

MMS Music Appreciation

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Grade 6-8
(440) 333-3500 x4124
FHS Room 224

Google Classroom: <https://classroom.google.com/c/NjE4Mjg1OTA3MzMw>

Course Description

Music Appreciation introduces music fundamentals, the study of music in various parts of the world past and present, music technology, and music business. Melody, rhythm, form, and texture, will be covered to develop perceptive listening. An overview of Western Art Music and Popular Music from the Middle Ages to the present will be a major focus of the course. Selected musical cultures of the West, Middle East, Asia, Europe, Africa, the Caribbean, and Latin America will be presented. This all-inclusive music course will provide students with a broader view of music opportunities in the Western and global world.

There is no musical ability prerequisite. Neither an ability to read music nor any other background in music is required. The first part of this class will be devoted to learning the fundamentals of music, a very generalized introduction to the basic musical concepts, to give you the necessary terminologies and ways to listen to music through the entire course. Although the ability to read music is not required, everyone in this class will be expected to be actively involved in the activities of musical exploration and preparation.

Program Philosophy

Music education in the Fairview Park City Schools seeks to provide experiences so the individual student may develop into a complete person capable of feeling and/or expressing emotion through music.

These experiences should enable the learner to distinguish between various quality levels of musical encounters, learn the necessary ingredients of both individual effort and teamwork, and begin a worthwhile life skill that can contribute to society in a responsible manner.

The Fairview Park Students will be creating, innovating, investigating, collaborating, communicating, problem solving, leading, reflecting, and serving through music in alignment with the district's vision and mission, The Fairview Advantage.

Program Goals

- Develop instrumental solo and/or ensemble performance skills to include performance through traditional classical and other notations (e.g. chord symbols in jazz).
- Articulate a personal philosophy of music including personal valuing, musical preferences and involvement.
- Develop, analyze and apply appropriate criteria to evaluating pieces of music and musical performances within and outside the classroom.
- Read, write, improvise, compose and describe varied types of musical repertoire using vocabulary that demonstrates an understanding of the language of music appropriate to the genre and culture.
- Recognize the roles of vocational and avocational musicians in learning, creating and performing across history and cultures, with focus on the function of music in society.
- Use multimedia including media arts and music technology to create, analyze, rehearse, present, record and disseminate music of a variety of styles.

Learning Targets/Performance Task

Learning Targets	Performance Tasks
1. Recognize and identify theme and variations, AB, ABA, canon, theme and variations.	a. Discuss simple music forms. b. Identify form through viewing, listening, or playing a piece of music.
1. Identify functions of music in cultures.	a. Using patriotic selections, discuss use in culture. b. Explain other cultural functions that use music (funeral, party, religion, sporting events).
1. Analyze a musical work using the appropriate musical vocabulary: <ul style="list-style-type: none"> a. Dynamics b. Meter c. Tempo 	<ul style="list-style-type: none"> a. Expand dynamics; <i>pp</i>, <i>ff</i>. b. Introduce: <i>sfz</i>, <i>fp</i>. a. 6/8, 3/8. b. cut time. a. Define terms found in method book.

<p>d. Tonality</p>	<p>b. Identify tempo changes in music.</p> <p>a. Identify Major and Minor tonality.</p> <p>b. Describe Major and Minor tonality in music that is played in class.</p>
<p>1. Identify whole and half steps.</p> <p>2. Identify patterns of steps in a major scale.</p>	<p>a. Explain the difference between whole and half steps using a picture of a piano keyboard.</p> <p>b. Identify whole and half steps in print music.</p> <p>a. Have students identify the steps in major scales.</p> <p>b. Create a “phone number” using the order of steps.</p> <p>c. Create major scales using “phone number”.</p>
<p>1. Perform with good posture and breath control.</p> <p>2. Perform with accurate dynamics.</p> <p>3. Perform with appropriate tempo.</p> <p>4. (B/O) Perform with appropriate articulation/bowings.</p>	<p>a. Review proper posture and breath control when playing their instrument.</p> <p>b. Demonstrate how proper posture improves breath control.</p> <p>a. Perform simple songs from a method book or concert music using accurate dynamics.</p> <p>b. Demonstrate ability to play or sing in various dynamic levels.</p> <p>a. Perform concert songs with appropriate tempos.</p> <p>b. Observe tempo changes in the music (i.e.: rit., rall., accel., fermata, cesura).</p> <p>a. (B) Perform articulation with clear attack and slurs.</p> <p>b. Introduce staccato and marcato attacks.</p>
<p>1. Perform increasingly complex rhythms and melodic phrases.</p>	<p>a. Perform a variety of music with diverse tempos.</p> <p>b. Perform a variety of music with</p>

	<p>different meters.</p> <ul style="list-style-type: none"> c. Perform a variety of music with varying dynamics. d. Perform a variety of music with longer phrasing.
<ul style="list-style-type: none"> 1. Improvise an accompaniment based on tonic and dominant tones given while another student, group, or teacher plays a melody. 2. Understand the techniques of changing the rhythmic structure of a simple given melody. 3. Understand how to mix and improvise given notes and rhythms in a steady tempo with or without accompaniment using a combination of: <ul style="list-style-type: none"> a. Quarter note and rest b. Eighth note and rest c. Half note and rest d. Whole note and rest 4. Compose 5. Arrange 	<ul style="list-style-type: none"> a. Listen and determine when chords change in a basic accompaniment. b. Determine the tonic and dominant tones for an accompaniment to a simple melody and make proper changes using a rhythm pattern used in the accompanied melody. a. Improvise rhythmic variations on a previously learned exercise in the method book. b. Write alternate rhythmic structures for a piece of music. a. Improvise a melody using a given set of notes and rhythms. b. Write out rhythms using quarter, eighth, half and whole notes and rests. a. Create simple rhythms for theory lessons. b. Write short melodic patterns using “do, mi, sol, la” or 1,3,5,6 scale degrees with dynamics and phrasing. a. Change a previously written melody. b. Identify ways a piece of music can be altered.

<ol style="list-style-type: none"> 1. Follow conducting cues of the director. 2. Students conduct using correct patterns and techniques. 	<ol style="list-style-type: none"> a. Start piece together with the ensemble following the conductor. b. Cut off sustained notes with the ensemble and conductor's gesture. c. Follow tempo conductor gives with the given prep. a. Students conduct in 2 and 4 with large ensemble or small groups using basic conducting patterns. b. Identify meter based on conducting patterns.
<ol style="list-style-type: none"> 1. Read rhythm patterns and simple melodies in 2/4, 3/4, 4/4 and 6/8 meter. 2. Write rhythm patterns and simple melodies in 2/4, 3/4, 4/4 and 6/8 meter. 3. Compose rhythm patterns and simple melodies in 2/4, 3/4, 4/4 and 6/8 meter. 	<ol style="list-style-type: none"> a. Sizzle rhythms. b. Count rhythms using number system and/or "ta"/"ti-ti". a. Write counting exercises. b. Theory worksheets. a. Create rhythmic pieces in theory lessons. b. Create rhythmic ostinati for warmups.
<ol style="list-style-type: none"> 1. Know and demonstrate proper behavior for concert and classroom performance situations. 	<ol style="list-style-type: none"> a. Proper performance etiquette. <ol style="list-style-type: none"> i. Quiet on stage. ii. Look at conductor and follow cues. b. Respect others and audience members during a classroom or concert performance by being quiet and applauding at the appropriate times.
<ol style="list-style-type: none"> 1. Know vocabulary for giving and receiving feedback for improving performance of self and others. 	<ol style="list-style-type: none"> a. Offer both positive comments and constructive suggestions for improvement of a personal or group performance.

<p>1. Understand basic elements of a successful performance by self or others i.e. position/posture, tone quality, note and rhythmic accuracy, intonation, and dynamics, articulation).</p>	<p>a. Evaluate a performance by self or others aurally or in written form.</p>
<p>1. Discuss the importance of music in everyday life.</p>	<p>a. Describe how music is used every day. b. Discuss the role music plays in society.</p>

Evaluation

Assessment will be balanced with different types of assessment for various purposes to ensure that the written, taught and tested curricula are aligned. Diagnostic assessment will occur prior to instruction and will be used to determine students' strengths and weaknesses in a particular area in order to place them into appropriate levels of instruction and/or to differentiate instruction accordingly. Formative assessment will occur during the learning process and will be used to monitor students' progress toward meeting instructional objectives and goals. These formative assessment results will aid teachers in making instructional decisions for intervention, enrichment and lesson improvements. Summative assessment will occur after an instructional sequence to determine the extent to which students have met their instructional goals or objectives. These assessments will also enable teachers to communicate results and level of mastery to students, parents and other members of the school community. These results will also be used to evaluate and improve the effectiveness of instructional activities and assessment measures as well as the overall curriculum.

These multiple means of assessment might include paper-and-pencil tests, portfolios, open-ended questions, performance-based assessments, individual and group projects, extended reading and writing experiences that include rough drafts and revisions, teacher observations, self- and peer-assessment and conferencing. Assessments will be based on clearly stated expectations, criteria and standards for rating.

Specific forms of evaluation may include, but are not limited to:

- Formal and informal observation
- Quizzes and Tests
- Performance rubrics
- Written products
- Visual Displays
- Digital portfolio
- Attention and participation in class