERSONNEL
   d. CRITIC

10. Catalogues and circulates musical materials.
    a. LIBRARIAN
    b. TEACHER
    c. THERAPIST
    d. ARRANGER

11. Works with sound equipment to transmit music.
    a. DISC JOCKEY
    b. SOUND ENGINEER
    c. THERAPIST
    d. PIANO TUNER

12. Writes opinions and impressions for newspaper.
    a. THERAPIST
    b. TEACHER
    c. CRITIC
    d. COMPOSER
The learner will identify leisure time activities which give personal satisfaction, promote music in the community or utilize music as an auxiliary.

Directions:
Choose "A" for activities which use music as an auxiliary; "P" for music activities which primarily give personal satisfaction, and "C" for activities which promote music in the community.

Minimum: 8

1. Help in a fund raising drive as a member of the symphony guild.
   a. A    b. P    c. C

2. Skate at the roller rink.
   a. A    b. P    c. C

3. Purchase a collection of tapes and records.
   a. A    b. P    c. C

4. Attend concerts at the Civic Auditorium or Coliseum.
   a. A    b. P    c. C

5. Play the piano at home for yourself.
   a. A    b. P    c. C

6. Dance with a square dance club.
   a. A    b. P    c. C

   a. A    b. P    c. C

8. Gather 3 friends in your living room to play and sing.
   a. A    b. P    c. C

9. Sing in a community chorus.
   a. A    b. P    c. C

10. Learn to play the guitar.
    a. A    b. P    c. C
APPENDIX G

JUNIOR HIGH SCHOOL GENERAL MUSIC
CURRICULUM ADHERENCE
TO
SAFE MODEL SPECIFICATIONS
(VERIFICATION)
TO: Dr. John W. Grieder, Director
Performance-Based Curriculum Development

FROM: Stella M. Gourneau
Coordinator of Music

SUBJECT: Evaluation of Curriculum Development Products

DATE: August 18, 1975

This memo confirms our telephone conversation regarding the possibility of your reviewing the curriculum products for the junior high school course entitled "General Music" at this time. (The affirmative answer is appreciated.)

The performance objective, criterion measures, and criterion referenced tests are enclosed for your evaluation of their adherence to the specifications set forth in SAFE.

Necessary revisions, based on your evaluation, will be made before the products are duplicated and distributed for preliminary field trials.

If the products meet the specifications, a sign-off is all I need.

SMG:rjr

Approved:

Dr. John Grieder, Director
Performance Based Curriculum Development
APPENDIX H

JUNIOR HIGHSCHOOL GENERAL MUSIC
CURRICULUM VALIDATION
(VERIFICATION)

345
August 18, 1975

Dr. Fred W. Vorce  
Music Consultant  
State Department of Education  
Tallahassee, Florida 32304

Dear Dr. Vorce:

I am coordinating the tedious processes required in the development of a performance-based curriculum for the junior highschool General Music course. The products (performance objectives, related criterion measures, and pre and post tests) developed thus far are enclosed. Would you please examine them for validation purposes? The attached list of questions contain the criteria against which you are to judge them for content validity.

No empirical data has been collected on these products at this time. I am depending on experts in the field of music, curriculum development, and evaluation to assist me with the validation procedures required at this stage in the curriculum development process.

Necessary revisions, based on your evaluation, will be made before the products are duplicated and distributed for preliminary field trials.

Your assistance in expediting this validation process is appreciated -- I am aware of your rigorous schedule.

Sincerely,

Stella M. Gourneau

SMG:rjr

-330-
(SAMPLE)

CRITERIA

FOR

EVALUATING CONTENT VALIDITY

A. Are the performance objectives properly formulated? Do they specify observable behavior, indicate conditions under which the student is expected to demonstrate achievement (grade of music, type of equipment, time limits, number of examples, etc.), and establish a criterion of evaluation (correct trials, comparative quality of response, etc.)?

B. Is the test item/instrument congruent with the objective it is supposed to measure? Does it measure only the content/skill stated in the objective? Does it measure all performance stated in the objective? Is the communication form and vocabulary appropriate for target population?

C. Are the objectives essential to the successful performance of students in the particular subject area? Are the objectives consistent with other objectives in the subject? in the strand? in the level? Is the sequence of objectives logical in order? appropriate for the target population?
Ms. Stella M. Gourneau  
Duval County Schools  
1741 Francis Street  
Jacksonville, Florida 32209

Dear Stella:

I have reviewed the Performance-based Curriculum for Junior High School General Music Courses you have developed and find them quite in keeping with the Florida Curriculum recommendations as reflected in the FLORIDA CATALOG OF MUSIC OBJECTIVES.

The objectives are specific, both in terms of behavior and conditions under which such behavior will be exhibited. The assessment items are congruent with the objectives and, when compared to the FLORIDA CATALOG, appear to be in keeping with those spelled out in that document as essential for the achievement of the program described.

I commend you on a very functional product with the required concern for theoretical accuracy. Please supply me with a copy of the finished product as it should prove advantageous to my office to keep a copy on file for reference by other districts.

Again, my compliments on a job well done!

Sincerely,

F. W. Vorce, Jr., Ph.D.  
Music Consultant

FWV/cd
MEMORANDUM

TO: Stella M. Gourneau
Coordinator, Music

FROM: Dr. Otto F. Beckham
Supervisor, Music Education

SUBJECT: Review of Procedures of Assessing Student Performance in Junior High General Music

DATE: September 15, 1975

I have reviewed the instruments that you are processing for use in assessing junior high general music skills and knowledge for junior high students in the Duval County School District, as well as to specific instruments such as objectives, pre and post test for measuring these student achievements.

Due to the fact that you have kept me informed almost on a daily basis as to your progress, I feel reasonably comfortable in evaluating the instruments that you have produced.

The procedures which you have used in my estimation are basically sound and the results of the tests have certainly had an impact on my thinking as to implementation of your program into all junior high general music classes in the Duval County School District.

These instruments are certainly in line with the thinking and projections for music in Duval County and I am certainly aware of the great amount of effort that went into developing them.

I appreciate personally your involvement in this program and I assure you that I have every intention of implementing this curriculum next year.

Congratulations on a fine Maxi I practicum.
September 8, 1975

Ms. Stella Gourneau  
1741 Francis Street  
Jacksonville, Florida  32209

Dear Stella:

This is to inform you that I have reviewed the performance objectives, criterion measures and pre and post tests for junior high school General Music.

After checking the criteria for evaluating content validity, I feel that the procedure is definitive, adequate and sound. You are to be commended on the development of this new method of data collection in music.

Congratulations on a job well done. I shall be happy to give you any assistance you may need in the completion of this project.

Sincerely,

Norma S. White  
Coordinator, Secondary Music

NSW:rjr
APPENDIX I

JUNIOR HIGH SCHOOL GENERAL MUSIC

STUDENT TEST BOOKLETS

PRE AND POST TESTS
JUNIOR HIGH SCHOOL GENERAL MUSIC
MUSIC ACHIEVEMENT TEST
LEVEL 7 - PRE TEST
Directions:

Below are examples of melodic direction. Only one of each pair of examples will be played. Indicate which one you hear, a or b.

1. a. WAS PLAYED b. WAS PLAYED

2. a. WAS PLAYED b. WAS PLAYED

3. a. WAS PLAYED b. WAS PLAYED
7.1.2. Minimum 3

Directions: Part I
Look at the following melodies and choose the word which best describes each.

4. a. STEPS  b. SKIPS  c. REPEATED TONES

5. a. STEPS  b. SKIPS  c. REPEATED TONES

Directions: Part II
One of the above melodies will be played. Mark the number of the one you hear.

6.  a. 4  b. 5

7.1.3 Minimum 3

Directions:
Identify the examples below which are diatonic scales.

7. a. YES  b. NO

8. a. YES  b. NO

9. a. YES  b. NO
Directions: Part I
Select the word that describes what you hear.

10. a. MELODY  b. HARMONY

Directions: Part II
Mark the word that best describes what you see.

Down in the valley, the valley so low. Hang your head over, hear the wind blow.

11. a. MELODY  b. HARMONY

Down in the valley, the valley so low. Hang your head

12. a. MELODY  b. HARMONY

Directions:
Select the word which best describes the music you hear.

13. a. HOMOPHONIC  b. POLYPHONIC

14. a. HOMOPHONIC  b. POLYPHONIC

15. a. HOMOPHONIC  b. POLYPHONIC
Directions: Part I
Select the correct meter signature for each example you hear.

16. a. 2/4 b. 3/4 c. 4/4

17. a. 2/4 b. 3/4 c. 4/4

Directions: Part II
Select the correct meter signature for this example.

18. a. 3/4 b. 3/8 c. 4/4

Directions: Part I
Select the answer which has the following terms arranged in the proper order from slow to fast.

19. a. PRESTO b. ALLEGRO c. LARGO d. ANDANTE
ALLEGRO PRESTO ANDANTE LARGO
LARGO ANDANTE ALLEGRO PRESTO
ANDANTE LARGO PRESTO ALLEGRO

Directions: Part II
Select the term which best describes what you hear.

20. a. ALLEGRO b. ANDANTE c. PRESTO

21. a. ALLEGRO b. PRESTO c. LARGO

22. a. ACCELERANDO b. RITARDANDO c. NEITHER

356
-339-
Directions:

Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each example in the box.

23. [music notation]
   a.  
   b.  
   c.  
   d.  

24. [music notation]
   a.  
   b.  
   c.  
   d.  

25. [music notation]
   a.  
   b.  
   c.  
   d.  

26. [music notation]
   a.  
   b.  
   c.  
   d.  

27. [music notation]
   a.  
   b.  
   c.  
   d.  

28. [music notation]
   a.  
   b.  
   c.  
   d.  

-340-

357
Directions: Part I

Choose the correct word to complete the sentence.

A dot placed _______ a note increases its value by one-half.

29. a. UNDER  b. BESIDE  c. BEFORE

A dot placed _______ a note means it should be played short/detached.

30. a. UNDER  b. BESIDE  c. BEFORE

\[ \text{ is held } \]

31. a. LONGER THAN  b. SHORTER THAN  c. SAME AS

Directions: Part II

Select the notes equal in value to the note(s) given in each example.

32. a.  b.  c.  d.  

-341-
Directions:
You will hear each song twice. Select the group of letters that describes their phrase structure.

33. a. aba  b. abcd  c. aaba  d. aa'bb'

34. a. aba  b. abc  c. aaba  d. aa'b
1. The minstrel boy to the war is gone, In the ranks of death you'll find him; His father's sword he has girded on, And his wild harp slung behind him. "Land of song!" said the warrior bard, "Though all the world betrays thee, One sword, at least, they shall never sound in slavery." 

2. The minstrel fell, but the foe man's chain Could not bring that proud soul under; The harp he loved ne'er spoke again, For he tore its chords a-sunder; And said, "No chain shall warrier bard, Though all the world betrays thee, One sword, at least, they shall never sound in slavery." 

35. a. abac b. abcd c. aaba d. aa'bb'
Directions:

Choose the symbols to identify the repeated and contrasting sections of the following songs.

Wait for the Wagon

R. B. B.

R. B. Buckley

1. Will you come with me, my Phyl-lis dear, To you blue moun-tain free?
   ev-ry Sun-day morn-ing, When you are by my side,

Where the blos-soms smell the sweet est, Come rove a-long with me. It's
   We'll__ jump in- to the wag-on, And all__ take a ride.

REFRAIN

Wait for the wag-on, Wait for the wag-on, Wait for the wag-on and we'll all take a ride.

36. a. AAB  b. AA  c. ABA  d. ABC

361
Deep River

Deep river, my home is over Jordan,

Deep river, Lord, I want to cross over into camp-ground.

Oh, don't you want to go to that gospel feast

promised land where all is peace?
Carmela

Just as the sun in the evening fades in the west and dies at the close of day,
So die my fond-est il-lu-sions, so fades my faith as I go on life's dark way.
A-si mu-rie-ron mis i- lu-sio-nes, a-si ex-tin-guién-do-se va mi fe.

A love-ly bea-con of all good for-tune,
Ha-bias de ser. Her-mo-so fa-ro de ven-tu-ra-nza,
Sweet expec-ta-tion, con-tent-ment rare.
Dul-ex-per-na-za, be-llo pla-cer.
Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

39. MELODIC PATTERNS  a. UNITY (REPEITION)  b. VARIETY (CONTRAST)

40. TEMPO  a. UNITY  b. VARIETY

41. RHYTHMIC PATTERNS  a. UNITY  b. VARIETY

Directions:

Identify the voice classification you hear.

42. a. SOPRANO  b. ALTO  c. TENOR  d. BASS

43. a. SOPRANO  b. ALTO  c. TENOR  d. BASS

44. a. SOPRANO  b. ALTO  c. TENOR  d. BASS

45. a. SOPRANO  b. ALTO  c. TENOR  d. BASS

46. a. SOPRANO  b. ALTO  c. TENOR  d. BASS
Directions:
Select the word which best describes the picture.

47. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

48. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

49. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

50. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

51. a. BASS CLARINET  b. CONTRABASSOON  c. BASSOON
52. a. CASTANETS   b. MARACAS   c. CLARINET

53. a. BELLS   b. CELESTA   c. CHIMES

54. a. SOUSAPHONE   b. TROMBONE   c. SAXOPHONE

55. a. SNARE DRUM   b. TYMPANI   c. BASS DRUM

56. a. GONG   b. CYMBALS   c. CELESTA
Directions:
Select the word to describe the sound you hear.

<table>
<thead>
<tr>
<th></th>
<th>a. STRING</th>
<th>b. WOODWIND</th>
<th>c. BRASS</th>
<th>d. PERCUSSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>57.</td>
<td>a. STRING</td>
<td>b. WOODWIND</td>
<td>c. BRASS</td>
<td>d. PERCUSSION</td>
</tr>
<tr>
<td>58.</td>
<td>a. STRING</td>
<td>b. WOODWIND</td>
<td>c. BRASS</td>
<td>d. PERCUSSION</td>
</tr>
<tr>
<td>59.</td>
<td>a. STRING</td>
<td>b. WOODWIND</td>
<td>c. BRASS</td>
<td>d. PERCUSSION</td>
</tr>
<tr>
<td>60.</td>
<td>a. STRING</td>
<td>b. WOODWIND</td>
<td>c. BRASS</td>
<td>d. PERCUSSION</td>
</tr>
<tr>
<td>61.</td>
<td>a. DOUBLEBASS</td>
<td>b. BASSOON</td>
<td>c. BARITONE</td>
<td></td>
</tr>
<tr>
<td>62.</td>
<td>a. DOUBLEBASS</td>
<td>b. BASSOON</td>
<td>c. BARITONE</td>
<td></td>
</tr>
<tr>
<td>63.</td>
<td>a. CHIMES</td>
<td>b. PICCOLO</td>
<td>c. BELLS</td>
<td></td>
</tr>
<tr>
<td>64.</td>
<td>a. CELLO</td>
<td>b. XYLOPHONE</td>
<td>c. CELESTA</td>
<td></td>
</tr>
<tr>
<td>65.</td>
<td>a. CLARINET</td>
<td>b. CORNET</td>
<td>c. CASTANET</td>
<td></td>
</tr>
<tr>
<td>66.</td>
<td>a. CLARINET</td>
<td>b. FLUTE</td>
<td>c. VIOLA</td>
<td></td>
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</tbody>
</table>
7.5.1
Minimum 7 measures correct

Directions:
Select one of the following rhythm exercises. Clap or play it on a percussion instrument.

Rhythms

\[\begin{align*}
2 &| \, \, \text{Clap or play it on a percussion instrument.} \\
\end{align*}\]

67. Teacher Check: a. YES b. NO

7.5.2
Minimum 4

Directions:
Clap or play the beat of the following song observing the dynamic markings.

Teacher Check List:

68. Piano a. YES b. NO

69. Forte a. YES b. NO

70. a. YES b. NO

71. a. YES b. NO
### 7.5.3 Minimum Directions:

Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

#### Teacher Check List:

- **72. Has good posture**
  - a. YES  
  - b. NO

- **73. Demonstrates good breath control**
  - a. YES  
  - b. NO

- **74. Sings with open mouth (relaxed jaw)**
  - a. YES  
  - b. NO

- **75. Demonstrates clear diction**
  - a. YES  
  - b. NO

### 7.6.1 Minimum Directions:

**Part I**

Select the word which matches the description.

- **76.** A play that includes dialogue, singing, acting and dancing.
  - a. JAZZ  
  - b. POP  
  - c. ROCK  
  - d. BROADWAY MUSICAL  
  - e. COUNTRY

- **77.** Light entertainment music.
  - a. JAZZ  
  - b. POP  
  - c. ROCK  
  - d. BROADWAY MUSICAL  
  - e. COUNTRY

**Part ii**

Choose the word which describes the music you hear.

- **78.**
  - a. JAZZ  
  - b. POP  
  - c. ROCK  
  - d. BROADWAY MUSICAL  
  - e. COUNTRY

- **79.**
  - a. JAZZ  
  - b. POP  
  - c. ROCK  
  - d. BROADWAY MUSICAL  
  - e. COUNTRY
Directions: Part I

Select the word which matches the description.

80. A classical dance form which uses costumes and settings and tells a story.
   a. PROGRAM MUSIC  b. SPIRITUAL  c. BALLET  d. ART SONG  e. SYMPHONY

81. Instrumental music based on a story, painting, event, etc.
   a. PROGRAM MUSIC  b. SPIRITUAL  c. BALLET  d. ART SONG  e. SYMPHONY

82. A drama sung throughout to the accompaniment of an orchestra.
   a. FOLK MUSIC  b. OPERA  c. CHAMBER MUSIC  d. ART SONG  e. PATRIOTIC MUSIC

83. Songs characteristic of "common people".
   a. FOLK MUSIC  b. OPERA  c. CHAMBER MUSIC  d. ART SONG  e. PATRIOTIC MUSIC

84. A composition on a religious topic for solo, chorus, and orchestra.
   a. SPIRITUAL  b. HYMN  c. OPERA  d. ORATORIO
Directions: Part II

Choose the word which best describes what you hear.

<p>| | | | | |</p>
<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>85. &quot;Billy The Kid&quot;</td>
<td>a. FOLK MUSIC</td>
<td>b. ART SONG</td>
<td>c. BALLET</td>
<td>d. OPERA</td>
</tr>
<tr>
<td>86. &quot;Habanera&quot; from Carmen</td>
<td>a. FOLK MUSIC</td>
<td>b. ART SONG</td>
<td>c. BALLET</td>
<td>d. OPERA</td>
</tr>
<tr>
<td>87. &quot;Surprise&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>b. SYMPHONY</td>
<td>c. CHAMBER MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
</tr>
<tr>
<td>88. &quot;Danse Macabre&quot;</td>
<td>a. PROGRAM MUSIC</td>
<td>b. SYMPHONY</td>
<td>c. CHAMBER MUSIC</td>
<td>d. PATRIOTIC MUSIC</td>
</tr>
<tr>
<td>89. &quot;Joshua Fit the Battle of Jericho&quot;</td>
<td>a. SPIRITUAL</td>
<td>b. HYMN</td>
<td>c. ORATORIO</td>
<td>d. CANTATA</td>
</tr>
<tr>
<td>90. &quot;Stars and Stripes Forever&quot;</td>
<td>a. SQUARE DANCE</td>
<td>b. SKATING WALTZ</td>
<td>c. PARADE MARCH</td>
<td>d. POLKA</td>
</tr>
</tbody>
</table>
Directions:

Choose the business which uses the music in the way described.

91. Plays soothing music to calm people's nerves.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

92. Singing commercial for dill pickles.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

93. Uses music to create a sense of well being and to encourage buying.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

94. Uses music on a soundtrack to set mood of story.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

95. Plays quiet music to aid digestion.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE
**Directions:**

Choose the correct word to describe what you hear.

<p>| | | | | |</p>
<table>
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<tr>
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<tbody>
<tr>
<td>96.</td>
<td>a. AFRICAN</td>
<td>d. LATIN AMERICAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. AMERICAN INDIAN</td>
<td>e. ORIENTAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. JEWISH</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 97. | a. AFRICAN | d. LATIN AMERICAN |   |   |
| b. AMERICAN INDIAN | e. ORIENTAL |   |   |
| c. JEWISH |   |   |   |

| 98. | a. AFRICAN | d. LATIN AMERICAN |   |   |
| b. AMERICAN INDIAN | e. ORIENTAL |   |   |
| c. JEWISH |   |   |   |

| 99. | a. AFRICAN | d. LATIN AMERICAN |   |   |
| b. AMERICAN INDIAN | e. ORIENTAL |   |   |
| c. JEWISH |   |   |   |

| 100. | a. AFRICAN | d. LATIN AMERICAN |   |   |
| b. AMERICAN INDIAN | e. ORIENTAL |   |   |
| c. JEWISH |   |   |   |
JUNIOR HIGH SCHOOL GENERAL MUSIC

MUSIC ACHIEVEMENT TEST

LEVEL 7 - POST TEST
Directions:

Below are examples of melodic direction. Only one of each pair of examples will be played. Indicate which one you hear, a or b.

1. a. WAS PLAYED   b. WAS PLAYED

2. a. WAS PLAYED   b. WAS PLAYED

3. a. WAS PLAYED   b. WAS PLAYED
Part I

Listen to the following melodies and choose the word which best describes each.

4. a. STEPS  b. SKIPS  c. REPEATED TONES

5. a. STEPS  b. SKIPS  c. REPEATED TONES

Part II

One of the above melodies will be played. Mark the number of the one you hear.

6. a.  b. 5

Directions:
Identify the examples below which are diatonic scales.

7. a. YES  b. NO

8. a. YES  b. NO

9. a. YES  b. NO
Directions: Part I
Select the word that describes what you hear.

10. a. MELODY b. HARMONY

Directions: Part II
Mark the word that best describes what you see.

11. a. MELODY b. HARMONY

Directions:
Select the word which best describes the music you hear.

13. a. HOMOPHONIC b. POLYPHONIC
14. a. HOMOPHONIC b. POLYPHONIC
15. a. HOMOPHONIC b. POLYPHONIC

377
Directions: Part I
Select the correct meter signature for each example you hear.

16. a. 2/4 b. 3/4 c. 4/4

Directions: Part II
Select the correct meter signature for these examples.

17. a. 4/4 b. 3/8 c. 6/8

18. a. 4/4 b. 3/4 c. 2/4

Directions: Part I
Select the answer which has the following terms arranged in proper order from slow to fast.

19. a. PRESTO b. ALLEGRO c. LARGO d. ANDANTE
   ALLEGRO PRESTO LARGO ANDANTE
   LARGO ANDANTE ALLEGRO PRESTO
   ANDANTE LARGO PRESTO ALLEGRO

Directions: Part II
Select the term which best describes what you hear.

20. a. ALLEGRO b. ANDANTE c. LARGO

21. a. ACCELERANDO b. RITARDANDO c. NEITHER

22. a. ACCELERANDO b. RITARDANDO c. NEITHER
Directions:

Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each example in the box.

23. a. b. c. d.
24. a. b. c. d.
25. a. b. c. d.
26. a. b. c. d.
27. a. b. c. d.
28. a. b. c. d.
Directions: Part I

Choose the correct word to complete the sentence.

A dot placed _______ a note increases its value by one-half.

29. a. UNDER       b. BESIDE       c. BEFORE

A dot placed _______ a note means it should be played short/detached.

30. a. UNDER       b. BESIDE       c. BEFORE

\[\begin{array}{c}
\text{is held} \\
\end{array}\]

31. a. LONGER THAN b. SHORTER THAN c. SAME AS

Directions: Part II

Select the notes equal in value to the note(s) given in each example.

32. \[\begin{array}{c}
\end{array}\]

a. \[\begin{array}{c}
\end{array}\]  b. \[\begin{array}{c}
\end{array}\]  c. \[\begin{array}{c}
\end{array}\]  d. \[\begin{array}{c}
\end{array}\]
Directions:

You will hear each song twice. Select the group of letters that describes their phrase structure.

Phrase 1

Phrase 2

Phrase 3

Phrase 4

33. a. aba   b. abcd   c. aaba   d. aa'bb'

All things shall perish from under the sky:

Music alone shall live, music alone shall live,

Music alone shall live, never to die.

34. a. aba   b. abc   c. aaba   d. aa'b
1. The minstrel boy to the war is gone. In the ranks of death you'll find him. His father's sword he girded on, And his wild harp slung behind him. "Land of song!" said the warrior hard. "Though all the world betrays thee, Thou sword, at least, dutiful harp still praise thee."

2. The minstrel fell, but the fiddler's chair couldn't bring that proud soul to the war is gone. In the ranks of death you'll find him. His father's sword he girded on, And his wild harp slung behind him. "Land of song!" said the warrior hard. "Though all the world betrays thee, Thou song was tirade for the joy and free. They shall never sound their slavery."

35. a. abac b. abcd c. aaba d. aa'bb'
Directions:
Choose the symbols to identify the repeated and contrasting sections of the following songs.

Wait for the Wagon

R. B. B.  K. B. Buckley

I. Will you come with me, my Phyllis dear, to your blue mountain free?
Every Sunday morning, when you are by my side,
Where the blossoms smell the sweetest, come rove along with me. It's
We'll jump into the wagon, and all take a ride.

REFRAIN
Wait for the wagon, wait for the wagon, wait for the wagon, and we'll all take a ride.

36. a. AAB  b. AA  c. ABA  d. ABC
Deep River

Deep river, my home is over Jordan.

(OPTIONAL)

Deep river, Lord, I want to cross over into camp-ground.

Oh, don't you want to go to that gospel feast. That promised land where all is peace?

37. a. AB  b. AA  c. ABA  d. ABC
Carmela

Just as the sun in the evening fades in the west and dies at the close of day,
A - si cual mueren en oc - ci - de - te los ti - bios ra - yos del as - tro - rey.

So die my fond - est il - lu - sions, so fades my faith as I go on life's dark way,
A - si mu - rie - non mis il - lu - siones, a - si ex - tin - guié - no se ra - mi fé.

If there were no light,
Si luz no hubie - ra.

If there were no light,
Si luz no hubie - ra.

Sweet ex -pec - ta -tion, contentment rare,
Dul -ce ex - pec - tu - na - za, bello pla - cer.

38. a. AB  b. AA  c. ABA  d. ABC

-367-

385
Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

39. MELODIC PATTERNS  
   a. UNITY (REPETITION)  
   b. VARIETY (CONTRAST)

40. INSTRUMENTATION  
   a. UNITY  
   b. VARIETY

41. DYNAMICS  
   a. UNITY  
   b. VARIETY

Directions:

Identify the voice classification you hear.

42. a. SOPRANO  
    b. ALTO  
    c. TENOR  
    d. BASS

43. a. SOPRANO  
    b. ALTO  
    c. TENOR  
    d. BASS

44. a. SOPRANO  
    b. ALTO  
    c. TENOR  
    d. BASS

45. a. SOPRANO  
    b. ALTO  
    c. TENOR  
    d. BASS

46. a. SOPRANO  
    b. ALTO  
    c. TENOR  
    d. BASS

368

386
Directions:
Select the word which best describes the picture.

47. [Diagram of a saxophone]
   a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

48. [Diagram of a harp]
   a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

49. [Diagram of a kettle drum]
   a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

50. [Diagram of a clarinet]
   a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION

51. [Diagram of a euphonium]
   a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION
52. a. CELLO  
b. VIOLA  
c. CELESTA

53. a. SAXOPHONE  
b. BASS CLARINET  
c. CLARINET

54. a. ENGLISH HORN  
b. FRENCH HORN  
c. BARITONE

55. a. VIOLA  
b. CELLO  
c. VIBRAPHONE

56. a. OBOE  
b. PICCOLO  
c. TROMBONE
Directions:
Select the word to describe the sound you hear.

57. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION  e. ELECTRONIC

58. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION  e. ELECTRONIC

59. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION  e. ELECTRONIC

60. a. STRING  b. WOODWIND  c. BRASS  d. PERCUSSION  e. ELECTRONIC

61. a. TYMPANI  b. GONG  c. DOUBLEBASS

62. a. HARP  b. CELESTA  c. HARMONICA

63. a. CLARINET  b. TROMBONE  c. OBOE

64. a. MARACAS  b. SNARE DRUM  c. TYMPANI

65. a. CASTANETS  b. TAMBOURINE  c. MARACAS

66. a. TROMBONE  b. TRUMPET  c. ENGLISH HORN
7.5.1
Minimum 7 measures correct

Directions:
Select one of the following rhythm exercises. Clap or play it on a percussion instrument.

Rhythms

67. Teacher Check:
   a. YES  b. NO

7.5.2
Minimum 4

Directions:
Clap or play the beat of the following song observing the dynamic markings.

Teacher Check List:
68. Piano  a. YES  b. NO
69. Forte  a. YES  b. NO
70. ____  a. YES  b. NO
71. ____  a. YES  b. NO

7.5.3
Minimum 4

Directions:
Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

Teacher Check List:

72. Has good posture  a. YES  b. NO

73. Demonstrates good breath control  a. YES  b. NO

74. Sings with open mouth (relaxed jaw)  a. YES  b. NO

75. Demonstrates clear diction  a. YES  b. NO

7.6.1
Minimum 4

Directions: Part I
Select the word which matches the description.

A style in which the rhythm is the main material, electric amplifiers usually used.

76.  a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

Characterized by syncopation and improvisation.

77.  a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

Directions: Part II
Choose the word which describes the music you hear.

78.  a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY

79.  a. JAZZ  b. POP  c. ROCK  d. BROADWAY MUSICAL  e. COUNTRY
Directions: Part I

Select the word which matches the description.

80. A composed song with accompaniment which expresses the meaning or mood of the text.
   a. PROGRAM MUSIC  d. ART SONG
   b. SPIRITUAL      e. SYMPHONY
   c. BALLET

81. An orchestral composition usually consisting of 3 or 4 movements.
   a. PROGRAM MUSIC  d. ART SONG
   b. SPIRITUAL      e. SYMPHONY
   c. BALLET

82. Music written for small instrumental ensembles.
   a. FOLK MUSIC  d. ART SONG
   b. OPERA       e. PATRIOTIC MUSIC
   c. CHAMBER MUSIC

83. Music expressing pride in one's country.
   a. FOLK MUSIC  d. ART SONG
   b. OPERA       e. PATRIOTIC MUSIC
   c. CHAMBER MUSIC

84. Religious folk song.
   a. SPIRITUAL  c. OPERA
   b. HYMN       d. ORATORIO

-374-

392
Directions: Part II

Choose the word which best describes what you hear.

85. "The Erl King"
   a. FOLK MUSIC
   b. ART SONG
   c. BALLET
   d. OPERA
   e. SPIRITUAL

86. "The John B. Sails"
   a. FOLK SONG
   b. ART SONG
   c. BALLET
   d. OPERA
   e. ORATORIO

87. "Eine Kleine Nachtmusik"
   a. PROGRAM MUSIC
   b. SYMPHONY
   c. CHAMBER MUSIC
   d. PATRIOTIC MUSIC
   e. SONATA

88. "Battle Hymn of the Republic"
   a. PROGRAM MUSIC
   b. SYMPHONY
   c. CHAMBER MUSIC
   d. PATRIOTIC MUSIC
   e. SONATA

89. "God of Our Fathers"
   a. SPIRITUAL
   b. HYMN
   c. ORATORIO
   d. CANTATA

90. "Push Her Away"
   a. SQUARE DANCE
   b. SKATING WALTZ
   c. PARADE MARCH
   d. POLKA

393
Directions:
Choose the business which uses the music in the way described.

91. Plays soothing music to calm people's nerves.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

92. Singing commercial for dill pickles.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

93. Uses music to create a sense of well being and to encourage buying.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

94. Uses music on a sound track to set mood of story.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE

95. Plays quiet music to aid digestion.
   a. TV/RADIO
   b. MOVIE
   c. GROCERY STORE
   d. RESTAURANT
   e. DENTIST'S OFFICE
Directions:

Choose the answer which describes the music you hear.

96. a. AFRICAN  
    b. AMERICAN INDIAN  
    c. JEWISH  
    d. LATIN AMERICAN  
    e. ORIENTAL

97. a. AFRICAN  
    b. AMERICAN INDIAN  
    c. JEWISH  
    d. LATIN AMERICAN  
    e. ORIENTAL

98. a. AFRICAN  
    b. AMERICAN INDIAN  
    c. JEWISH  
    d. LATIN AMERICAN  
    e. ORIENTAL

99. a. AFRICAN  
    b. AMERICAN INDIAN  
    c. JEWISH  
    d. LATIN AMERICAN  
    e. ORIENTAL

100. a. AFRICAN  
    b. AMERICAN INDIAN  
    c. JEWISH  
    d. LATIN AMERICAN  
    e. ORIENTAL

395
DIRECTIONS:
- USE #2 PENCIL
- EXAMPLE:
- FILL COMPLETELY TO CHANGE
APPENDIX K

JUNIOR HIGH SCHOOL GENERAL MUSIC

AUDIO TAPES

FOR

PRE AND POST TEST
This appendix in the original report consists of an audio tape, the content of which is summarized below.

A copy of the tape may be reviewed at Nova University, Fort Lauderdale, Florida 33314, or at the writer's office, Room 17, 1741 Francis Street, Jacksonville, Florida 32209.

A copy of the tape may be obtained on application to the writer at the cost of $6.00 for processing.

SUMMARY OF AUDIO TAPE CONTENT

The content of the audio tape consists of 1) all directions to the teacher administering the test—there are times when the teacher must stop the tape while students answer questions not requiring aural musical stimuli, e.g., see pp. 340-341 in Appendix I, 2) all directions to the student taking the test—these generally consist of the directions printed in the student test booklets, e.g., see pp. 336-337 in Appendix I, and 3) all the musical examples for the test items requiring aural musical stimuli—these might be a short phrase, e.g., see p. 336 in Appendix I and p. 259 in Appendix F, or an entire musical selection, e.g., see p. 342 in Appendix I and p. 286 in Appendix F.

The test administrator only has to start and stop the tape at various times during the test. All directions to the student and aural musical stimuli are on the tape.
APPENDIX L

JUNIOR HIGH SCHOOL GENERAL MUSIC

IN-SERVICE TRAINING
MEMORANDUM

TO: M.J.S. Greek, Director
    Professional Development

VIA: Dr. Otto F. Beckham, Supervisor
     Music Education

FROM: Stella M. Gourneau

SUBJECT: Request for In-Service Stipends for Junior High General
         Music Teachers

DATE: September 8, 1975

As you know, we are in the process of trying to overhaul the music
curricula in the county. Curriculum products (T.P.O.'s, I.P.O.'s, L.S.'s,
C.Q.'s, Pre-tests, and Post tests) have been developed, and are being
field tested for General Music, grades 1-6.

Now, I am attempting to extend this curriculum to the junior high
school General Music Program. However, before the products which have
been developed thus far can be refined, they must be field tested. To
implement an adequate field trial from which we can gather data, some
in-service training will have to be scheduled for the participating
general music teachers.

Though we have had one in-service training session (August 19, 1975)
to familiarize all general music teachers with the curriculum, one day is
insufficient for those teachers who will be involved in the field trial
of the products.

Therefore, I am requesting stipends for eight teachers for five two
hour sessions to begin upon approval of this request and to continue
monthly through January, 1976.

Consideration of this request at your earliest possible convenience
will be greatly appreciated. Many thanks!

SMG:rr
REQUEST TO ISSUE POINTS FOR INSERVICE COMPONENT
LISTED IN THE MASTER PLAN

Component Number 1 Number of Points 10

Length of Component in Hours 10 Department Music

Component Descriptive Title Curriculum

Place where this activity will be held Music Office, 1741 Francis Street

Estimated number of participants 8 Stella M. Gourneau

Proposed director or teacher of this inservice Otto F. Beckham

Beginning Date Upon Approval Time of day 3:00 - 5:00 p.m.

Ending Date January 16, 1976 Time of day 3:00 - 5:00 p.m.

Is this during the work day? No Beyond the work day? Yes

For what staff member is this suitable? (Example: Secondary Art Teachers, etc.) Junior High School General Music Teachers

Verification that this inservice is covered in the Inservice Master Plan:

Ann I. Tillman, Supervisor Professional Development

REQUEST FOR FUNDING: (Check if Applicable)

Consultant

Part-Time Instructor (County Level Staff)

Stipends X ($400.00)

Supplies

Substitutes

Travel: County Personnel

Consultant

Signature of person making this request Stella M. Gourneau

Approved by: Position

Otto F. Beckham, Supervisor, Music Stella M. Gourneau Coordinator, Music

John A. Geilen, General Director, Curriculum (SUBMIT IN DUPLICATE)

-379- 402
MEMORANDUM

TO: Stella M. Gourneau, Coordinator
   Music Education

FROM: Ann I. Tillman, Supervisor
       Professional Development

SUBJECT: Implementation of Master Plan Component

         Music
         Department of Subject Area

         # 1 - Curriculum
         Component Number

DATE: October 23, 1975

Request for Implementation of Component has been received.

x Approved for Master Plan Points (PENDING SCHOOL BOARD APPROVAL)

Disapproved

Reason: ____________________________

____________________________

At the conclusion of the workshop, please submit to our office items that are checked below:

1. Attendance Form  x
2. Stipend Form  x
3. Substitutes Form
4. In-service Component Participation Report (FORM - A)  x
5. Evaluation for In-service Activities (FORM - O)  x
6. Copy of instruments or reports used for evaluation of participant  x

-380-

403
AGENDA ITEMS

APPROVAL OF CONSENT AGENDA

That the Board commit itself to the appropriation of $6,250 as matching funds to receive a state grant of $25,000 to provide a work study program for 50 students during the period of December 1, 1975 through August 31, 1976.

That the Board authorize the expenditure of Professional Development funds not to exceed $7,442 for the payment of travel and per diem expenses for 141 counselors, principals, and teachers who will attend a workshop on the role of the counselor, in St. Augustine, Florida, on a weekend during the 1975-76 school year.

AGENDA ITEMS

BOARD ACTION

That the Board authorize the expenditure of Professional Development funds not to exceed $310 for the following:

1. Payment of 2 substitute days not to exceed $60 so that one Jackson Senior High School Social Studies teacher may attend the National Council for the Social Studies Convention in Atlanta, Georgia, November 25-29, 1975.

2. Payment of travel and per diem not to exceed $250 to cover the expenses of the teacher.

That the Board authorize the expenditure of Professional Development funds not to exceed $2,912 for the following:

1. Payment of consultant fees at the rate of $100 per day for not more than 16 days to Mr. Guy Gattegno who will conduct a series of workshops for classroom teachers and 6th grade center reading resource teachers on the techniques of helping students read and understand mathematical "word problems" during the 1975-76 school year.
CONSENT AGENDA (Continued)

2. Travel and per diem not to exceed $1,312 for 5 trips to be made by Mr. Gattegno.

That the Board authorize the expenditure of Professional Development funds not to exceed $400 for the payment of stipends at the rate of $5 per hour to not more than eight junior high school general music teachers who will attend a series of five 2-hour workshops on Curriculum Planning and Evaluation during non-school hours in the 1975-76 school year.

That the Board authorize the expenditure of Professional Development funds not to exceed $2,250 for the payment of stipends at the rate of $5 per hour to not more than 45 Arlington Junior High School faculty members who will attend a series of workshops on the Comprehensive Plan for a total of 10 hours to be held during non-school hours during the 1975-76 school year.

That the Board authorize the expenditure of Professional Development funds not to exceed $180 for the payment of 6 substitute days so that not more than 6 Biltmore Elementary School primary teachers may observe outstanding instructional programs in other schools during the 1975-76 school year.

That the Board authorize the expenditure of Professional Development funds not to exceed $360 for the payment of enrollment fees to the Federal Government's Interagency Auditor Training Center so that three Business Affairs Division personnel may attend a 3 day in-service program on "Developing and Presenting Audit Findings" to be held December 2-4, 1975 in Jacksonville, Florida.

That the Board authorize the expenditure of Professional Development funds not to exceed $1,650 for the payment of stipends at the rate of $5 per hour to not more than 55
<table>
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<th>Structure</th>
<th>Pre Test</th>
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**Innovative Heart-**
- Major or minor
- Station as being
- Knowledge and

**Durations**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Pitch**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Harmony**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Rhythm**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Tempo**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Melody**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Contrast**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Comparative Rhythm**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to

**Comparative Melody**
- Identifies the 2 to
- Identifies the 2 to
- Identifies the 2 to
1 :I.% IAII.etentlate.s between consonant
and dissonant har-

mAieg.

e.s basic m....xsic

symbols associated

with pitch.

1 .2.1

ansl.

tines basic mnsie
symbols associated
with duration: measure, bar line, dot,
staccato, legato,
fermata, tied note,
slur.

1:1.6

anA

basic music sydbols
associated with

structure: DC al Fine,

DS al Fine, repeat sign,
1st & 2nd endings,
double bar lines, Fine,
verse and chorus (refrain)
coda, phrase.


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<tr>
<th>Function</th>
<th>Performance</th>
<th>Music Media</th>
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<td>Pre Test</td>
<td>Post Test</td>
<td>Pre Test</td>
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</table>

**Pre**  Test  Post  Test  **Post**  Test  Pre

**Post**  Test  Test  **Performance**  **Music Media**

**Music Media**
- 7.4.1 Identifies 4 classifications of voices aurally.
- 7.4.2 Identifies individual instruments and instrument families of the symphonic orchestra visually.
- 7.4.3 Identifies orchestra instruments and their families aurally.
- 7.4.4 Identifies folk, keyboard and electronic instruments aurally.

**Performance**
- 7.5.1 Performs from rhythmic notation on percussion instruments or by clapping.
- 7.5.2 Plays percussion instrument or claps observing dynamic markings.
- 7.5.3 Sings, demonstrating good vocal technique.
- 7.5.4 Sings a 2-part round.
- 7.5.5 Sings, demonstrating.
- 7.5.6 Creates and performs.
- 7.5.7 Sings or plays an unfamiliar melody.
- 7.5.8 Creates and performs two measures of rhythmic ostinato.

**Function**
- 7.6.1 Identifies contemporary types of music in concerts.
- 7.6.2 Identifies traditional types of music used in concerts, entertainment, worship and recreation.
- 7.6.3 Identifies uses of music by businesses.
- 7.6.4 Sings, demonstrating good vocal technique.
- 7.6.5 Sings a 2-part round.
- 7.6.6 Creates and performs.
- 7.6.7 Sings or plays an unfamiliar melody.
- 7.6.8 Creates and performs two measures of rhythmic ostinato.

**Chronological order.**
- Identifies various historical periods from 4 centuries.
- Identifies and describes between eras.
- Identifies various styles of music used in concerts.
- Identifies contemporary and traditional types of music used in concerts, entertainment, worship and recreation.

**Identifies a character of music from 4 historical periods and arrange in chronological order.**
- Identifies various styles of music used in concerts.
7.6.6 Identifies title and composer of one aural example from each historical period.

7.4.5 Identifies performing groups aurally: symphony orchestra, brass ensemble, woodwind quartet, marching band, string quartet, mixed chorus, male chorus, jazz ensemble, mixed chorus, male chorus, wind ensemble, rock band, string quartet, woodwind quartet, brass ensemble, symphony orchestra, mixed chorus, male chorus.

7.5.7 Write an original 8 measure melody in C major.

7.6.7 Identify main duty/skill required for specific Music Careers.

7.6.8 Identify leisure time activities which give personal satisfaction, promote music in the community, or utilize music as an auxiliary.
APPENDIX N

JUNIOR HIGH SCHOOL GENERAL MUSIC
(PRELIMINARY FIELD TRIAL)
TEACHER QUESTIONNAIRE
TEACHER QUESTIONNAIRE
CURRICULUM DEVELOPMENT
IN
JUNIOR HIGH SCHOOL GENERAL MUSIC
(PRELIMINARY FIELD TRIAL)

1. Did you have a curriculum guide or syllabus for the junior high school General Music course before participating in this field test?
   YES 0 NO 7

2. If you answered "yes", what is the title?

3. If you answered "no", did you receive any guidance on what you were to teach?
   YES 0 NO 7

4. If you answered "no", how did you decide what to teach?
   a. Followed textbook
   b. Planned units on:
      1. themes, holidays, historical periods, etc.
         YES 7 NO 0
      2. music skills
         YES 7 NO 0
      3. music concepts
         YES 7 NO 0
      4. choral techniques
         YES 6 NO 1
      5. music theory
         YES 7 NO 0
      6. music appreciation
         YES 7 NO 0
      7. music history
         YES 7 NO 0
      8. guitar, piano, uke, etc.
         YES 7 NO 0
   c. Other

5. Do you think it is worthwhile for us to pursue the following tasks in General Music?
   a. Develop performance objectives
      YES 7 NO 0
   b. Develop criterion referenced tests
      YES 7 NO 0
c. Identify levels of achievement  
   YES 7  NO 0

d. Set county standards for minimum basic skills to be achieved  
   YES 7  NO 0

6. Do you think the written curriculum we are developing would
a. improve instruction?  YES 7  NO 0
b. improve learning for students?  YES 7  NO 0
c. improve articulation (transfer) from elementary general music to junior high school General Music for students?  YES 7  NO 0

7. How have you been collecting data on student achievement in your General Music classes?
   a. Teacher observation?  YES 7  NO 0
   b. Rating scales?  YES 2  NO 5
   c. Teacher-constructed tests?  YES 7  NO 0
   d. District contest results?  YES 7  NO 0
   e. Other?  None was reported

8. Do you think a county-developed standard test on basic music skills identified by the junior high school general music teachers would
   a. provide an improved method of collecting data on student achievement?  YES 7  NO 0
   b. provide a focus for instruction?  YES 7  NO 0
   c. provide a focus for learning?  YES 7  NO 0

9. Did you have the materials, supplies and equipment required for teaching the objectives in this curriculum?  
   YES 6  NO 1

10. Should we proceed with in-service training in the refinement of this curriculum?  
    YES 7  NO 0
    Do you wish to participate?  YES 4  NO 3
11. Should we develop the alternative methods/media component?  
   YES 7  NO 0

12. Should the curriculum be installed in all junior highschool General Music classes?  
   YES 7  NO 0

13. Additional comments, suggestion (pro/con or both) will be greatly appreciated.

   I know it helped me organize my planning more carefully. I think it would be great to install it in all schools. Whatever activity we do, we could gear it toward the objectives.

   ***
   I think it should be put in every school. I'm glad our school was picked out of the hat. It helped me a lot.

   ***
   Last couple of years I was scheduled into a 9 week wheel and I taught something different to each group of kids.

   ***
   I just taught whatever I felt like doing. Sometimes I changed the order of units. Sometimes got ideas from in-service training that I liked and used.

   ***
   New textbooks have a pretty good selection of modules. You can select those you want to use in whatever order you wish to use them.
MEMORANDUM

TO: Stella M. Gourneau

FROM: Okle C. Jones
Junior High General Music Teacher

SUBJECT: Curriculum Development for General Music

DATE: February 18, 1976

When I began teaching in this county about twelve years ago, the only curriculum guide contained a few suggested units of study on things like instruments of the orchestra, folk songs, etc. The text books on adoption then were completely unstructured song books. When we tried to discuss curriculum in teacher's meetings we discovered that we were all going our separate ways and doing various "units". If a child moved across town he was lost.

Then the newer textbooks came out with more structure and stress on elements of music. From listening to others and from my own experience, I think these books began to determine what was taught to a certain extent.

When SAFE training arrived in our county, we all began to talk about objectives. Next we began to identify basic skills in music. Thus each teacher would be able to teach her own way with her own materials but the child would develop certain skills no matter which teacher he had.

Until this year when we were able to do a trial run it was too theoretical to use. I am really excited about it now because I can see how it has helped my own planning and teaching. When it is fully implemented in our county. I feel that we will be able to improve the level of student achievement.
APPENDIX O

MAXI I PRACTICUM
REQUIREMENTS AND CONSTRAINTS
Requirements:

1. Personnel currently employed by the school system must be used exclusively, and on a part-time basis only, for curriculum development.

2. The products must be applicable to the development of performance-based, learner-oriented systems for the subject area of general music.

3. The products must conform to the systems analysis techniques currently used by Duval County.

4. No additional funds must be required for the employment of additional fulltime personnel, or purchase of additional equipment not currently budgeted.

5. Qualified substitutes must be provided for all instructional personnel while they are serving on task forces.

6. Task force members must be trained in system analysis techniques, either before or during their writing assignment.

Constraints:

1. For continuity of the instructional program, instructional personnel cannot remain out of their class- room assignments for long periods of time and at frequent intervals.

417

-391-
2. There is no central facility with enough unoccupied space to house, comfortably, several task forces working simultaneously.

3. Clerical services are at a minimum, and as presently allocated, are not sufficient for the volume of work currently needing these services.

4. The participant, a graduate of traditional college music training programs, is not an expert in program development and evaluation. Therefore, the participant is and will be seeking input from the music staff, the Program Development Staff, the Program Evaluation Staff, and the personnel who have been involved in the systems programs that have been developed and implemented in the Duval County School System.

5. Priorities for printing have been established in the school system, and curriculum development products in music have to be squeezed in when a lull occurs in the established printing schedule. This sometimes causes a slight delay in the progress of the practicum work.

6. The junior highschool administrators have inserted a required health course in the curriculum, shortened the teaching periods by one, and changed the General Music and Art from one-year courses to one-semester courses.
APPENDIX P

MAXI I PRACTICUM
EVALUATIONS
FROM
LOCAL REVIEWERS
February 17, 1976

Mr. S. O. Kaylin
Director of Practicums
Nova Ed. D. Program
Nova University
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

This letter confirms that the procedures used to develop the music performance objectives, criterion measures, and criterion referenced tests contained in Miss Stella Gourneau's maxi I practicum, adhere to the development standards and validation procedures established within the Duval County School System for all curriculum products.

I have worked closely with this participant as she has executed this practicum and know the effort to be one of quality. (I also instructed her in the operation of the Electronic Scorer and assisted with scoring some of the tests.)

The resultant products should assist music teachers in Duval County in improving student performance, and provide direction to others seeking to improve music education.

Sincerely,

Dr. John W. Grieder, Director
Performance Based Curriculum Development

JWD:ah
PBCD

-393-

420
February 18, 1976

Mr. S. O. Kaylin  
Director of Practicum  
Nova University  
College Avenue  
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

This letter is written on behalf of Stella Gourneau, a Nova participant, who requested that I serve as one of the local reviewers of her Maxi I practicum. She kept me informed and involved throughout the execution of the practicum effort and I am happy to be able to verify that the practicum objectives were achieved.

Until this effort was identified, there was a lack of a guide or syllabus for junior high school general music. Miss Gourneau is to be commended on her contribution to this obvious need. Her contribution should impact the General Music course in that it is a viable way to deal with the needs of students and teachers.

I have read her practicum report, and consider it a document of professional quality; it constitutes an excellent contribution to our school system. It represents a great deal of conscientious effort. Miss Gourneau has received my approval to install the curriculum in all junior high school General Music classes.

Sincerely,

Howard Baird, Director  
Secondary Curriculum

HB: \b

-394-
Mr. Samuel O. Kaylin
Director of Practicums
National Ed. D Program
Nova University
Fort Lauderdale, Florida 33314

RE: Stella M. Gourneau

Dear Mr. Kaylin,

As General Director of the Curriculum Division in Duval County, I have been requested by Ms. Stella M. Gourneau, a Nova participant, to render an evaluation of her Maxi I practicum.

I have closely observed the entire project from the initial development, through implementation, to the final analysis of data.

I have evaluated the completed practicum report and I am pleased to state that I am willing to recommend that this curriculum for the junior high school general music course be installed in all the junior high schools in the school district.

Ms. Gourneau should be commended for her enthusiasm and organizational ability in the execution of her Maxi I practicum.

Sincerely,

John A. Geilen, Jr.
Director, Curriculum

February 18, 1976
Mr. S. O. Kaylin  
Practicums Department  
National Ed. D. Program for Educational Leaders  
Nova University  
College Avenue  
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

Miss Stella Gourneau has requested that I serve as one of the local reviewers for her Maxi I Practicum and this letter is in response to that request.

The Duval County school system has been committed for the last five years to the development of a performance-based curriculum in music. Up until this time, we have been able to develop a K-6 music program along the lines of performance-based curricula.

Miss Gourneau's project is very timely in that it certainly fits a need in the county for a junior high general music curriculum. I would categorize her efforts in this practicum as outstanding. I have read the practicum and am thoroughly familiar with the contents and I heartily endorse it in toto.

My plans for the junior high general music program in Duval County will include the implementation of Miss Gourneau's curriculum developed for this practicum as well as the test instruments (pre and post) that she has developed.

Naturally, prior to implementation we will have a second committee of music teachers to meet and give input as to any necessary changes. However, I feel that the changes will be negligible.

In my estimation, Miss Gourneau has certainly fulfilled the requirements of a Nova Maxi I Practicum and I personally appreciate her efforts as they are most timely and relevant to the needs of the music department and the music education of our students.

Sincerely,

Dr. Otto F. Beckham  
Supervisor, Music Education
February 27, 1976

Dr. Samuel O. Kaylin, Director
Practicums Department
National Ed.D. Programs
Nova University
College Avenue
Fort Lauderdale, Florida 33314

Dear Dr. Kaylin:

Miss Stella Gourneau has had me review her Maxi Practicum, "Promote Improvement in the Junior High School General Music Course--a Safe Approach."

The description of the process by which we have attempted to develop our curriculum is one of the best statements that I have seen. It demonstrates a thorough knowledge, and more important, a depth of understanding that few people have achieved.

Miss Gourneau has bridged the gap between the serious artist and the curriculum developer as few people have been able to do.

The tests which have been produced and the procedures which she has developed are outstanding.

This project will, in fact, improve the junior high school curriculum for all the students enrolled in general music in the junior high schools.

Plans are being made to install the program in all of the junior high schools beginning in the fall.

Sincerely,

Donald W. Johnson, Associate Superintendent, Curriculum

DWJ:ag
APPENDIX Q

ASSESSMENT SYSTEM
FOR
MUSIC CURRICULA
ASSESSMENT PLAN

0.0 Assessment System

1.0 Validate Tests
   1.1 Tests Developed
   1.2 Preliminary Critique
   1.3 Preliminary Field Trial
   1.4 Analysis and Revision
   1.5 Critique by Experts
   1.6 Field Test
   1.7 Data Analysis by Experts
   1.8 Revision of Tests

2.0 Testing Procedures
   2.1 Prepare audio/video tapes for testing students
   2.2 Prepare orientation procedures for outside
evaluation team testing instrumental performance of students
   2.3 Distribute tests, materials, schedules
   2.4 Test students under specified procedures
   2.5 Collect test results
   2.6 Return to music office

3.0 Data Procedures
   3.1 Prepare NCS student response forms
   3.2 Prepare NCS scan program
3.2.1 Prepare specifications for reporting to school format
3.2.2 Prepare specifications for reporting to district format
3.3 Prepare Burroughs Computer Program including edit routines
3.4 Prepare clerical processing procedures
3.5 Submit to Data Processing System

4.0 Reporting System
4.1 Prepare procedures for orienting teachers on use of data results
4.2 Obtain output from data procedures
4.3 Analyze district results
4.4 Distribute school results to schools
4.5 Analyze school and individual results

5.0 Instructional Management System
5.1 Examine results of analysis of individual students
  5.1.1 Identify instructional needs for students
  5.1.2 Prepare instructional prescription for students
  5.1.3 Implement prescription
  5.1.4 Evaluate student progress
  5.1.5 Test student outcomes on post test

427

-399-
5.2 Examine results of analysis of school level results
   5.2.1 Identify instructional program needs
   5.2.2 Identify in-service training needs
   5.2.3 Identify curriculum needs
   5.2.4 Identify instructional resource needs

5.3 Examine results of analysis of district level results
   5.3.1 Identify music program needs
   5.3.2 Identify in-service training needs
   5.3.3 Identify curriculum needs
   5.3.4 Identify instructional resource needs
BIBLIOGRAPHY


