

THE MUSIC FACTORY LIVE GRADES 3-4 2008-09 SCHOOL YEAR

INTRODUCTION:

The Music Factory Live Grades 3-4 2008 – 2009 is a distance learning program developed and produced by the Hawaii Department of Education Teleschool Branch. The lessons provide standards-based general music education instruction to students in grades 3-4.

It is broadcast live once a week throughout the State of Hawaii via PBS Hawaii Television Channel 10 for one forty-five minute session from 12:30-1:15 P.M. The show is replayed once a week on Olelo Channel 56 Fridays at 10:00 A.M. and Olelo Channel 56 Saturdays at 3:00 P.M.

Classes may request copies of the video tapes or DVDs of the shows to view at a convenient time or to use for reinforcement and review. Teachers may send in blank VHS tapes or DVDs to be duplicated. Duplication will be dubbed and sent in increments as the shows are aired live. A website is available with lesson plans, sheet music, worksheets, and other supplementary materials (www.teleschool.k12.hi.us). The aforementioned materials will be sent to all teachers who register.

The Music Factory Live is designed for students in Grades 3-4. A live studio teacher teaches the lesson during which classes may call in and interactively participate with the studio teacher via telephone or video conference. Classes may also participate in the lesson without live interaction.

Registration begins at the end of the preceding school year. Registration by teachers provides information to Teleschool regarding the approximate number of

students the program serves. All teachers who register will receive the packet of materials needed to implement the lessons with their classes. Materials consist of a preparation DVD, audio CD of the repertoire, and a CD of lesson plans, music sheets, and worksheets.

The lessons are based upon the National Music Standards as well as the Hawaii Content and Performance Standards in Music. The lessons are designed so that the classroom teacher with little or no music background may facilitate the lesson in the classroom. Formative and summative assessment strategies are included in the lessons for standards implementation. Assessment will also be carried out via teleconferencing, onsite visitations, webinars, and surveys to individual classes and schools.

The series is considered to be supplementary to the classroom music curriculum. Successful implementation of The Music Factory Live is reliant upon facilitation by the classroom teacher. The program serves as an educational resource and tool. If you ever have any questions or are in need of assistance, please contact The Music Factory Live Grades 3-4 Instructor at karen_miyamoto@notes.k12.hi.us.

**THE MUSIC FACTORY LIVE GRADES 3-4
LESSON OUTLINES 2008-09:
(PBS Hawaii; Thursdays 12:30-1:15 P.M.)**

Show 1: Singing: Part 1 (8/7/08)

Show 2: Singing: Part 2 (8/14/08)

Show 3: Singing: Part 3 (8/21/08)

Show 4: Singing: Part 4 (8/28/08)

Show 5: Reading & Notating Music: Part 1 (9/4/08)

Show 6: Reading & Notating Music: Part 2 (9/11/08)

Show 7: Reading & Notating Music: Part 3 (9/18/08)

Show 8: Reading & Notating Music: Part 4 (9/25/08)

Show 9: Evaluating Music & Music Performances: Part 1
(10/2/08)

Show 10: Evaluating Music & Music Performances: Part 2
(10/23/08)

Show 11: Evaluating Music & Music Performances: Part 3
(10/30/08)

Show 12: Evaluating Music & Music Performances: Part 4
(11/6/08)

Show 13: Performing on Instruments: Part 1 (11/13/09)

Show 14: Performing on Instruments: Part 2 (11/20/09)

Show 15: Performing on Instruments: Part 3 (12/4/08)

Show 16: Performing on Instruments: Part 4 (12/11/08)

Show 17: Listening to, Analyzing, and Describing Music: Part 1
(1/15/09)

Show 18: Listening to, Analyzing, and Describing Music: Part 2
(1/22/09)

Show 19: Listening to, Analyzing, and Describing Music: Part 3
(1/29/09)

Show 20: Listening to, Analyzing, and Describing Music: Part 4
(2/5/09)

Show 21: Composing & Improvising: Part 1
(2/12/09)

Show 22: Composing & Improvising: Part 2
(2/19/09)

Show 23: Composing & Improvising: Part 3
(2/26/09)

Show 24: Composing & Improvising: Part 4
(3/5/09)

Show 25: Understanding Music in Relation to History, Culture,
and other Disciplines: Part 1 (3/12/09)

Show 26: Understanding Music in Relation to History, Culture,
and other Disciplines: Part 2 (3/19/09)

Show 27: Understanding Music in Relation to History, Culture,
and other Disciplines: Part 3 (4/9/09)

Show 28: Understanding Music in Relation to History, Culture,
and other Disciplines: Part 4 (4/16/09)

Show 29: Assessment Part 1 (4/23/09)

Show 30: Assessment Part 2 (4/30/09)

**The Music Factory Live 2008-2009 School Year
Lesson Outline, August 7, 2008
Show 1: Singing, Part 1**

National Standards: (K-4)

Singing, alone and with others, a varied repertoire of music.

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation.
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Students sing ostinatos, partner songs, and rounds.
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.5		Sing rounds and partner songs from memory	
Sample Performance Assessment (SPA)		The student: Sings rounds and partner songs from memory, using appropriate pitches, rhythm, and steady beat.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing rounds and partner songs from memory using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing rounds and partner songs from memory with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			

Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Pretest Assessment Worksheet Part I
2. Pencils
3. *Power Of The Dream* Song Sheet
4. *Posture Rap* Song Sheet
5. *Clap Your Hands* Song Sheet

Procedures:

1. Opening Song: *Power Of The Dream*
2. Learning Sequence Activity: Tonal Exercises
3. Pretest Assessment Worksheet Part I
4. Unit Focus: Singing Introduction
 - a. Make a chart of what makes a good singer. Elicit student responses.
 - b. Introduce the *Posture Rap* as a way for students to memorize and learn the seven basic elements of good singing posture. Say the rap together while concentrating on each element for proper execution.
 - c. Vocal Exercises: Speech to Song
 - d. Teach students to sing and play instruments to the round/partner song/multiple-part instrumental piece *Clap Your Hands*.

Assignment: Worksheet #1

**The Music Factory Live 2008-2009 School Year
Lesson Outline, August 14, 2008
Show 2: Singing, Part 2**

National Standards: (K-4)

Singing, alone and with others, a varied repertoire of music.

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation.
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Students sing ostinatos, partner songs, and rounds.
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.5		Sing rounds and partner songs from memory	
Sample Performance Assessment (SPA)		The student: Sings rounds and partner songs from memory, using appropriate pitches, rhythm, and steady beat.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing rounds and partner songs from memory using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing rounds and partner songs from memory with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			

Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #1
2. Pretest Assessment Worksheet Part II
3. Pencils
4. *Power Of The Dream* Song Sheet
5. *Posture Rap* Song Sheet
6. *Clap Your Hands* Song Sheet
7. Flutophones/Recorders/Ukulele
8. *Glory B!* Instrumental Music Sheet

Procedures:

1. Opening Song: *Power Of The Dream*
2. Learning Sequence Activity: Rhythm Exercises
3. Correct Worksheet #1
4. Administer Pretest Assessment II
5. Unit Focus: Singing
 - a. Do vocal exercises.
 - b. Continue to teach students to sing and play instruments to the round/partner song/multiple-part instrumental piece *Clap Your Hands*.
 - c. Go over materials and assignment for the next week.
6. Instrument Activity: *Glory B!* [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #2

**The Music Factory Live 2008-2009 School Year
Lesson Outline, August 21, 2008
Show 3: Singing, Part 3**

National Standards: (K-4)

Singing, alone and with others, a varied repertoire of music.

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation.
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Students sing ostinatos, partner songs, and rounds.
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.5		Sing rounds and partner songs from memory	
Sample Performance Assessment (SPA)		The student: Sings rounds and partner songs from memory, using appropriate pitches, rhythm, and steady beat.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing rounds and partner songs from memory using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing rounds and partner songs from memory with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			

Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #2
2. Pencils
3. *Power Of The Dream* Song Sheet
4. *Posture Rap* Song Sheet
5. *Clap Your Hands* Song Sheet
6. Flutophones/Recorders/Ukulele
7. *Glory B!* Instrumental Music Sheet

Procedures:

1. Opening Song: *Power Of The Dream*
2. Learning Sequence Activity: Tonal Exercises
3. Correct Worksheet #2
4. Unit Focus: Singing
 - a. Vocal Exercises
 - b. Continue to teach students to sing and play instruments to the round/partner song/multiple-part instrumental piece *Clap Your Hands*.
 - c. Go over materials and assignment for the next week.
5. Instrument Activity: *Glory B!*

Assignment: Worksheet #3

The Music Factory Live 2008-2009 School Year
Lesson Outline, August 28, 2008
Show 4: Singing, Part 4

National Standards: (K-4)

Singing, alone and with others, a varied repertoire of music.

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation.
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Students sing ostinatos, partner songs, and rounds.
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.5		Sing rounds and partner songs from memory	
Sample Performance Assessment (SPA)		The student: Sings rounds and partner songs from memory, using appropriate pitches, rhythm, and steady beat.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing rounds and partner songs from memory using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing rounds and partner songs from memory using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing rounds and partner songs from memory with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			

Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #3
2. Pencils
3. *Power Of The Dream* Song Sheet
4. *Posture Rap* Song Sheet
5. *Clap Your Hands* Song Sheet
6. Flutophones/Recorders/Ukulele
7. *Glory B!* Instrumental Music Sheet

Procedures:

1. Opening Song: *Power Of The Dream*
2. Learning Sequence Activity: Rhythm Exercises
3. Correct Worksheet #3.
4. Unit Focus: Singing
 - a. Vocal Exercises
 - b. Continue to teach students to sing and play instruments to the round/partner song/multiple-part instrumental piece *Clap Your Hands*.
 - c. Go over materials and assignment for the next week.
 - d. Teachers complete & submit Unit Survey on student progress. Click or copy and paste this link:
http://www.surveymonkey.com/s.aspx?sm=jYTgcnPP5d7kVG4Xs_2fXUrw_3d_3d
5. Instrument Activity: *Glory B!*

Assignment: Worksheet #4

The Music Factory Live 2008-2009 School Year
Lesson Outline, September 4, 2008
Show 5: Reading & Notating Music, Part 1

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.1		Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates whole, half, quarter, eighth, dotted half notes, and rests.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with ease and accuracy	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with minimal difficulty and no significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with difficulty and/or a few significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with great difficulty and/or many significant errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.2		Read the notes of a "C" major scale on a staff	
Sample Performance Assessment (SPA)		The student: Reads the notes of a "C" major scale.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read the notes of a "C" major scale on a staff, with ease and accuracy	Read the notes of a "C" major scale on a staff, with minimal difficulty and no significant errors	Read the notes of a "C" major scale on a staff, with difficulty and/or a few significant errors	Read the notes of a "C" major scale on a staff, with great difficulty and/or many significant errors

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.2		Use notation of sixteenth notes and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates sixteenth notes and rests for simple songs in the keys of C, F, or G major.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use notation of sixteenth notes and rests, with ease and accuracy	Use notation of sixteenth notes and rests, with minimal difficulty and no	Use notation of sixteenth notes and rests, with difficulty and duplicate/or a	Use notation of sixteenth notes and rests, with great difficulty and/or many

	significant errors	few significant errors	significant errors
Topic	How the Arts are Organized		
Benchmark FA.4.2.1	Read simple staff notation (e.g., key signature, time signature, clef)		
Sample Performance Assessment (SPA)	The student: Identifies the number of beats per measure and key signature in a musical piece.		
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read simple staff notation, with ease and accuracy	Read simple staff notation, with minimal difficulty and no significant errors	Read simple staff notation, with difficulty and/or a few significant errors	Read simple staff notation, with great difficulty and/or many significant errors

Materials Needed:

1. Completed Worksheet #4
2. Pencils
3. *Because You Loved Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Yuyake* Instrumental Music Sheet
6. Assorted Rhythm Instruments

Procedures:

1. Opening Song: *Because You Loved Me*
2. Learning Sequence Activity: Tonal Exercises
3. Review Time: Review Singing Skills
4. Correct Worksheet #4.
5. Unit Focus: Reading and Notating Music
 - a. Introduce students to rhythm notation reading. [Grade 3 & 4 Benchmarks]
 - b. Introduce the reading of the treble clef staff notes—C, D, E, F, G, A, B, C. Correspond these to the melodic solfège hand signs. Sing the C Major Scale (CDEFGABC) using the melodic solfège hand signs. Teach students to read the notes on the treble clef staff. [Grade 3 Benchmark]
 - c. Introduce students to the Key Signature, Clef, and Time Signature. [Grade 4 Benchmark]
 - d. Go over materials and assignment for the next week.
6. Instrument Activity: *Yuyake* (Japanese Lullaby) [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #5

The Music Factory Live 2008-2009 School Year
Lesson Outline, September 11, 2008
Show 6: Reading & Notating Music, Part 2

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.1		Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates whole, half, quarter, eighth, dotted half notes, and rests.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with ease and accuracy	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with minimal difficulty and no significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with difficulty and/or a few significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with great difficulty and/or many significant errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.2		Read the notes of a "C" major scale on a staff	
Sample Performance Assessment (SPA)		The student: Reads the notes of a "C" major scale.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read the notes of a "C" major scale on a staff, with ease and accuracy	Read the notes of a "C" major scale on a staff, with minimal difficulty and no significant errors	Read the notes of a "C" major scale on a staff, with difficulty and/or a few significant errors	Read the notes of a "C" major scale on a staff, with great difficulty and/or many significant errors

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.2		Use notation of sixteenth notes and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates sixteenth notes and rests for simple songs in the keys of C, F, or G major.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use notation of sixteenth notes and rests, with ease and accuracy	Use notation of sixteenth notes and rests, with minimal difficulty and no	Use notation of sixteenth notes and rests, with difficulty and duplicate/or a	Use notation of sixteenth notes and rests, with great difficulty and/or many

	significant errors	few significant errors	significant errors
Topic	How the Arts are Organized		
Benchmark FA.4.2.1	Read simple staff notation (e.g., key signature, time signature, clef)		
Sample Performance Assessment (SPA)	The student: Identifies the number of beats per measure and key signature in a musical piece.		
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read simple staff notation, with ease and accuracy	Read simple staff notation, with minimal difficulty and no significant errors	Read simple staff notation, with difficulty and/or a few significant errors	Read simple staff notation, with great difficulty and/or many significant errors

Materials Needed:

1. Completed Worksheet #5
2. Pencils
3. *Because You Loved Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Yuyake* Instrumental Music Sheet
6. Assorted Rhythm Instruments

Procedures:

1. Opening Song: *Because You Loved Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time: Review Singing Skills
4. Correct Worksheet #5.
5. Unit Focus: Reading and Notating Music
 - a. Review rhythm notation reading. [Grade 3 & 4 Benchmarks]
 - b. Review the reading of the treble clef staff notes—C, D, E, F, G, A, B, C. Correspond these to the melodic solfegge hand signs. Sing the C Major Scale (CDEFGABC) using the melodic solfegge hand signs. Teach students to read the notes on the treble clef staff. [Grade 3 Benchmark]
 - c. Review the Key Signature, Clef, and Time Signature. [Grade 4 Benchmark]
 - d. Go over materials and assignment for the next week.
6. Instrument Activity: *Yuyake* (Japanese Lullaby) [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #6

The Music Factory Live 2008-2009 School Year
Lesson Outline, September 18, 2008
Show 7: Reading & Notating Music, Part 3

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.1		Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates whole, half, quarter, eighth, dotted half notes, and rests.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with ease and accuracy	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with minimal difficulty and no significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with difficulty and/or a few significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with great difficulty and/or many significant errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.2		Read the notes of a "C" major scale on a staff	
Sample Performance Assessment (SPA)		The student: Reads the notes of a "C" major scale.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read the notes of a "C" major scale on a staff, with ease and accuracy	Read the notes of a "C" major scale on a staff, with minimal difficulty and no significant errors	Read the notes of a "C" major scale on a staff, with difficulty and/or a few significant errors	Read the notes of a "C" major scale on a staff, with great difficulty and/or many significant errors

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.2		Use notation of sixteenth notes and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates sixteenth notes and rests for simple songs in the keys of C, F, or G major.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use notation of sixteenth notes and rests, with ease and accuracy	Use notation of sixteenth notes and rests, with minimal difficulty and no	Use notation of sixteenth notes and rests, with difficulty and duplicate/or a	Use notation of sixteenth notes and rests, with great difficulty and/or many

	significant errors	few significant errors	significant errors
Topic	How the Arts are Organized		
Benchmark FA.4.2.1	Read simple staff notation (e.g., key signature, time signature, clef)		
Sample Performance Assessment (SPA)	The student: Identifies the number of beats per measure and key signature in a musical piece.		
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read simple staff notation, with ease and accuracy	Read simple staff notation, with minimal difficulty and no significant errors	Read simple staff notation, with difficulty and/or a few significant errors	Read simple staff notation, with great difficulty and/or many significant errors

Materials Needed:

1. Completed Worksheet #6
2. Pencils
3. *Because You Loved Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Yuyake* Instrumental Music Sheet
6. Assorted Rhythm Instruments

Procedures:

1. Opening Song: *Because You Loved Me*
2. Learning Sequence Activity: Tonal Exercises
3. Review Time: Review Singing Skills
4. Correct Worksheet #6.
5. Unit Focus: Reading and Notating Music
 - a. Review rhythm notation reading. [Grade 3 & 4 Benchmarks]
 - b. Review the reading of the treble clef staff notes—C, D, E, F, G, A, B, C. Correspond these to the melodic solfegge hand signs. Sing the C Major Scale (CDEFGABC) using the melodic solfegge hand signs. Teach students to read the notes on the treble clef staff. [Grade 3 Benchmark]
 - c. Review the Key Signature, Clef, and Time Signature. [Grade 4 Benchmark]
 - d. Go over materials and assignment for the next week.
6. Instrument Activity: *Yuyake* (Japanese Lullaby) [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #7

The Music Factory Live 2008-2009 School Year
Lesson Outline, September 25, 2008
Show 8: Reading & Notating Music, Part 4

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.1		Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates whole, half, quarter, eighth, dotted half notes, and rests.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with ease and accuracy	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with minimal difficulty and no significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with difficulty and/or a few significant errors	Use the notation of whole, half, quarter, eighth, dotted-half notes, and rests, with great difficulty and/or many significant errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.2		Read the notes of a "C" major scale on a staff	
Sample Performance Assessment (SPA)		The student: Reads the notes of a "C" major scale.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read the notes of a "C" major scale on a staff, with ease and accuracy	Read the notes of a "C" major scale on a staff, with minimal difficulty and no significant errors	Read the notes of a "C" major scale on a staff, with difficulty and/or a few significant errors	Read the notes of a "C" major scale on a staff, with great difficulty and/or many significant errors

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.2		Use notation of sixteenth notes and rests	
Sample Performance Assessment (SPA)		The student: Reads and notates sixteenth notes and rests for simple songs in the keys of C, F, or G major.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use notation of sixteenth notes and rests, with ease and accuracy	Use notation of sixteenth notes and rests, with minimal difficulty and no	Use notation of sixteenth notes and rests, with difficulty and duplicate/or a	Use notation of sixteenth notes and rests, with great difficulty and/or many

	significant errors	few significant errors	significant errors
Topic	How the Arts are Organized		
Benchmark FA.4.2.1	Read simple staff notation (e.g., key signature, time signature, clef)		
Sample Performance Assessment (SPA)	The student: Identifies the number of beats per measure and key signature in a musical piece.		
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Read simple staff notation, with ease and accuracy	Read simple staff notation, with minimal difficulty and no significant errors	Read simple staff notation, with difficulty and/or a few significant errors	Read simple staff notation, with great difficulty and/or many significant errors

Materials Needed:

1. Completed Worksheet #7
2. Pencils
3. *Because You Loved Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Yuyake* Instrumental Music Sheet
6. Assorted Rhythm Instruments

Procedures:

1. Opening Song: *Because You Loved Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time: Review Singing Skills
4. Correct Worksheet #7
5. Unit Focus: Reading and Notating Music
 - a. Review rhythm notation reading. [Grade 3 & 4 Benchmarks]
 - b. Review the reading of the treble clef staff notes—C, D, E, F, G, A, B, C. Correspond these to the melodic solfegge hand signs. Sing the C Major Scale (CDEFGABC) using the melodic solfegge hand signs. Teach students to read the notes on the treble clef staff. [Grade 3 Benchmark]
 - c. Review the Key Signature, Clef, and Time Signature. [Grade 4 Benchmark]
 - d. Teachers complete & submit Unit Survey on student progress. Click on or copy this link:
http://www.surveymonkey.com/s.aspx?sm=oXPn7xzYVmM_2b_2b7mRJRbLLA_3d_3d
 - e. Go over materials and assignment for the next week.
6. Instrument Activity: *Yuyake* (Japanese Lullaby) [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #8

The Music Factory Live 2008-2009 School Year
Lesson Outline, October 2, 2008
Show 9: Evaluating Music & Music Performances, Part 1

National Standards: (K-4)

Evaluating music and music performances.

- Students devise criteria for evaluating performances and compositions.
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Communicate	
Benchmark FA.3.2.8		Use specific musical terms to respond to elements of a musical performance	
Sample Performance Assessment (SPA)		The student: Responds to a musical performance using specific musical terms [e.g., dynamics (loud, soft), rhythm (short, long), tempo (fast, slow), and pitch (high, low)].	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use a wide variety of specific musical terms to respond to three distinct, appealing elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a variety of specific musical terms to respond to two elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a few specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations	Use one or two specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Communicate	
Benchmark FA.4.2.5		Develop criteria used to analyze a musical performance	
Sample Performance Assessment (SPA)		The student: Participates in creating a class rubric with which to analyze a musical performance.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, at least one other valid criterion, and consistently using the equivalent musical terminology rather than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, and usually using the equivalent musical terminology more often than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, or how musical it was, and using the equivalent musical terminology about as often as general vocabulary terms	Develop criteria used to analyze a musical performance, with few references to how good technically the performance was, or how musical it was, is coherent but incomplete, and uses general vocabulary more often than the equivalent musical terminology
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	

Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Completed Worksheet #8
2. Pencils
3. *Lean On Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Hot Cross Buns* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me*
2. Learning Sequence Activity: Tonal Exercises
3. Review Time: Review Singing Skills & Note Reading
4. Correct Worksheet #8.
5. Unit Focus: Evaluating Music and Performances
 - a. Introduction to musical concepts: Dynamics, tempo, rhythm, pitch. [Grade 3 Benchmark]
 - b. Introduce students to technical and musical terminology to describe music. [Grade 4 Benchmark]
 - c. Students devise rubrics to evaluate performances. [Grade 4 Benchmark]
 - d. Compare and contrast musical styles from two cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Hot Cross Buns* [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #9

The Music Factory Live 2008-2009 School Year
Lesson Outline, October 23, 2008
Show 10: Evaluating Music & Music Performances, Part 2

National Standards: (K-4)

Evaluating music and music performances.

- Students devise criteria for evaluating performances and compositions.
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Communicate	
Benchmark FA.3.2.8		Use specific musical terms to respond to elements of a musical performance	
Sample Performance Assessment (SPA)		The student: Responds to a musical performance using specific musical terms [e.g., dynamics (loud, soft), rhythm (short, long), tempo (fast, slow), and pitch (high, low)].	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use a wide variety of specific musical terms to respond to three distinct, appealing elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a variety of specific musical terms to respond to two elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a few specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations	Use one or two specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Communicate	
Benchmark FA.4.2.5		Develop criteria used to analyze a musical performance	
Sample Performance Assessment (SPA)		The student: Participates in creating a class rubric with which to analyze a musical performance.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, at least one other valid criterion, and consistently using the equivalent musical terminology rather than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, and usually using the equivalent musical terminology more often than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, or how musical it was, and using the equivalent musical terminology about as often as general vocabulary terms	Develop criteria used to analyze a musical performance, with few references to how good technically the performance was, or how musical it was, is coherent but incomplete, and uses general vocabulary more often than the equivalent musical terminology
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	

Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Completed Worksheet #9
2. Pencils
3. *Lean On Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Hot Cross Buns* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time: Review Singing Skills & Note Reading
4. Correct Worksheet #9.
5. Unit Focus: Evaluating Music and Performances
 - a. Review musical concepts: Dynamics, tempo, rhythm, pitch. [Grade 3 Benchmark]
 - b. Review technical and musical terminology to describe music. [Grade 4 Benchmark]
 - c. Students devise rubrics to evaluate performances. [Grade 4 Benchmark]
 - d. Compare and contrast musical styles from two cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Hot Cross Buns* [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #10

The Music Factory Live 2008-2009 School Year
Lesson Outline, October 30, 2008
Show 11: Evaluating Music & Music Performances, Part 3

National Standards: (K-4)

Evaluating music and music performances.

- Students devise criteria for evaluating performances and compositions.
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Communicate	
Benchmark FA.3.2.8		Use specific musical terms to respond to elements of a musical performance	
Sample Performance Assessment (SPA)		The student: Responds to a musical performance using specific musical terms [e.g., dynamics (loud, soft), rhythm (short, long), tempo (fast, slow), and pitch (high, low)].	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use a wide variety of specific musical terms to respond to three distinct, appealing elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a variety of specific musical terms to respond to two elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a few specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations	Use one or two specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Communicate	
Benchmark FA.4.2.5		Develop criteria used to analyze a musical performance	
Sample Performance Assessment (SPA)		The student: Participates in creating a class rubric with which to analyze a musical performance.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, at least one other valid criterion, and consistently using the equivalent musical terminology rather than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, and usually using the equivalent musical terminology more often than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, or how musical it was, and using the equivalent musical terminology about as often as general vocabulary terms	Develop criteria used to analyze a musical performance, with few references to how good technically the performance was, or how musical it was, is coherent but incomplete, and uses general vocabulary more often than the equivalent musical terminology
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	

Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Completed Worksheet #10
2. Pencils
3. *Lean On Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Hot Cross Buns* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me*
2. Learning Sequence Activity: Tonal Exercises
3. Review Time: Review Singing Skills & Note Reading
4. Correct Worksheet #10.
5. Unit Focus: Evaluating Music and Performances
 - a. Review musical concepts: Dynamics, tempo, rhythm, pitch. [Grade 3 Benchmark]
 - b. Review technical and musical terminology to describe music. [Grade 4 Benchmark]
 - c. Students devise rubrics to evaluate performances. [Grade 4 Benchmark]
 - d. Compare and contrast musical styles from two cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Hot Cross Buns* [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #11

The Music Factory Live 2008-2009 School Year
Lesson Outline, November 6, 2008
Show 12: Evaluating Music & Music Performances, Part 4

National Standards: (K-4)

Evaluating music and music performances.

- Students devise criteria for evaluating performances and compositions.
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Communicate	
Benchmark FA.3.2.8		Use specific musical terms to respond to elements of a musical performance	
Sample Performance Assessment (SPA)		The student: Responds to a musical performance using specific musical terms [e.g., dynamics (loud, soft), rhythm (short, long), tempo (fast, slow), and pitch (high, low)].	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Use a wide variety of specific musical terms to respond to three distinct, appealing elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a variety of specific musical terms to respond to two elements of a musical performance, based on the expressive qualities of the music rather than extramusical associations	Use a few specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations	Use one or two specific musical terms to respond to one element of a musical performance, based on the expressive qualities of the music rather than on extramusical associations

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Communicate	
Benchmark FA.4.2.5		Develop criteria used to analyze a musical performance	
Sample Performance Assessment (SPA)		The student: Participates in creating a class rubric with which to analyze a musical performance.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, at least one other valid criterion, and consistently using the equivalent musical terminology rather than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, how musical it was, and usually using the equivalent musical terminology more often than general vocabulary terms	Develop criteria used to analyze a musical performance, including references to how good technically the performance was, or how musical it was, and using the equivalent musical terminology about as often as general vocabulary terms	Develop criteria used to analyze a musical performance, with few references to how good technically the performance was, or how musical it was, is coherent but incomplete, and uses general vocabulary more often than the equivalent musical terminology
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	

Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Completed Worksheet #11
2. Pencils
3. *Lean On Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Hot Cross Buns* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time: Review Singing Skills & Note Reading
4. Correct Worksheet #11.
5. Unit Focus: Evaluating Music and Performances
 - a. Review musical concepts: Dynamics, tempo, rhythm, pitch. [Grade 3 Benchmark]
 - b. Review technical and musical terminology to describe music. [Grade 4 Benchmark]
 - c. Students devise rubrics to evaluate performances. [Grade 4 Benchmark]
 - d. Compare and contrast musical styles from two cultures. [Grade 4 Benchmark]
 - e. Teachers complete and return the Unit Survey on student progress. Click on the link or copy:
http://www.surveymonkey.com/s.aspx?sm=C7MCLZYUIFNgFZahOOVlkg_3d_3d
6. Instrument Activity: *Hot Cross Buns* [Flutophones/Recorders/Ukulele]

Assignment: Worksheet #12

**The Music Factory Live 2008-2009 School Year
Lesson Outline, November 13, 2008
Show 13: Performing on Instruments, Part 1**

National Standards: (K-4)

Performing on instruments, alone and with others, a varied repertoire of music.

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.
- Students perform expressively a varied repertoire of music representing diverse genres and styles.
- Students echo short rhythms and melodic patterns.
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Students perform independent instrumental parts while other students sing or play contrasting parts.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #12
2. Pencils
3. *The Merriest Hawaiian Christmas* Song Sheet
4. Flutophones/Recorders/Ukulele
5. Various Rhythm Band Instruments: Shakers, Cowbell, Guiro, Claves/Rhythm Sticks, Conga/Drums
6. *Au Claire de la Lune* Instrumental Music Sheet
7. *Guantanamera* Song Sheet

Procedures:

1. Opening Song: *The Merriest Hawaiian Christmas*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #12
5. Unit Focus: Performing On Instruments
 - a. Introduce the Music of Cuba (Cultures and geography of Cuba).
 - b. Introduce Cuban Folk Song *Guantanamera*.
 - c. Teach students to sing the song.
 - d. Teach students to play the multipart rhythm band accompaniment to the song.
6. Instrument Activity: Au Clair de la Lune (French Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #13

**The Music Factory Live 2008-2009 School Year
Lesson Outline, November 20, 2008
Show 14: Performing on Instruments, Part 2**

National Standards: (K-4)

Performing on instruments, alone and with others, a varied repertoire of music.

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.
- Students perform expressively a varied repertoire of music representing diverse genres and styles.
- Students echo short rhythms and melodic patterns.
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Students perform independent instrumental parts while other students sing or play contrasting parts.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #13
2. Pencils
3. *The Merriest Hawaiian Christmas* Song Sheet
4. Flutophones/Recorders/Ukulele
5. Various Rhythm Band Instruments: Shakers, Cowbell, Guiro, Claves/Rhythm Sticks, Conga/Drums
6. *Au Claire de la Lune* Instrumental Music Sheet
7. *Guantanamera* Song Sheet

Procedures:

1. Opening Song: *The Merriest Hawaiian Christmas*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #13
5. Unit Focus: Performing On Instruments
 - a. Review the Music of Cuba (Cultures and geography of Cuba).
 - b. Review the Cuban Folk Song *Guantanamera*.
 - c. Continue to teach students to sing the song.
 - d. Continue to teach students to play the multipart rhythm band accompaniment to the song.
6. Instrument Activity: Au Clair de la Lune (French Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #14

The Music Factory Live 2008-2009 School Year
Lesson Outline, December 4, 2008
Show 15: Performing on Instruments, Part 3

National Standards: (K-4)

Performing on instruments, alone and with others, a varied repertoire of music.

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.
- Students perform expressively a varied repertoire of music representing diverse genres and styles.
- Students echo short rhythms and melodic patterns.
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Students perform independent instrumental parts while other students sing or play contrasting parts.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #14
2. Pencils
3. *The Merriest Hawaiian Christmas* Song Sheet
4. Flutophones/Recorders/Ukulele
5. Various Rhythm Band Instruments: Shakers, Cowbell, Guiro, Claves/Rhythm Sticks, Conga/Drums
6. *Au Claire de la Lune* Instrumental Music Sheet
7. *Guantanamera* Song Sheet

Procedures:

1. Opening Song: *The Merriest Hawaiian Christmas*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #14
5. Unit Focus: Performing On Instruments
 - a. Review the Music of Cuba (Cultures and geography of Cuba).
 - b. Review the Cuban Folk Song *Guantanamera*.
 - c. Continue to teach students to sing the song.
 - d. Continue to teach students to play the multipart rhythm band accompaniment to the song.
6. Instrument Activity: Au Clair de la Lune (French Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #15

**The Music Factory Live 2008-2009 School Year
Lesson Outline, December 11, 2008
Show 16: Performing on Instruments, Part 4**

National Standards: (K-4)

Performing on instruments, alone and with others, a varied repertoire of music.

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.
- Students perform expressively a varied repertoire of music representing diverse genres and styles.
- Students echo short rhythms and melodic patterns.
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Students perform independent instrumental parts while other students sing or play contrasting parts.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.10		Perform songs from various cultures within their cultural context	
Sample Performance Assessment (SPA)		The student: Plays and sings at least three songs from various cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Perform songs from a wide variety of cultures within their cultural context	Perform songs from a variety of cultures within their cultural context	Perform songs from some cultures within their cultural context	Perform songs from one or two cultures within their cultural context

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.3		Sing or play an independent part of a song with two or more parts	
Sample Performance Assessment (SPA)		The student: Sings or plays a part in an ostinato, round, or partner song while keeping a steady tempo.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Sing or play an independent part of a song with two or more parts, using excellent pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using appropriate pitches, rhythm, steady beat; are not distracted by other singers; and do equally well singing either first or second	Sing or play an independent part of a song with two or more parts, using generally good pitch, rhythm, steady beat; are not distracted by other singers; and do well singing either first or second, but not both	Sing or play an independent part of a song with two or more parts, with a few errors in pitch, rhythm, or beat; are distracted by other singers; and hesitate while singing both first and second

Materials Needed:

1. Completed Worksheet #15
2. Pencils
3. *The Merriest Hawaiian Christmas* Song Sheet
4. Flutophones/Recorders/Ukulele
5. Various Rhythm Band Instruments: Shakers, Cowbell, Guiro, Claves/Rhythm Sticks, Conga/Drums
6. *Au Claire de la Lune* Instrumental Music Sheet
7. *Guantanamera* Song Sheet

Procedures:

1. Opening Song: *The Merriest Hawaiian Christmas*
2. Learning Sequence Activity: Rhythm Exercises
3. Unit Focus: Performing On Instruments
 - a. Review the Music of Cuba (Cultures and geography of Cuba).
 - b. Review the Cuban Folk Song *Guantanamera*.
 - c. Continue to teach students to sing the song.
 - d. Continue to teach students to play the multipart rhythm band accompaniment to the song.
 - e. Teachers complete the Unit Survey on student progress. Click on the link or copy and paste:
http://www.surveymonkey.com/s.aspx?sm=s2c_2bQEWy1a5st_2bUufoK_A1w_3d_3d
4. Instrument Activity: *Au Clair de la Lune* (French Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #16

The Music Factory Live 2008-2009 School Year
Lesson Outline, January 15, 2009
Show 17: Listening to, Analyzing, and Describing Music, Part 1

National Standards: (K-4)

Listening to, analyzing, and describing music.

- Students identify simple music forms when presented aurally.
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.3		Identify simple musical forms and melodic or rhythmic ostinato (repeated) pattern	
Sample Performance Assessment (SPA)		The student: Identifies musical forms such as AB, ABA, AABA, AABB, and round, and sings or plays a melodic or rhythmic ostinato (repeated) pattern.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with accuracy	Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with no significant errors	Identify a few simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	Identify one or two simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.4		Identify the basic instruments of the orchestra by sight, sound, and category (e.g., brass, woodwind, percussion, strings)	
Sample Performance Assessment (SPA)		The student: Identifies an instrument or category by sight or sound.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify the basic instruments of the orchestra by sight, sound, and category, with accuracy, i.e., when errors occur, they tend to occur with instruments that are distinctly similar in timbre and range	Identify the basic instruments of the orchestra by sight, sound, and category, with no significant errors, i.e., when errors occur, they occur with instruments that belong to the same families	Identify the basic instruments of the orchestra by sight, sound, and category, with a few significant and/or many minor errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	Identify the basic instruments of the orchestra by sight, sound, and category, with many significant errors, i.e., when errors occur, they occur with instruments or voices that belong to different families

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.4		Identify musical forms (e.g., rondos), theme, and variations	
Sample Performance Assessment (SPA)		The student: Describes musical forms such as rondo (ABACA coda).	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors	Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors

Materials Needed:

1. Completed Worksheet #16
2. Pencils
3. *You Are The Music In Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Juba* Instrumental Music Sheet

Procedures:

1. Opening Song: *You Are The Music In Me*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #16.
5. Unit Focus:
 - a. Introduction to basic Instruments of the Orchestra. [Grade 3 Benchmark]
 - b. Introduce students to musical form. [Grade 3 & 4 Benchmarks]
 - c. Students create a musical form sound piece incorporating movement.
6. Instrument Activity: *Juba* (African-American Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #17

The Music Factory Live 2008-2009 School Year
Lesson Outline, January 22, 2009
Show 18: Listening to, Analyzing, and Describing Music, Part 2

National Standards: (K-4)

Listening to, analyzing, and describing music.

- Students identify simple music forms when presented aurally.
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.3		Identify simple musical forms and melodic or rhythmic ostinato (repeated) pattern	
Sample Performance Assessment (SPA)		The student: Identifies musical forms such as AB, ABA, AABA, AABB, and round, and sings or plays a melodic or rhythmic ostinato (repeated) pattern.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with accuracy	Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with no significant errors	Identify a few simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	Identify one or two simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors
Topic		How the Arts are Organized	
Benchmark FA.3.2.4		Identify the basic instruments of the orchestra by sight, sound, and category (e.g., brass, woodwind, percussion, strings)	
Sample Performance Assessment (SPA)		The student: Identifies an instrument or category by sight or sound.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify the basic instruments of the orchestra by sight, sound, and category, with accuracy, i.e., when errors occur, they tend to occur with instruments that are distinctly similar in timbre and range	Identify the basic instruments of the orchestra by sight, sound, and category, with no significant errors, i.e., when errors occur, they occur with instruments that belong to the same families	Identify the basic instruments of the orchestra by sight, sound, and category, with a few significant and/or many minor errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	Identify the basic instruments of the orchestra by sight, sound, and category, with many significant errors, i.e., when errors occur, they occur with instruments or voices that belong to different families

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.4		Identify musical forms (e.g., rondos), theme, and variations	
Sample Performance Assessment (SPA)		The student: Describes musical forms such as rondo (ABACA coda).	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors	Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors

Materials Needed:

1. Completed Worksheet #17
2. Pencils
3. *You Are The Music In Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Juba* Instrumental Music Sheet

Procedures:

1. Opening Song: *You Are The Music In Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #18
5. Unit Focus:
 - i. Review basic Instruments of the Orchestra. [Grade 3 Benchmark]
 - ii. Review musical form. [Grade 3 & 4 Benchmarks]
 - iii. Students create a musical form sound piece incorporating movement.
6. Instrument Activity: *Juba* (African-American Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #18

The Music Factory Live 2008-2009 School Year
Lesson Outline, January 29, 2009
Show 19: Listening to, Analyzing, and Describing Music, Part 3

National Standards: (K-4)

Listening to, analyzing, and describing music.

- Students identify simple music forms when presented aurally.
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Hawaii Content And Performance Standards III: (Grade 3)

Topic				How the Arts are Organized
Benchmark FA.3.2.3				Identify simple musical forms and melodic or rhythmic ostinato (repeated) pattern
Sample Performance Assessment (SPA)				The student: Identifies musical forms such as AB, ABA, AABA, AABB, and round, and sings or plays a melodic or rhythmic ostinato (repeated) pattern.
Rubric				
Advanced	Proficient	Partially Proficient	Novice	
Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with accuracy	Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with no significant errors	Identify a few simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	Identify one or two simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	
Topic				How the Arts are Organized
Benchmark FA.3.2.4				Identify the basic instruments of the orchestra by sight, sound, and category (e.g., brass, woodwind, percussion, strings)
Sample Performance Assessment (SPA)				The student: Identifies an instrument or category by sight or sound.
Rubric				
Advanced	Proficient	Partially Proficient	Novice	
Identify the basic instruments of the orchestra by sight, sound, and category, with accuracy, i.e., when errors occur, they tend to occur with instruments that are distinctly similar in timbre and range	Identify the basic instruments of the orchestra by sight, sound, and category, with no significant errors, i.e., when errors occur, they occur with instruments that belong to the same families	Identify the basic instruments of the orchestra by sight, sound, and category, with a few significant and/or many minor errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	Identify the basic instruments of the orchestra by sight, sound, and category, with many significant errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.4		Identify musical forms (e.g., rondos), theme, and variations	
Sample Performance Assessment (SPA)		The student: Describes musical forms such as rondo (ABACA coda).	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors	Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors

Materials Needed:

1. Completed Worksheet #18
2. Pencils
3. *You Are The Music In Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Juba* Instrumental Music Sheet

Procedures:

1. Opening Song: *You Are The Music In Me*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #18
5. Unit Focus:
 - a. Review basic Instruments of the Orchestra. [Grade 3 Benchmark]
 - b. Review musical form. [Grade 3 & 4 Benchmarks]
 - c. Students create a musical form sound piece incorporating movement.
6. Instrument Activity: *Juba* (African-American Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #19

The Music Factory Live 2008-2009 School Year
Lesson Outline, February 5, 2009
Show 20: Listening to, Analyzing, and Describing Music, Part 4

National Standards: (K-4)

Listening to, analyzing, and describing music.

- Students identify simple music forms when presented aurally.
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Hawaii Content And Performance Standards III: (Grade 3)

Topic				How the Arts are Organized
Benchmark FA.3.2.3				Identify simple musical forms and melodic or rhythmic ostinato (repeated) pattern
Sample Performance Assessment (SPA)				The student: Identifies musical forms such as AB, ABA, AABA, AABB, and round, and sings or plays a melodic or rhythmic ostinato (repeated) pattern.
Rubric				
Advanced	Proficient	Partially Proficient	Novice	
Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with accuracy	Identify a variety of simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with no significant errors	Identify a few simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	Identify one or two simple musical forms and melodic or rhythmic ostinato (repeated) pattern, with a few significant and/or many minor errors	
Topic				How the Arts are Organized
Benchmark FA.3.2.4				Identify the basic instruments of the orchestra by sight, sound, and category (e.g., brass, woodwind, percussion, strings)
Sample Performance Assessment (SPA)				The student: Identifies an instrument or category by sight or sound.
Rubric				
Advanced	Proficient	Partially Proficient	Novice	
Identify the basic instruments of the orchestra by sight, sound, and category, with accuracy, i.e., when errors occur, they tend to occur with instruments that are distinctly similar in timbre and range	Identify the basic instruments of the orchestra by sight, sound, and category, with no significant errors, i.e., when errors occur, they occur with instruments that belong to the same families	Identify the basic instruments of the orchestra by sight, sound, and category, with a few significant and/or many minor errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	Identify the basic instruments of the orchestra by sight, sound, and category, with many significant errors, i.e., when errors occur, they occur with instruments or voices that belong to different families	

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts are Organized	
Benchmark FA.4.2.4		Identify musical forms (e.g., rondos), theme, and variations	
Sample Performance Assessment (SPA)		The student: Describes musical forms such as rondo (ABACA coda).	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors	Identify musical forms, theme, and variations, with accuracy	Identify musical forms, theme, and variations, with no significant errors

Materials Needed:

1. Completed Worksheet #19
2. Pencils
3. *You Are The Music In Me* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Juba* Instrumental Music Sheet

Procedures:

1. Opening Song: *You Are The Music In Me*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #19
5. Unit Focus:
 - a. Review basic Instruments of the Orchestra. [Grade 3 Benchmark]
 - b. Review musical form. [Grade 3 & 4 Benchmarks]
 - c. Students create a musical form sound piece incorporating movement.
 - d. Teachers complete & submit Unit Survey on student achievement. Click on the link or copy and paste:
http://www.surveymonkey.com/s.aspx?sm=rGkpdN7Wy5wxOJ7okNgL9g_3d_3d
6. Instrument Activity: *Juba* (African-American Folk Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #20

The Music Factory Live 2008-2009 School Year
Lesson Outline, February 12, 2009
Show 21: Composing & Improvising, Part 1

National Standards: (K-4)

Improvising melodies, variations, and accompaniments.

- Students improvise “answers” to the same style to given rhythmic and melodic phrases.
- Students improvise simple rhythmic and melodic ostinato accompaniments.
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

National Standards: (K-4)

Composing and arranging music within specified guidelines.

- Students create and arrange music to accompany readings or dramatizations.
- Students create and arrange short songs and instrumental pieces within specified guidelines.
- Students use a variety of sound sources when composing.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.7		Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff	
Sample Performance Assessment (SPA)		The student: Creates a short rhythmic and melodic phrase using two to four measure phrases and five different pitches on a staff.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Create creative short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with a few of the phrases and pitches not identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with most of the phrases and pitches not identifiable

Hawaii Content And Performance Standards III: (Grade 4)

No relevant benchmark.

Materials Needed:

1. Completed Worksheet #20
2. Pencils
3. *Everyday* Song Sheet
4. Flutophones/Recorders/Ukulele

5. *The Lion Sleeps Tonight* Instrumental Music Sheet

Procedures:

1. Opening Song: *Everyday*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #20
5. Unit Focus:
 - a. Improvisation Exercise: Play tones G, A, B, C, D on Flutophones/Recorders/Ukulele
 - b. Improvise a melody using G, A, B, C, D to a rhythm track.
 - c. Be able to play that improvised melody again and again (producing a repeatable melody).
 - d. Write down those notes played in your repeatable melody (letter names).
 - e. Write down the rhythm to your repeatable melody.
 - f. Write your first draft composition.
6. Instrument Activity: *The Lion Sleeps Tonight* (African-American Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #21

The Music Factory Live 2008-2009 School Year
Lesson Outline, February 15, 2007
Show 22: Composing & Improvising, Part 2

National Standards: (K-4)

Improvising melodies, variations, and accompaniments.

- Students improvise “answers” to the same style to given rhythmic and melodic phrases.
- Students improvise simple rhythmic and melodic ostinato accompaniments.
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

National Standards: (K-4)

Composing and arranging music within specified guidelines.

- Students create and arrange music to accompany readings or dramatizations.
- Students create and arrange short songs and instrumental pieces within specified guidelines.
- Students use a variety of sound sources when composing.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.7		Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff	
Sample Performance Assessment (SPA)		The student: Creates a short rhythmic and melodic phrase using two to four measure phrases and five different pitches on a staff.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Create creative short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with a few of the phrases and pitches not identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with most of the phrases and pitches not identifiable

Hawaii Content And Performance Standards III: (Grade 4)

No relevant benchmark.

Materials Needed:

1. Completed Worksheet #21
2. Pencils
3. *Everyday* Song Sheet
4. Flutophones/Recorders/Ukulele

5. *The Lion Sleeps Tonight* Instrumental Music Sheet

Procedures:

1. Opening Song: *Everyday*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #21.
5. Unit Focus:
 - a. Review Improvisation Exercise: Play tones G, A, B, C, D on Flutophones/Recorders/Ukulele
 - b. Review Improvising a melody using G, A, B, C, D to a rhythm track.
 - c. Review playing that improvised melody again and again (producing a repeatable melody).
 - d. Continue to work on composition drafts.
6. Instrument Activity: *The Lion Sleeps Tonight* (African-American Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #22

The Music Factory Live 2008-2009 School Year
Lesson Outline, February 22, 2007
Show 23: Composing & Improvising, Part 3

National Standards: (K-4)

Improvising melodies, variations, and accompaniments.

- Students improvise “answers” to the same style to given rhythmic and melodic phrases.
- Students improvise simple rhythmic and melodic ostinato accompaniments.
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

National Standards: (K-4)

Composing and arranging music within specified guidelines.

- Students create and arrange music to accompany readings or dramatizations.
- Students create and arrange short songs and instrumental pieces within specified guidelines.
- Students use a variety of sound sources when composing.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.7		Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff	
Sample Performance Assessment (SPA)		The student: Creates a short rhythmic and melodic phrase using two to four measure phrases and five different pitches on a staff.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Create creative short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with a few of the phrases and pitches not identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with most of the phrases and pitches not identifiable

Hawaii Content And Performance Standards III: (Grade 4)

No relevant benchmark.

Materials Needed:

1. Completed Worksheet #22
2. Pencils
3. *Everyday* Song Sheet
4. Flutophones/Recorders/Ukulele

5. *The Lion Sleeps Tonight* Instrumental Music Sheet

Procedures:

1. Opening Song: *Everyday*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #22
5. Unit Focus:
 - a. Review Improvisation Exercise: Play tones G, A, B, C, D on Flutophones/Recorders/Ukulele
 - b. Review Improvising a melody using G, A, B, C, D to a rhythm track.
 - c. Review playing that improvised melody again and again (producing a repeatable melody).
 - d. Continue to work on composition drafts.
6. Instrument Activity: *The Lion Sleeps Tonight* (African-American Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #23

**The Music Factory Live 2008-2009 School Year
Lesson Outline, March 1, 2007
Show 24: Composing & Improvising, Part 4**

National Standards: (K-4)

Improvising melodies, variations, and accompaniments.

- Students improvise “answers” to the same style to given rhythmic and melodic phrases.
- Students improvise simple rhythmic and melodic ostinato accompaniments.
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

National Standards: (K-4)

Composing and arranging music within specified guidelines.

- Students create and arrange music to accompany readings or dramatizations.
- Students create and arrange short songs and instrumental pieces within specified guidelines.
- Students use a variety of sound sources when composing.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.7		Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff	
Sample Performance Assessment (SPA)		The student: Creates a short rhythmic and melodic phrase using two to four measure phrases and five different pitches on a staff.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Create creative short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with phrases and pitches clearly identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with a few of the phrases and pitches not identifiable	Create short rhythmic and melodic phrases using two to four measure phrases and five different pitches on a staff, with most of the phrases and pitches not identifiable

Hawaii Content And Performance Standards III: (Grade 4)

No relevant benchmark.

Materials Needed:

1. Completed Worksheet #23
2. Pencils
3. *Everyday* Song Sheet
4. Flutophones/Recorders/Ukulele

5. *The Lion Sleeps Tonight* Instrumental Music Sheet

Procedures:

1. Opening Song: *Everyday*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #23
5. Unit Focus:
 - a. Review Improvisation Exercise: Play tones G, A, B, C, D on Flutophones/Recorders/Ukulele
 - b. Review Improvising a melody using G, A, B, C, D to a rhythm track.
 - c. Review playing that improvised melody again and again (producing a repeatable melody).
 - d. Continue to work on composition drafts.
 - e. Teachers complete & submit Unit Survey on student progress (Grade 3 teachers only). Click on the link or copy and paste:
http://www.surveymonkey.com/s.aspx?sm=djEpZpOrmjkbAiRISf787g_3d_3d
6. Instrument Activity: *The Lion Sleeps Tonight* (African-American Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #24

The Music Factory Live 2008-2009 School Year
Lesson Outline, March 12, 2009
Show 25: Understanding Music in Relation to History, Culture, and other
Disciplines, Part 1

National Standards: (K-4)

Understanding relationships between music, the other arts, and disciplines outside the arts.

- Students identify similarities and differences in the meanings of common terms used in the various arts.
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Understanding music in relation to history and culture.

- Students identify by genre or style aural examples of music from various historical periods and cultures.
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- Students identify and describe roles of musicians in various music settings and cultures.
- Students demonstrate audience behavior appropriate for the context and style of music performed.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.6		Compare elements of music, such as form, pattern, or rhythm, to other art forms	
Sample Performance Assessment (SPA)		The student: Compares common elements such as form, pattern, or rhythm while studying a painting or a dance and listening to a musical piece.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare an extensive variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a few elements, such as form, pattern, or rhythm, to other art forms	Compare one or two elements, such as form, pattern, or rhythm, to other art forms
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.9		Identify developmentally appropriate pieces of music representing various time periods	
Sample Performance Assessment (SPA)		The student: Identifies appropriate pieces of music from various time periods.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify appropriate pieces of music representing a wide variety of time periods	Identify appropriate pieces of music representing a variety of time periods	Identify appropriate pieces of music representing some time periods	Identify appropriate pieces of music representing one or two time periods

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	
Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Flutophones/Recorders
2. Pencils
3. *Lean On Me (Franklin)* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Ode To Joy* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me (Franklin)*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #24
5. Unit Focus:
 - a. Introduce Music Time Periods. [Grade 3 Benchmark]
 - b. Play the Music Time Periods Listening Game.
 - c. Introduce students to elements of music (dynamics, color/timbre, line). [Grade 3 Benchmark]
 - d. Have students compare music & visual art. [Grade 3 Benchmark]
 - e. Introduce students to music elements of instrumentation, tempo, dynamics. [Grade 4 Benchmark]
 - f. Have students compare music from 2 different cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Ode To Joy* (German Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #25

The Music Factory Live 2008-2009 School Year
Lesson Outline, March 19, 2009
Show 26: Understanding Music in Relation to History, Culture, and other
Disciplines, Part 2

National Standards: (K-4)

Understanding relationships between music, the other arts, and disciplines outside the arts.

- Students identify similarities and differences in the meanings of common terms used in the various arts.
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Understanding music in relation to history and culture.

- Students identify by genre or style aural examples of music from various historical periods and cultures.
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- Students identify and describe roles of musicians in various music settings and cultures.
- Students demonstrate audience behavior appropriate for the context and style of music performed.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.6		Compare elements of music, such as form, pattern, or rhythm, to other art forms	
Sample Performance Assessment (SPA)		The student: Compares common elements such as form, pattern, or rhythm while studying a painting or a dance and listening to a musical piece.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare an extensive variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a few elements, such as form, pattern, or rhythm, to other art forms	Compare one or two elements, such as form, pattern, or rhythm, to other art forms
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.9		Identify developmentally appropriate pieces of music representing various time periods	
Sample Performance Assessment (SPA)		The student: Identifies appropriate pieces of music from various time periods.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify appropriate pieces of music representing a wide variety of time periods	Identify appropriate pieces of music representing a variety of time periods	Identify appropriate pieces of music representing some time periods	Identify appropriate pieces of music representing one or two time periods

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	
Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Flutophones/Recorders
2. Pencils
3. *Lean On Me (Franklin)* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Ode To Joy* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me (Franklin)*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #25.
5. Unit Focus:
 - a. Review Music Time Periods. [Grade 3 Benchmark]
 - b. Play the Music Time Periods Listening Game.
 - c. Review elements of music (dynamics, color/timbre, line). [Grade 3 Benchmark]
 - d. Have students compare music & visual art. [Grade 3 Benchmark]
 - e. Review music elements of instrumentation, tempo, dynamics. [Grade 4 Benchmark]
 - f. Have students compare music from 2 different cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Ode To Joy* (German Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #26

The Music Factory Live 2008-2009 School Year
Lesson Outline, April 9, 2009
Show 27: Understanding Music in Relation to History, Culture, and other
Disciplines, Part 3

National Standards: (K-4)

Understanding relationships between music, the other arts, and disciplines outside the arts.

- Students identify similarities and differences in the meanings of common terms used in the various arts.
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Understanding music in relation to history and culture.

- Students identify by genre or style aural examples of music from various historical periods and cultures.
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- Students identify and describe roles of musicians in various music settings and cultures.
- Students demonstrate audience behavior appropriate for the context and style of music performed.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.6		Compare elements of music, such as form, pattern, or rhythm, to other art forms	
Sample Performance Assessment (SPA)		The student: Compares common elements such as form, pattern, or rhythm while studying a painting or a dance and listening to a musical piece.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare an extensive variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a few elements, such as form, pattern, or rhythm, to other art forms	Compare one or two elements, such as form, pattern, or rhythm, to other art forms
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.9		Identify developmentally appropriate pieces of music representing various time periods	
Sample Performance Assessment (SPA)		The student: Identifies appropriate pieces of music from various time periods.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify appropriate pieces of music representing a wide variety of time periods	Identify appropriate pieces of music representing a variety of time periods	Identify appropriate pieces of music representing some time periods	Identify appropriate pieces of music representing one or two time periods

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	
Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Flutophones/Recorders
2. Pencils
3. *Lean On Me (Franklin)* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Ode To Joy* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me (Franklin)*
2. Learning Sequence Activity: Melody Exercises
3. Review Time
4. Correct Worksheet #26
5. Unit Focus:
 - a. Review Music Time Periods. [Grade 3 Benchmark]
 - b. Play the Music Time Periods Listening Game.
 - c. Review elements of music (dynamics, color/timbre, line). [Grade 3 Benchmark]
 - d. Have students compare music & visual art. [Grade 3 Benchmark]
 - e. Review music elements of instrumentation, tempo, dynamics. [Grade 4 Benchmark]
 - f. Have students compare music from 2 different cultures. [Grade 4 Benchmark]
6. Instrument Activity: *Ode To Joy* (German Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #27

The Music Factory Live 2008-2009 School Year
Lesson Outline, April 16, 2009
Show 28: Understanding Music in Relation to History, Culture, and other
Disciplines, Part 4

National Standards: (K-4)

Understanding relationships between music, the other arts, and disciplines outside the arts.

- Students identify similarities and differences in the meanings of common terms used in the various arts.
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Understanding music in relation to history and culture.

- Students identify by genre or style aural examples of music from various historical periods and cultures.
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world.
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- Students identify and describe roles of musicians in various music settings and cultures.
- Students demonstrate audience behavior appropriate for the context and style of music performed.

Hawaii Content And Performance Standards III: (Grade 3)

Topic		How the Arts are Organized	
Benchmark FA.3.2.6		Compare elements of music, such as form, pattern, or rhythm, to other art forms	
Sample Performance Assessment (SPA)		The student: Compares common elements such as form, pattern, or rhythm while studying a painting or a dance and listening to a musical piece.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare an extensive variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a variety of elements, such as form, pattern, or rhythm, to other art forms	Compare a few elements, such as form, pattern, or rhythm, to other art forms	Compare one or two elements, such as form, pattern, or rhythm, to other art forms
Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.3.2.9		Identify developmentally appropriate pieces of music representing various time periods	
Sample Performance Assessment (SPA)		The student: Identifies appropriate pieces of music from various time periods.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Identify appropriate pieces of music representing a wide variety of time periods	Identify appropriate pieces of music representing a variety of time periods	Identify appropriate pieces of music representing some time periods	Identify appropriate pieces of music representing one or two time periods

Hawaii Content And Performance Standards III: (Grade 4)

Topic		How the Arts Shape and Reflect Culture	
Benchmark FA.4.2.6		Compare and contrast musical styles from two or more cultures	
Sample Performance Assessment (SPA)		The student: Compares Hawaiian music to music from one or more cultures.	
Rubric			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast musical styles from two or more cultures, in great detail	Compare and contrast musical styles from two or more cultures, in detail	Compare and contrast musical styles from two or more cultures, in some detail	Compare and contrast musical styles from two or more cultures, in minimal detail

Materials Needed:

1. Flutophones/Recorders
2. Pencils
3. *Lean On Me (Franklin)* Song Sheet
4. Flutophones/Recorders/Ukulele
5. *Ode To Joy* Instrumental Music Sheet

Procedures:

1. Opening Song: *Lean On Me (Franklin)*
2. Learning Sequence Activity: Rhythm Exercises
3. Review Time
4. Correct Worksheet #27
5. Unit Focus:
 - a. Review Music Time Periods. [Grade 3 Benchmark]
 - b. Play the Music Time Periods Listening Game.
 - c. Review elements of music (dynamics, color/timbre, line). [Grade 3 Benchmark]
 - d. Have students compare music & visual art. [Grade 3 Benchmark]
 - e. Review music elements of instrumentation, tempo, dynamics. [Grade 4 Benchmark]
 - f. Have students compare music from 2 different cultures. [Grade 4 Benchmark]
 - g. Teachers complete & submit Unit Survey on student progress. Click on the link or copy and paste:
http://www.surveymonkey.com/s.aspx?sm=8w5stR_2fu9U9I_2f8AoEvWepw_3d_3d
6. Instrument Activity: *Ode To Joy* (German Song)
[Flutophones/Recorders/Ukulele]

Assignment: Worksheet #28

The Music Factory Live 2008-2009 School Year
Lesson Outline, April 23, 2009
Show 29: Assessment Part 1

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Listening to, analyzing, and describing music.

- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.

Evaluating music and music performances.

- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Materials Needed:

1. Copies of Posttest Assessment Part I (Worksheet #29) for each student.
2. Pencil for each student.
3. Flutophones/Recorders/Ukulele

Procedures:

1. Opening Review: Review of Previous Repertoire
2. Review of previous repertoire
3. Unit Focus: Posttest Assessment Part I

The Music Factory Live 2008-2009 School Year
Lesson Outline, April 30, 2009
Show 30: Assessment Part 2

National Standards: (K-4)

Reading and notating music.

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

Listening to, analyzing, and describing music.

- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.

Evaluating music and music performances.

- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

Materials Needed:

1. Copies of Posttest Assessment Part II (Worksheet #30) for each student.
2. Pencil for each student.
3. Flutophones/Recorders/Ukulele

Procedures:

1. Opening Review: Review of Previous Repertoire
2. Review of previous repertoire
3. Unit Focus: Posttest Assessment Part II
4. Teachers complete the End-Of-The-Year Survey 2008-09. Click on the link or copy and paste:
The Music Factory Live Grades 3-4 Teacher Survey 0809
http://www.surveymonkey.com/s.aspx?sm=i9_2f8GOGvUmB4K7s5hkx3Ww_3d_3d
The Music Factory Live Grades K-2 & 3-4 Focus On Learning Outcomes 0809
http://www.surveymonkey.com/s.aspx?sm=2bxAHCQKVd8MKc49vyJakHA_3d_3d
The Music Factory Live Grades K-2 & 3-4 Learning Experiences Survey 0809
http://www.surveymonkey.com/s.aspx?sm=gynVZNvoT6SuB1sAtTcSUg_3d_3d
The Music Factory Live K-2 & 3-4 Assessment Survey 0809
http://www.surveymonkey.com/s.aspx?sm=WfAiDcMjgVpv84CcBUXpeA_3d_3d
The Music Factory Live K-2 & 3-4 Instructor Survey 0809
http://www.surveymonkey.com/s.aspx?sm=9BZeyJfSI9jH32KvkWDSw_3d_3d
The Music Factory Live K-2 & 3-4 Usefulness & Program Improvement Survey 0809

http://www.surveymonkey.com/s.aspx?sm=fJhRv7st4S4QEaBvVtVVyw_3d_3d

The Music Factory Live K-2 & 3-4 Technical Delivery; Quality Survey 0809

http://www.surveymonkey.com/s.aspx?sm=dc2MOMLqRtbV_2b7JyHEfb2w_3d_3d

NATIONAL STANDARDS:

The arts were written into federal law with the passage of the Goals 2000 Educate America Act. The law acknowledges that the arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It established a National Education Standards Improvement Council, which had the job of working with appropriate organizations to determine the criteria for certifying voluntary content standards with the following objectives in mind: (1) to ensure that the standards are internationally competitive; (2) to ensure they reflect the best knowledge about teaching learning; and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, the Consortium of National Arts Education Associations developed the National Standards for Arts Education. The document was the result of an extended process of consensus building that included a variety of efforts designed to secure the broadest possible range of expertise and reaction. The process involved the review of state level arts education frameworks, standards from other nations, a succession of drafts by the arts education community, as well as consideration at a series of national forums where comment and testimony were received.

The United States has no national curriculum. The national standards speak of competencies and not a predetermined course of study. The national standards essentially say, "This is what a student should know and be able to do." Thus, the national goals are statements of desired results to provide a broad framework for state and local decision making.

The National Standards in Music are organized into three main grade level groupings—Grades K-4, Grades 5-8, and Grades 9-12. The standards describe the cumulative skills and knowledge expected of all students exiting those grade levels. Students in the earlier grades are supposed to be engaged in developmentally appropriate learning experiences designed to prepare them to achieve those exiting grade level skills and knowledge.

The National Standards in Music for Grades K-4 are as follows. Standards for the other grades will not be given due to the fact that The Music Factory Live is intended for grades 3-4.

1. Content Standard: Singing, alone and with others, a varied repertoire of music. Achievement Standard: Students
 - a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
 - b. sing expressively, with appropriate dynamics, phrasing, and interpretation
 - c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
 - d. sing ostinatos, partner songs, and rounds
 - e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music. Achievement Standard: Students
 - a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and

maintain a steady tempo

- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- c. perform expressively a varied repertoire of music representing diverse genres and styles
- d. echo short rhythms and melodic patterns
- e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f. perform independent instrumental parts while other students sing or play contrasting parts

3. Content Standard: Improvising melodies, variations, and accompaniments.

Achievement Standard: Students

- a. improvise "answers" in the same style to given rhythmic and melodic phrases
- b. improvise simple rhythmic and melodic ostinato accompaniments
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

4. Content Standard: Composing and arranging music within specified guidelines.

Achievement Standard: Students

- a. create and arrange music to accompany readings or dramatizations

b. create and arrange short songs and instrumental pieces within specified guidelines

c. use a variety of sound sources when composing

5. Content Standard: Reading and notating music.

Achievement Standard: Students

a. read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures

b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys

c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

6. Content Standard: Listening to, analyzing, and describing music.

Achievement Standard: Students

a. identify simple music forms when presented aurally

b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as

children's voices and male and female adult voices

e. respond through purposeful movement: to selected prominent music

characteristics or to specific music events while listening to music

7. Content Standard: Evaluating music and music performances.

Achievement Standard: Students

a. devise criteria for evaluating performances and compositions

b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard: Students

a. identify similarities and differences in the meanings of common terms used in the various arts

b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

9. Content Standard: Understanding music in relationship to history and culture

Achievement Standard: Students

a. identify by genre or style aural examples of music from various historical periods and cultures

b. describe in simple terms how elements of music are used in music examples from various cultures of the world

c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

- d. identify and describe roles of musicians in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed (MENC 1994; 25-29)

NATIONAL STANDARDS BENCHMARKS:

RUBRIC SCORING SYSTEMS:

As the content and achievement standards for music contained in National Standards for Arts Education were quickly accepted as the basis for most state and local music standards and frameworks, the issue of standards also brought about issues of assessment. The Music Educators National Conference published “Performance Standards for Music Grades PreK-12: Strategies and Benchmarks for Assessing Progress Toward the National Standards” in 1996 for the purpose of assisting teachers, schools, school districts, and states in assessing the extent to which the music standards established for the students were being met. The publication included model assessment strategies and descriptions of student responses. It also helped to interpret and illustrate the meaning of the content standards. One sample assessment strategy was provided for each of the achievement standards in music specified in the National Standards for Arts Education. For each sample assessment strategy, descriptions of student responses at the basic, proficient, and advanced levels were offered. Those descriptions constitute benchmarks for judging student achievement. The proficient level represents the level of achievement expected of every student. The basic level represents achievement that shows distinct progress but has not yet reached the proficient level called for in National

Standards for Arts Education. The advanced level represents achievement significantly above the proficient level recommended in National Standards for Arts Education.

Following are the “Performance Standards for Music Grades PreK-12: Strategies and Benchmarks for Assessing Progress Toward the National Standards” for the grade cluster of K-4:

Achievement Standard: 1a. Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo

Assessment strategy:

The student is asked to sing "America." There is no accompaniment. The key should be a comfortable one for the student.

Description of response:

Basic Level:

1. The student's pitch is generally satisfactory, but there are a few major discrepancies.
2. The student's rhythm is generally satisfactory, though there is a lack of precision. The beat is somewhat unsteady.
3. The student's timbre and diction are generally satisfactory, though there is evidence of harshness or forced, pinched, or breathy timbre. Some words are difficult to understand.
4. The student demonstrates marginally acceptable posture and position when

singing. The student's head and shoulders are not always properly erect and the mouth not always sufficiently open. The student's breathing is not sufficiently deep.

Proficient Level:

1. The student's pitch is good, though there are a few minor discrepancies.
2. The student's rhythm is good and the beat is generally steady.
3. The student's timbre and diction are good. The tone quality is good. Most vowels are pure and most consonants clearly articulated.
4. The student sits or stands erect, with the head up and the mouth sufficiently open. Breath control and tone support are good.

Advanced Level:

1. The student's pitch is excellent throughout.
2. The student's rhythm is excellent and the beat is steady throughout.
3. The student's timbre and diction are excellent throughout. The tone is open, resonant, and not forced. All vowels are pure and all consonants clearly articulated.
4. The student's posture and position are excellent. The student sits or stands erect, with the head up and the mouth sufficiently open. The student breathes deeply and the tone is well supported.

Achievement Standard:

I b. Students sing expressively, with appropriate dynamics, phrasing, and

interpretation

Assessment strategy:

The teacher chooses three songs familiar to the student: song A, which should be sung softly; song B, which is composed of clearly defined phrases; and song C, which is in a legato style and emphasizes expressive singing. The student is asked to sing the three songs.

Description of response:

Basic Level:

1. In song A, the student begins softly or otherwise demonstrates an awareness that the song should be sung softly, but then reverts to his or her normal singing volume. The intonation and rhythm are generally satisfactory.
2. In song B, the student demonstrates a rudimentary knowledge of phrasing by breathing at the appropriate points in a few instances, but runs out of breath and breathes at inappropriate points in other instances.
3. In song C, the student demonstrates a rudimentary knowledge of expression by singing in a style that is more legato than staccato, by making at least some dynamic contrast, and by breathing, in most instances, only at the ends of phrases.

Proficient Level:

1. In song A, the student sings softly, though by the end the dynamic level may be somewhat louder than at the beginning. The intonation and rhythm are good.

2. In song B, the student demonstrates correct phrasing by breathing only at appropriate points throughout.
3. In song C, the student demonstrates knowledge of expression by singing in a legato style, by varying the dynamics, and by breathing only at the ends of phrases.

Advanced Level:

1. In song A, the student sings softly throughout. The intonation and rhythm are excellent.
2. In song B, the student demonstrates correct phrasing by breathing only at appropriate points throughout.
3. In song C, the student demonstrates knowledge of expression by singing in a legato style, by varying the dynamics throughout in a sensitive manner, and by breathing only at the ends of phrases.

Achievement Standard: 1c. Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures

Assessment strategy:

By means of various prompts, the teacher encourages the student to sing two to three dozen songs, including songs of various genres and styles from diverse cultures: "Sing me your favorite song." "What songs do you know from Asia?" "From the Caribbean?" "Can you sing 'America?'" "'America, the Beautiful?'" "What other patriotic songs do you know?" "What African-American spirituals

can you sing?" "What songs do you know that people can sing while they work?" "Do you know this song?" "What other songs do you like?" The teacher should suggest specific songs because some students do not realize how many songs they actually know. (It will usually be unnecessary to ask all of these questions, and it may be unnecessary for the student to sing all of each song. The student may maintain a log of songs he or she knows or a portfolio of tapes of performances from which the teacher may select.)

Description of response:

Basic Level:

1. The student can sing from memory a dozen songs, including one verse or the refrain of each. Some of the words are missing or incorrect and there are mistakes in the melodies. The intonation and rhythm are generally satisfactory.
2. The songs sung by the student include songs associated with two ethnic groups.

Proficient Level:

1. The student can sing from memory two dozen songs, including at least two American folk or traditional songs, two folk or traditional songs from outside the United States, two spirituals or ethnic songs, and two patriotic songs. A few of the words may be incorrect and there may be occasional mistakes in the melodies. The intonation and rhythm are good.
2. The songs sung by the student include songs associated with three ethnic groups.

Advanced Level:

1. The student can sing from memory three dozen songs, including at least four American folk or traditional songs, four folk or traditional songs from outside the United States, four spirituals or ethnic songs, and three patriotic songs. The intonation and rhythm are excellent throughout.
2. The songs sung by the student include songs associated with four ethnic groups.

Achievement Standard:

Id. Students sing ostanatos, partner songs, and rounds

Assessment strategy:

One student is asked to sing a familiar round such as "Kookaburra" with second student entering first and the first student entering second. [*Note:* In this strategy the student sings only a round; parallel strategies should be created to provide opportunities for the student to sing ostanatos and partner songs.]

Description of response:

Basic Level:

1. The student shows evidence of being distracted by the other singer.
2. The student completes one of the performances without difficulty, but hesitates or stops singing one or more times during the other performance.
3. There are a few errors in the student's rhythm, pitch, or words.

Proficient Level:

1. The student is not distracted by the other singer.
2. The student does equally well entering either first or second.
3. The student's rhythm, pitch, and words are correct.

Advanced Level:

No meaningful distinction between the proficient and advanced levels is identifiable unless the strategy is repeated with more complex materials.

Achievement Standard: 1e. Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

Assessment strategy, group:

The teacher chooses three familiar songs that contrast in tempo and style. The score contains few or no indications of dynamics, tempo, or style. The group sings, in two or three parts, as the teacher conducts. Occasionally, by means of conducting gestures, the teacher calls for unrehearsed changes in dynamics, tempo, and style (e.g., staccato or legato) to assess the students' ability to respond to such cues. Assessment is based on the performance of the three songs considered together.

Description of response:

Basic Level:

1. The blend of the group is generally acceptable, but the voices of a few

individuals can be identified by their timbres or their dynamic levels.

2. Most students sing the correct pitches and rhythms, but there are discernible errors. The intonation is generally satisfactory and the beat is generally steady.

Attacks and releases are not always together.

3. The group's responses to unrehearsed changes called for in dynamics, tempo, and style are perceptible.

Proficient Level:

1. The students' voices blend well, and seldom can the voice of an individual student be discerned by the listener.

2. The students sing the correct pitches and rhythms with only occasional discrepancies. The intonation is good and the beat is steady. Attacks and releases are together.

3. The group responds well to the unrehearsed changes called for in dynamics, tempo, and style.

Advanced Level:

1. The blend of the group is homogeneous and pleasing, and the voices of individual students cannot be discerned by the listener.

2. The students sing the correct pitches and rhythms. The intonation is excellent and the beat is steady throughout. Attacks and releases are together.

3. The group responds promptly and sensitively to the unrehearsed changes called for in dynamics, tempo, and style.

Achievement Standard:

2a. Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo

Assessment strategy:

The student is asked to play "Go Tell Aunt Rhody" or another familiar melody on a keyboard instrument, mallet percussion instrument, recorder or other wind instrument, or guitar or other string instrument. A dynamic level between piano and forte and one change in dynamics are specified by the teacher. The notation may be provided if it is helpful, but the emphasis should be on performance and not on note-reading.

Description of response:

Basic Level:

1. For all instruments: the pitches are generally correct, though there are three to four errors. For recorder, guitar, or other string or wind instrument: the intonation is generally satisfactory, though there may be discrepancies attributable to poor position, overblowing, faulty embouchure, or lack of breath support.
2. The student's rhythm is generally satisfactory, though somewhat lacking in precision. The beat is unsteady from time to time.
3. The timbre of wind and string instruments is generally satisfactory, though there is evidence of harshness, scratchiness, or breathiness. Tones are often not held for their full value.
4. The student demonstrates marginally acceptable posture and position. The head

and shoulders are not sufficiently erect. Breath control or bow control is marginally acceptable.

5. The student begins at the specified dynamic level, but the change in dynamics is not well defined.

Proficient Level

1. For all instruments: the pitches are generally correct, though there maybe one to two errors. For recorder, guitar, or other string or wind instrument: the intonation is generally good, though there may be a few minor discrepancies.

2. The student's rhythm is good and the beat is generally steady.

3. The timbre of wind and string instruments is good. Tones are usually held for their full value.

4. The student sits or stands properly, with the head up and the shoulders erect. The student's posture and position are good. Breath control or bow control is good.

5. The student begins at the specified dynamic level, and the change in dynamics is well defined.

Advanced Level:

1. For all instruments: the pitches are all correct. For recorder, guitar, or other string or wind instrument: the intonation is excellent throughout.

2. The student's rhythm is excellent and the beat is steady throughout.

3. The timbre of wind and string instruments is excellent throughout. The tone is well supported, resonant, and not forced. Tones are held for their full value.

4. The student sits or stands properly, with the head up and the shoulders erect.

The student's posture and position are excellent. Breath control or bow control is excellent.

5. The student begins at the specified dynamic level, and the change in dynamics is well defined.

Achievement Standard:

2b. Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments

Assessment strategy (all three tasks are required):

TASK A: The student is given a woodblock and stick and taught an eight-beat rhythm pattern to accompany a familiar song. The pattern consists of quarter and eighth notes. The notation is provided, but the student should become familiar with the pattern so that the notation is merely a reminder and the task is not a note-reading task. The student is asked to play the pattern as an ostinato to accompany a tape of students singing the song. The tempo is approximately $MM = 60$ to 66 . Because the student is familiar with the pattern, the song, and the nature of ostinatos, rehearsals should be unnecessary. If the student has difficulty, he or she is allowed to try a second time.

TASK B: The student is given a xylophone (or similar melodic instrument) and taught a brief repeated melodic pattern to accompany a familiar song. The notation is provided, but the student should become familiar with the pattern so that the notation is merely a reminder and the task is not a note-reading task. The

student is asked to play the pattern as an ostinato to accompany a tape of students singing the song. Because the student is familiar with the pattern, the song, and the nature of ostinatos, rehearsals should be unnecessary. If the student has difficulty, he or she is allowed to try a second time.

TASK C: The student is given a chorded zither (e.g., Autoharp or Chromaharp) or guitar or ukulele and asked to play a simple accompaniment to a familiar song.

The student is told the key of the song. He or she is not told the chords but is given ample time to find them by experimentation. The student is then asked to accompany a tape of students singing the song. If the student has difficulty, he or she is allowed to try a second time.

Description of response, TASKS A and B:

Basic Level:

1. The student is not successful on the first attempt, but performs the ostinato throughout the song on the second attempt.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.

Proficient Level:

1. The student performs the ostinato throughout the song on the first attempt.
2. The beat is steady and the rhythm is accurate.

Advanced Level:

No meaningful distinction between the proficient and advanced levels is identifiable unless the strategy is repeated with more complex materials.

Description of response, TASK C:

Basic Level:

1. The student is not successful on the first attempt, but completes the song on the second attempt with no more than one wrong chord.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.

Proficient Level:

1. The student plays appropriate chords throughout the song on the first attempt. Chords are played in a regular rhythmic pattern throughout, including chords on every downbeat.
2. The beat is steady and the rhythm is accurate.

Advanced Level:

1. The student plays appropriate chords throughout the song on the first attempt. Chords are played in a regular rhythmic pattern throughout, including chords on every downbeat. In addition, there is at least some strumming in a regular pattern.
2. The beat is steady and the rhythm is accurate.

Achievement Standard:

- 2c. Students perform expressively a varied repertoire of music representing diverse genres and styles

Assessment strategy:

The student is asked to perform one to two dozen familiar selections. The repertoire should represent as wide a variety as possible, including works in these three categories: (a) folk or traditional melodies; (b) jazz, pop, or show tunes; and (c) short selections of Medieval, Renaissance, Baroque, Classical, Romantic, or contemporary music. The instrument(s) used may be selected from (a) keyboard or mallet percussion instruments, (b) recorder or other wind instruments, or (c) guitar or other string instruments. The teacher should suggest other categories of music or other specific selections as necessary to determine the extent of the student's repertoire. Notation may be used if helpful, but the task is not a note-reading task. (This expectation may be met over any specified period of time. The student may maintain a log of selections he or she knows or a portfolio of tapes of performances from which the teacher may select.)

Description of response:

Basic Level:

1. The student can perform a half dozen selections, including works from two of the three categories of repertoire. The repertoire represents limited variety. The intonation and rhythm are generally satisfactory.
2. Minimal expression can be heard in the student's performances.
3. Minimal distinctions between genres or between styles are discernible in the student's performances.

Proficient Level:

1. The student can perform a dozen selections, including works from all three categories of repertoire. The repertoire represents wide variety. The intonation and rhythm are good.
2. The student's performances are reasonably expressive, considering the nature of the instruments and the repertoire.
3. Clear distinctions between genres or between styles are discernible in the student's performances.

Advanced Level:

1. The student can perform two dozen selections, including works from all three categories of repertoire. The repertoire represents wide variety. The intonation and rhythm are excellent throughout.
2. The student's performances reflect a high level of ability to play expressively, considering the nature of the instruments and the repertoire. The student plays with dynamic contrast and good phrasing.
3. Clear distinctions between genres or between styles are discernible in the student's performances.

Achievement Standard:

2d. Students echo short rhythms and melodic patterns

Assessment strategy (both tasks are required):

TASK A: The student is asked to echo (i.e., play by ear what has just been

played) on a rhythmic or melodic instrument a series of four rhythmic patterns, each consisting of two measures in 4/4 meter, played by the teacher. The patterns contain combinations of half, quarter, and eighth notes and dotted rhythms. The student should play immediately following the teacher, with no interruption of the beat.

TASK B: The student is asked to echo (i.e., play by ear what has just been played) on the recorder or another melodic instrument a series of four simple, four-beat melodic patterns played by the teacher. The starting tone is given and the student may sound the tone. The patterns contain combinations of half, quarter, and eighth notes and dotted rhythms. They move stepwise. The student should play immediately following the teacher, with no interruption of the beat.

Description of response, TASK A:

Basic Level:

The student is able to echo two of the patterns without errors. The student is sometimes unable to enter on time or distorts the rhythm, tempo, or length of some of the patterns.

Proficient Level:

The student is able to echo three of the patterns without errors. The student is always able to enter on time and seldom distorts the rhythm, tempo, or length of the patterns.

Advanced Level:

The student is able to echo all of the patterns without errors. The student is always

able to enter on time and does not distort the rhythm, tempo, or length of the patterns.

Description of response, TASK B:

Basic Level:

The student is able to echo two of the patterns without errors. The student is sometimes unable to enter on time or distorts the melody, rhythm, tempo, or length of some of the patterns.

Proficient Level:

The student is able to echo three of the patterns without errors. The student is always able to enter on time and seldom distorts the melody, rhythm, tempo, or length of the patterns.

Advanced Level:

The student is able to echo all of the patterns without errors. The student is always able to enter on time and does not distort the melody, rhythm, tempo, or length of the patterns.

Achievement Standard:

2e. Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor

Assessment strategy, group:

The teacher chooses three familiar pieces in at least two parts that contrast in

tempo and style. The score contains few or no indications of dynamics, tempo, or style. The students play the pieces on the recorder or other melodic instruments as the teacher conducts. Occasionally, by means of conducting gestures, the teacher calls for unrehearsed changes in dynamics, tempo, and style (e.g., staccato or legato) to assess the students' ability to respond to such cues. Assessment is based on the performance of the three pieces considered together.

Description of response:

Basic Level:

1. The blend of the group is generally acceptable, but a few individuals can be identified by their timbres or their dynamic levels.
2. Most students play the correct pitches and rhythms, but there are discernible errors. The intonation is generally satisfactory and the beat is generally steady. Attacks and releases are not always together.
3. The group's responses to unrehearsed changes called for in dynamics, tempo, and style are perceptible.

Proficient Level:

1. The students blend well, and seldom can individual instruments be discerned by the listener.
2. The students play the correct pitches and rhythms, with only occasional discrepancies. The intonation is good and the beat is steady. Attacks and releases are together.
3. The group responds well to the unrehearsed changes called for in dynamics,

tempo, and style.

Advanced Level:

1. The blend of the group is homogeneous and pleasing, and individual instruments cannot be discerned by the listener.
2. The students play the correct pitches and rhythms. The intonation is excellent and the beat is steady throughout. Attacks and releases are together.
3. The group responds promptly and sensitively to the unrehearsed changes called for in dynamics, tempo, and style.

Achievement Standard:

2f. Students perform independent instrumental parts while other students sing or play contrasting parts

Assessment strategy:

The student is asked to play either (1) an instrumental countermelody or descant to a familiar song or (2) a part in an instrumental selection of from two to four parts. The notation is provided, but both the individual part and the selection itself should be familiar so that the notation is merely a reminder and the emphasis is on performance rather than on note-reading. After two minutes of practice, the student performs the selection with a tape of voices or instruments. If the student has difficulty, he or she is allowed to try a second time.

Description of response:

Basic Level:

1. The student experiences difficulty but completes the selection with the tape.

Most of the pitches are correct, though there are some obvious errors.

2. The rhythm is somewhat inaccurate at times and the beat is unsteady on occasion.

3. The performance is acceptable with respect to intonation, dynamics, attacks and releases, and expression.

Proficient Level:

1. The student completes the selection with the tape. The pitches are all correct.

2. The rhythm is accurate and the beat is steady throughout.

3. The performance is good with respect to intonation, dynamics, attacks and releases, and expression.

Advanced Level:

1. The pitches are all correct.

2. The rhythm is accurate and the beat is steady throughout.

3. The performance is excellent with respect to intonation, dynamics, attacks and releases, and expression.

4. The student plays with confidence.

Achievement Standard:

3a. Students improvise "answers" in the same style to given rhythmic and melodic phrases

Assessment strategy (both tasks are required):

TASK A: The student is asked to improvise a rhythmic "answer" to a "question" played by the teacher. The teacher plays a four-measure pattern; the student plays an "answer" of the same length and in the same tempo. The student should play immediately following the teacher, with no interruption of the beat. The teacher and the student may play on woodblocks or other percussion instruments or may clap the pattern.

TASK B: The student is asked to improvise a melodic "answer" to a "question" sung by the teacher. The teacher sings a four-measure pattern; the student sings an "answer" of the same length, in the same tempo, and in the same style. The student should sing immediately following the teacher, with no interruption of the beat.

Description of response, TASK A:

Basic Level:

1. There is a hesitation or interruption in the beat between the question and the answer.
2. The tempo of the answer is close to that of the question, though by the end the answer is definitely faster or slower.
3. The rhythm of the answer is not performed with precision.
4. The answer is close but not identical in length to the question.

Proficient Level:

1. The answer follows the question with no hesitation or interruption in the beat.

2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The rhythm of the answer is performed with precision.
4. The answer is identical in length to the question.

Advanced Level:

1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The rhythm of the answer is performed with precision.
4. The answer is identical in length to the question.
5. The answer includes essentially the same rhythmic patterns as the question, but it is not identical. Any new rhythms introduced in the answer are derived from the rhythms of the question.

Description of response, TASK B:

Basic Level:

1. There is a hesitation or interruption in the beat between the question and the answer.
2. The tempo of the answer is close to that of the question, though by the end the answer is definitely faster or slower.
3. The melody of the answer is not sung with precision.
4. The answer is close but not identical in length to the question.
5. Melodically, the answer bears little relationship to the question.
6. The answer is in the same style as the question with respect to some elements (e.g., dynamics, phrasing, staccato/legato) but not others.

Proficient Level:

1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The melody of the answer is sung with precision.
4. The answer is identical in length to the question.
5. Melodically, the answer is based on the question. 6. The answer is in the same style as the question.

Advanced Level:

1. The answer follows the question with no hesitation or interruption in the beat.
2. The tempo of the answer is the same as that of the question. The beat is steady.
3. The melody of the answer is sung with precision.
4. The answer is identical in length to the question.
5. The answer includes essentially the same melodic patterns as the question, but it is not identical. Any new melodic materials introduced in the answer are derived from the melodic materials of the question.
6. The answer is in the same style as the question.

Achievement Standard:

3b. Students improvise simple rhythmic and melodic ostinato accompaniments

Assessment strategy:

The student is asked to improvise a melodic ostinato to a familiar selection on a suitable instrument. The teacher chooses an instrumental selection familiar to the

student and plays a tape of it. The student is given a brief period of time to devise an ostinato and is asked to perform it with the tape. If the student has difficulty, he or she is allowed to try a second time. *[Note:* In this strategy the student improvises only a melodic ostinato; a parallel strategy should be created to provide an opportunity for the student to improvise a rhythmic ostinato.

Description of response:

Basic Level:

1. The student is not successful on the first attempt, but performs the ostinato throughout the selection on the second attempt.
2. The beat is not steady and the rhythm is not accurate, but the student finishes with the tape.
3. The ostinato clashes harmonically with the selection.

Proficient Level:

1. The student performs the ostinato throughout the selection on the first attempt.
2. The beat is steady and the rhythm is accurate.
3. The ostinato does not clash harmonically with the selection.

Advanced Level:

1. The student performs the ostinato throughout the selection on the first attempt.
2. The beat is steady and the rhythm is accurate.
3. The ostinato is based on rhythmic or melodic fragments from the selection.

Achievement Standard:

3c. Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies

Assessment strategy (both tasks are required):

TASK A: The student is asked to play "Hot Cross Buns" or another simple, familiar four-measure tune on a recorder, mallet percussion instrument, or other melodic instrument. The teacher asks the student to "do something different" with the rhythm while keeping the melody the same. The student is given a brief period of time to plan or practice.

TASK B: The student is asked to play "Hot Cross Buns" or another simple, familiar four-measure tune on a recorder, mallet percussion instrument, or other melodic instrument. The teacher asks the student to "do something different" with the melody while keeping the rhythm the same. The student is given a brief period of time to plan or practice.

Description of response, TASK A:

Basic Level:

There is only one place at which rhythmic variation (e.g., syncopation; dotted rhythms; quarter notes divided into eighths, eighth triplets, or sixteenths) is used. The melody may be altered as well.

Proficient Level:

There are at least two places at which rhythmic variation is used. The melodic

contour is unchanged.

Advanced Level:

Whatever variation techniques are used, they are used consistently throughout.

The melodic contour is unchanged.

Description of response, TASK B:

Basic Level:

There is only one place at which melodic embellishment or variation (e.g., acciaccaturas, passing tones, trills) is used. The rhythm may be altered as well.

Proficient Level:

There are at least two places at which melodic embellishment or variation is used.

The rhythmic structure is unchanged.

Advanced Level:

Whatever techniques of embellishment or variation are used, they are used consistently throughout. The rhythmic structure is unchanged.

Achievement Standard:

3d. Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

Assessment strategy (both tasks are required):

TASK A: The student is given a short poem of from four to eight lines and asked

to sing an improvised, unaccompanied musical setting of it. The student is given a brief period of time to prepare.

TASK B: The student is given access to a variety of classroom instruments and electronic instruments. He or she is asked to improvise a short piece in ABA form in which the B section is as different as possible from the A section with respect to timbre. Vocal sounds, body sounds, and nontraditional sounds available in the classroom may be used. The student is given a brief period of time to prepare.

Description of response, TASK A:

Basic Level:

1. The student is able to sing the words of the poem, but the music lacks coherence.
2. The music is not consistent with the poem rhythmically.

Proficient Level:

1. The music demonstrates unity and variety.
2. The music is consistent with the poem rhythmically.

Advanced Level:

1. The music demonstrates unity and variety.
2. The music is consistent with the poem rhythmically and stylistically. Any formal structure implied by the words is reflected in the music.

Description of response, TASK B:

Basic Level:

1. The improvisation contains both unity and variety, but is not in a clear ABA form.
2. The improvisation contains modest contrast in timbre, though the timbres used may be similar to one another.

Proficient Level:

1. The improvisation is in ABA form.
2. The A and B sections are distinguished by timbre.

Advanced Level:

1. The improvisation is in ABA form.
2. The A and B sections are distinguished by timbre. The student shows imagination in creating contrast in the B section.
2. The A and B sections are distinguished by timbre. The student shows imagination in creating contrast in the B section.

Achievement Standard:

- 4a. Students create and arrange music to accompany readings or dramatizations

Assessment strategy:

The student is asked to create original music or adapt existing music to accompany a short story. The story may be about a haunted house, a trip to Planet X, a visit to the zoo, or any other topic selected by the student. The student may tell the story while performing the accompaniment, record the story on tape, or use an existing tape by another speaker in order to be able to devote more

attention to the accompaniment. The student is given time to prepare. Written notes or notation is expected.

Description of response:

Basic Level:

1. The student chooses distinguishing and easily identifiable music to accompany or symbolize at least three major characters, places, objects, actions, events, or feelings described in the story. The student uses essentially the same music to accompany or symbolize many subsequent references to those components of the story, but overlooks other such references.
2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings in some cases, though there are instances in which better choices might have been made.
3. The written version is sufficient to represent the major features of the music, but is not explicit with respect to the details.

- Proficient Level:*
1. The student chooses distinguishing and easily identifiable music to accompany or symbolize most of the major characters, places, objects, actions, events, or feelings described in the story. The music for each representation is distinctive with respect to at least one element (e.g., pitch, rhythm, tempo, dynamics, timbre). The student uses the same music to accompany or symbolize each subsequent reference to that component of the story.
 2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings.

3. The written version is sufficient to enable the student to perform the music again in essentially the same way on another day.

Advanced Level:

1. The student chooses distinguishing and easily identifiable music to accompany or symbolize nearly all of the major characters, places, objects, actions, events, or feelings described in the story. The music for each representation is distinctive with respect to at least two elements (e.g., pitch, rhythm, tempo, dynamics, timbre). The student uses the same music to accompany or symbolize each subsequent reference to that component of the story.

2. The musical representations are appropriate for the characters, places, objects, actions, events, or feelings.

3. The written version is sufficient to enable the student to perform the music again in the same way on another day.

Achievement Standard:

4b. Students create and arrange short songs and instrumental pieces within specified guidelines

Assessment strategy:

The student is asked to create an ABA piece in which the B section contrasts with the A section in two to three ways simultaneously (e.g., in timbre, dynamics, tempo, meter, mode [major/minor], style [legato/staccato], or motion [stepwise/skipwise]). The student is given time to prepare and to create a written

version of the piece. *[Note: In this strategy the student composes an original work; a parallel strategy should be created to provide an opportunity for the student to arrange an existing work within specified guidelines.]*

Description of response:

Basic Level:

The piece is in ABA form. The B section differs from the A section in one clearly identifiable way.

Proficient Level:

The piece is in ABA form. The B section differs from the A section in two clearly identifiable ways.

Advanced Level:

1. The piece is in ABA form. The B section differs from the A section in three clearly identifiable ways. The B section also provides unity with the A section in some clearly identifiable way.
2. The student demonstrates imagination and creativity in creating contrast in the B section.

Achievement Standard:

4c. Students use a variety of sound sources when composing

Assessment strategy:

The student is given access to a variety of classroom instruments and electronic

instruments. He or she is asked to compose a short piece using at least three distinctive sounds, including at least one electronic sound and at least one vocal sound. The student is given time to prepare and to create a written version of the piece.

Description of response:

Basic Level:

1. The piece uses three different sounds, but omits an electronic sound or a vocal sound or both. The sounds are not distinctive.
2. The piece contains unity and variety, but is not in a recognizable form.
3. The written representation of the piece is sufficient to represent the major outline of the work, but is not explicit with respect to the details.

Proficient Level: 1. The piece uses three sounds that are distinctive and that include an electronic sound and a vocal sound.

2. The piece is in a recognizable form.
3. The written representation of the piece is sufficient to enable the student to perform the work again in the same way on another day.

Advanced Level:

No meaningful distinction between the proficient and advanced levels is identifiable unless the strategy is repeated with a more complex task and the student provides a more sophisticated response.

Achievement Standard:

5a. Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures

Assessment strategy:

The teacher prepares or obtains a set of flash cards, each showing one measure of rhythmic notation. Collectively the notation includes whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meters. The teacher establishes a tempo of approximately sixty beats per minute and asks the student to read the rhythms by clapping or using rhythmic syllables while keeping the beat as the cards are displayed in succession. Each new card is revealed at the final beat on the preceding card. The exercise continues for approximately two minutes. Every symbol and meter is used several times. Any card that is misread is shown again later. (When the flash cards are presented in order of difficulty, it is also possible to assess on the basis of how far the student can proceed.)

Description of response:

Basic Level:

1. The student can read 50 percent of the cards correctly.
2. The student is sometimes unable to begin a new card on the beat.
3. The beat is somewhat unsteady or the student tends to slow down.

Proficient Level:

1. The student can read 75 percent of the cards correctly.

2. Any minor hesitation from one card to the next is quickly overcome.
3. The beat is generally steady, though minor discrepancies may be evident from time to time.

Advanced Level:

1. The student can read 90 percent of the cards correctly.
2. The student is able to begin each new card on the beat and there is no hesitation from one card to the next.
3. The beat is steady throughout.

Achievement Standard:

5b. Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys

Assessment strategy:

The student is asked to sight sing simple but unfamiliar unaccompanied melodies, using syllables, numbers, or letters. The melodies are folk song-like and most are eight measures in length. All are in major keys and in treble clef. They consist largely of stepwise motion. Most leaps are thirds, there are no accidentals, and the rhythms are simple. The tempo is approximately $MM = 60$. An error is counted if the student sings an incorrect pitch or an incorrect syllable (or number or letter) or both. A pitch error resulting in a change of tonality is counted as only one error. (When the melodies are presented in order of difficulty, it is also possible to assess on the basis of how far the student can proceed.)

Description of response:

Basic Level:

1. The student is able to sing 50 percent of the melodies, with no more than two errors per melody. The student may stop occasionally and begin again at that point.
 2. The beat is often unsteady.
 3. The student uses syllables, numbers, or letters occasionally but not consistently.
- There are frequent errors.

Proficient Level:

1. The student is able to sing 75 percent of the melodies, with no more than two errors per melody.
2. The beat is generally steady, though uncertainty may be evident from time to time.
3. The student uses syllables, numbers, or letters correctly and consistently, with only a few errors.

Advanced Level:

1. The student is able to sing 90 percent of the melodies, with no more than two errors per melody.
2. The beat is steady throughout.
3. The student uses syllables, numbers, or letters correctly and consistently, with

almost no errors.

Achievement Standard:

5c. Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

Assessment strategy:

The student is given a series of (1) music terms relating to dynamics, tempo, and articulation and (2) symbols or abbreviations for those terms. He or she is asked to name or define each term, symbol, or abbreviation and, when appropriate, to illustrate it in a performance of a phrase from a familiar song. The student is given a list of six songs (e.g., "Sakura," "Oh, Susanna," "Sweet Betsy from Pike") from which to select phrases to illustrate the various terms. The phrase may be sung or played on a recorder or other melodic instrument. The abbreviations include those for pianissimo, piano, mezzoforte, forte, crescendo, and decrescendo. Symbols are presented for crescendo and decrescendo. Other terms included are largo, adagio, andante, moderato, allegro, ritard, accelerando, legato, and staccato. (These demonstration performances are for purposes of illustration only, and some may not be musically appropriate.)

Description of response:

Basic Level:

1. The student can name or define 50 percent of the terms, symbols, and

abbreviations.

2. The student can illustrate convincingly the meaning of 50 percent of the terms, symbols, and abbreviations by means of performance.

Proficient Level:

1. The student can name or define 75 percent of the terms, symbols, and abbreviations.

2. The student can illustrate convincingly the meaning of 75 percent of the terms, symbols, and abbreviations by means of performance.

Advanced Level:

1. The student can name or define 90 percent of the terms, symbols, and abbreviations.

2. The student can illustrate convincingly the meaning of 90 percent of the terms, symbols, and abbreviations by means of performance.

Achievement Standard:

5d. Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

Assessment strategy:

The student is asked to write on a staff, using standard notation, a series of four simple melodic patterns of four measures each, played by the teacher on a keyboard instrument. The student is also to indicate the dynamic level and the meter, which will be either 3/4 or 4/4, and to insert bar lines as needed. The

starting pitch and beat note are given for each pattern. The patterns contain half, quarter, and eighth notes. They move stepwise. Each pattern may be played up to six times if necessary.

Description of response:

Basic Level:

1. The rhythm of 50 percent of the notes is correct.
2. The pitch of 50 percent of the notes is correct.
3. In two of the four patterns, the meter and the bar lines are correct.
4. In two of the four patterns, the dynamic level indicated by the student is not more than one level different from what the teacher intended (assuming four levels: *pp*, *p*, *mf*, *f*).

Proficient Level:

1. The rhythm of 75 percent of the notes is correct.
2. The pitch of 75 percent of the notes is correct.
3. In three of the four patterns, the meter and the bar lines are correct.
4. In three of the four patterns, the dynamic level indicated by the student is correct.

Advanced Level:

1. The rhythm of 90 percent of the notes is correct.
2. The pitch of 90 percent of the notes is correct.
3. In all four patterns, the meter and the bar lines are correct.
4. In all four patterns, the dynamic level indicated by the student is correct.

Achievement Standard:

6a. Students identify simple music forms when presented aurally

Assessment strategy:

Three short recorded examples are played for the student, who is asked to identify the form of each example. Forms may include ABA, AABA, ABACA, other forms involving not more than three sections (not counting repetitions), or call and response. Each example is heard three times. Both instrumental and vocal examples are included.

Description of response:

Basic Level:

By the end of the third hearing, the student can identify the form of one of the three examples.

Proficient Level:

By the end of the third hearing, the student can identify the form of two of the three examples.

Advanced Level:

By the end of the third hearing, the student can identify the form of all three examples.

Achievement Standard:

6b. Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

Assessment strategy:

Four examples of music are played for the student. The student is asked to describe the medium, the form, the melody, the rhythm, the harmony or texture, and the likely setting in which the music might be heard. A checklist or worksheet listing these items may be provided. Each example is played four times. At least one example should be from outside the Western music tradition; at least one should be Western, but from outside the art music tradition; at least one example should be primarily vocal; and at least one should be primarily instrumental. After the first hearing, the student is asked to discuss the medium and the form, and after another hearing, to discuss the melody, the rhythm, and the harmony or texture. Additional hearings should be offered as needed. The teacher should prompt the student by asking questions when he or she is unable to volunteer more information (e.g., "What instruments were playing?" "What kinds of singers were they?" "What was the form?" "Was the melody flowing?" "Was it primarily rhythmic?" "Did it move stepwise or by skips?" "Did the rhythm move by twos or by threes?" "In what sort of setting is this music likely to be heard?"). *[Note: In this strategy the student responds by describing and answering questions about the music; a parallel strategy should be created to provide opportunities for the*

student to respond by moving.]

Description of response:

Basic Level:

The student can make a significant and accurate observation about three of the following characteristics for at least two of the works: medium, form, melody, rhythm, harmony or texture, and setting.

Proficient Level:

The student can make a significant and accurate observation about four of the following characteristics for at least three of the works: medium, form, melody, rhythm, harmony or texture, and setting.

Advanced Level:

The student can make a significant and accurate observation about the medium, the form, the melody, the rhythm, the harmony or texture, and the setting of all four works. The student's comments reflect a high level of knowledge and insight.

Achievement Standard:

6c. Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

Assessment strategy:

The student is asked to describe or explain a notated piece of music, a recorded

music performance, or a live performance by the teacher. Whenever the student uses a general vocabulary term for which there is a standard music term, the teacher asks, "What do musicians call that?" At every opportunity, the teacher asks questions that require answers incorporating music terminology. For example, "What was the dynamic level at the beginning?" The answer should be "forte," not "loud." Similarly, as appropriate, the student should use "decrescendo" rather than "softer," "tempo" rather than "speed," "allegro" rather than "fast." (This ability can also be assessed in conjunction with other abilities, such as those called for in standards 6b and 9b.)

Description of response:

Basic Level:

1. The student uses several music terms as well as general vocabulary terms in describing music and music performances.
2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can sometimes supply the music term but other times cannot.

Proficient Level: 1. More often than not, the student uses music terms rather than general vocabulary terms in describing music and music performances.

2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can usually supply the music term.

Advanced Level: 1. The student almost always uses music terms rather than

general vocabulary terms in describing music and music performances.

2. When asked by the teacher for a music term equivalent to a general vocabulary term he or she has used, the student can almost always supply the music term.

Achievement Standard:

6d. Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices

Assessment strategy:

Given brief recorded excerpts of unaccompanied solo performances, the student is asked to identify the following instruments or voices: violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, saxophone, trumpet, French horn, trombone, tuba, timpani, snare drum, male voice, female voice, piano, organ, guitar, and at least three folk or ethnic instruments of various cultures (e.g., bongo drums, dulcimer, mbira).

Description of response:

Basic Level:

The student can identify 50 percent of the instruments or voices.

Proficient Level:

1. The student can identify 75 percent of the instruments or voices.
2. When errors occur, they tend to occur with instruments or voices that belong to

the same families (e.g., trombone and French horn, clarinet and saxophone).

Advanced Level:

1. The student can identify 90 percent of the instruments or voices.
2. When errors occur, they tend to occur with instruments or voices that are distinctly similar in timbre and range (e.g., violin and viola, female voice and child's voice).

Achievement Standard:

6e. Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music

Assessment strategy:

The student is asked to devise and demonstrate original movements that reflect the mood and character of a brief unfamiliar recorded music example and to change his or her movements to respond to changes in the style of the music. The example is selected to provide clear changes in style. In a series of subsequent examples, the student is asked to respond by movement to new sections (e.g., each section in a rondo), to specific events (e.g., oboe solo, cymbal crash, recapitulation), or to changes in tempo, meter, instrumentation, or register (e.g., high versus low instruments). Props such as streamers, balls, hoops, or wands may be provided if desired.

Description of response:

Basic Level:

At times, the student is able to devise and demonstrate movements that plausibly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music. At other times, he or she is either unable to perceive the events or changes or is unable to reflect them in movement.

Proficient Level:

More often than not, the student is able to devise and demonstrate movements that plausibly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music.

Advanced Level:

The student is almost always able to devise and demonstrate movements that clearly reflect the mood and character of the music examples and to change his or her movements to reflect events or changes in the music.

Achievement Standard:

7a. Students devise criteria for evaluating performances and compositions

Assessment strategy (both tasks are required):

TASK A: The student is asked to suggest three important criteria for evaluating music performances (e.g., technique, musical effect, tone, attack and release, balance and blend). The criteria may be in the form of either questions or descriptive phrases. The criteria suggested by the student are written down. The

teacher then plays a tape of a performance by the student or by a group of which the student is a member, and the student is asked to apply his or her criteria in evaluating the performance.

TASK B: The student is asked to suggest three important criteria for evaluating music compositions (e.g., musical effect, craftsmanship, the extent to which the composer was successful in achieving his or her purpose). The criteria may be in the form of either questions or descriptive phrases. The criteria suggested by the student are written down. The teacher then plays a tape of a composition by the student or by a group of which the student is a member, and the student is asked to apply his or her criteria in evaluating the composition.

Description of response, TASK A:

Basic Level:

1. The criteria emphasize references to extra musical aspects of the performance.
2. The evaluation is coherent though incomplete. It includes statements such as, "I liked it" (or didn't) or "It made me feel good" (or didn't) without explaining how or why in appropriate music terminology.
3. In applying the criteria, the student uses general vocabulary terms more often than equivalent music terminology.

Proficient Level:

1. The criteria include references to (1) how good technically the performance was and (2) how musical it was.
2. In applying the criteria, the student uses the equivalent music terminology more

often than general vocabulary terms.

Advanced Level: 1. The criteria include references to (1) how good technically the performance was, (2) how musical it was, and (3) at least one other valid criterion.

2. In applying the criteria, the student almost always uses music terminology rather than general vocabulary terms.

Description of response, TASK B:

Basic Level:

1. The criteria emphasize references to extra musical aspects of the composition.

2. The evaluation is coherent though incomplete. It includes statements such as "I liked it" (or didn't) or "It made me feel good" (or didn't) without explaining how or why in appropriate music terminology.

3. In applying the criteria, the student uses general vocabulary terms more often than equivalent music terminology.

Proficient Level: 1. The criteria include references to (1) musical effect and (2) the extent to which the composer was successful in achieving his or her purpose.

2. In applying the criteria, the student uses music terminology more often than general vocabulary terms.

Advanced Level:

1. The criteria include references to (1) musical effect, (2) the extent to which the composer was successful in achieving his or her purpose, and (3) at least one other valid criterion.

2. In applying the criteria, the student almost always uses music terminology rather than general vocabulary terms.

Achievement Standard:

7b. Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles

Assessment strategy:

The student is asked to name three favorite works of music and to explain, using appropriate music terminology, just what it is that he or she likes about those works. The teacher asks probing questions to help the student articulate the musical bases for his or her preferences. When the student uses a general term for which there is a standard music equivalent, the teacher asks, "What do musicians call that?"

Description of response:

Basic Level:

1. The student can cite one appealing musical feature of each of the works named.

These features are based on the expressive qualities of music rather than on extra musical associations.

2. In some cases, the student uses music terminology rather than general vocabulary terms in describing his or her preferences, but in other cases he or she does not.

Proficient Level: 1. The student can cite two appealing musical features of each of the works named. These features are based on the expressive qualities of music rather than on extra musical associations.

2. More often than not, the student uses music terminology rather than general vocabulary terms in describing his or her preferences.

Advanced Level:

1. The student can cite three distinct, appealing musical features of each of the works named. These features are based on the expressive qualities of music rather than on extra musical associations.

2. The student uses a wide vocabulary of music terms in describing his or her preferences.

Achievement Standard:

8a. Students identify similarities and differences in the meanings of common terms used in the various arts

Assessment strategy:

The student is asked to explain in simple language the meaning of the following terms in as many of the arts (i.e., music, dance, theatre, visual arts) as possible: line, form, contrast, color, texture. By asking follow-up questions and requesting examples, the teacher determines the student's understanding of the similarities and differences in meaning of these terms in the various arts.

Description of response:

Basic Level:

The student can explain the meaning of two of the five terms in at least two arts.

Proficient Level:

The student can explain the meaning of three or four of the five terms in at least two arts.

Advanced Level:

The student can explain the meaning of each of the five terms in at least two arts.

The student's responses reflect an understanding of the relationships among the arts.

Achievement Standard:

8b. Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

Assessment strategy:

The student is asked to cite examples of how what is learned in music is helpful in learning other subjects taught in school or how what is learned in other subjects is helpful in learning music. Examples include singing songs associated with various countries or regions (relevant to geography); using varied tempo, dynamics, rhythm, pitch, and timbre in interpretative readings (relevant to language arts); counting the values of notes, rests, and meter signatures (relevant to mathematics); understanding how vibration of strings, drum heads, or air columns

generates sounds (relevant to science); singing songs in various languages
(relevant to foreign languages).

Description of response:

Basic Level:

The student can cite and explain two good examples.

Proficient Level:

The student can cite and explain three good examples.

Advanced Level:

The student can cite and explain four good examples. The student's responses reflect an understanding of the relationships among music and other disciplines.

Achievement Standard:

9a. Students identify by genre or style aural examples of music from various historical periods and cultures

Assessment strategy:

The student is asked to identify by genre or style brief, representative, aural examples of the following music: Baroque, Classical, Romantic, Renaissance, Medieval, contemporary, folk, spirituals, American Indian music, jazz, opera, marches, pop songs. Each example may be repeated once if desired.

Description of response:

Basic Level:

The student can identify 50 percent of the examples.

Proficient Level:

The student can identify 75 percent of the examples.

Advanced Level:

The student can identify 90 percent of the examples.

Achievement Standard:

9b. Students describe in simple terms how elements of music are used in music examples from various cultures of the world

Assessment strategy:

The student is asked to describe or explain how (1) pitch or melody, (2) rhythm or tempo, (3) harmony or texture, (4) voices or instruments, and (5) form or structure are used distinctively in three brief recorded examples of music from diverse cultures from various parts of the world (e.g., Western Europe, the Americas and the Caribbean, sub-Saharan Africa, Middle East, South Asia and India, East Asia).

Each example may be repeated once if desired. The teacher asks follow-up questions if the student's answers are incomplete or unclear.

Description of response:

Basic Level:

The student can describe or explain the distinctive use of two of the five

categories of characteristics in one of the examples.

Advanced Level:

The student can cite and explain four good examples. The student's responses reflect an understanding of the relationships among music and other disciplines.

Achievement Standard:

9a. Students identify by genre or style aural examples of music from various historical periods and cultures

Assessment strategy:

The student is asked to identify by genre or style brief, representative, aural examples of the following music: Baroque, Classical, Romantic, Renaissance, Medieval, contemporary, folk, spirituals, American Indian music, jazz, opera, marches, pop songs. Each example may be repeated once if desired.

Description of response:

Basic Level:

The student can identify 50 percent of the examples.

Proficient Level:

The student can identify 75 percent of the examples.

Advanced Level:

The student can identify 90 percent of the examples.

Achievement Standard:

9b. Students describe in simple terms how elements of music are used in music examples from various cultures of the world

Assessment strategy:

The student is asked to describe or explain how (1) pitch or melody, (2) rhythm or tempo, (3) harmony or texture, (4) voices or instruments, and (5) form or structure are used distinctively in three brief recorded examples of music from diverse cultures from various parts of the world (e.g., Western Europe, the Americas and the Caribbean, sub-Saharan Africa, Middle East, South Asia and India, East Asia). Each example may be repeated once if desired. The teacher asks follow-up questions if the student's answers are incomplete or unclear.

Description of response:

Basic Level:

1. The student can describe or explain the distinctive use of two of the five categories of characteristics in one of the examples.
2. The student's answers are essentially correct but superficial or incomplete.

Proficient Level:

1. The student can describe or explain the distinctive use of three of the five categories of characteristics in two of the examples.
2. The student's answers are accurate and complete.

Advanced Level:

1. The student can describe or explain the distinctive use of four of the five categories of characteristics in all three of the examples.
2. The student's answers are accurate and complete.

Achievement Standard:

9c. Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

Assessment strategy:

The student is asked to prepare a list of events or occasions at which he or she has sung, played instruments, or heard music outside school during the preceding two weeks (e.g., watching television, on a car radio, on a CD at a friend's home, at a religious service, at a piano lesson, at the mall, at a football game, at a parade, at a birthday party). Repetition should be avoided, but different kinds of music used in the same setting may be listed (e.g., music for different purposes on television).

For each event or occasion, the student is asked to describe the type of music or list the title of the specific work(s) performed or heard and explain the characteristics of that work or that type of music that make it suitable for that occasion (or explain why it was not as suitable as it might have been). If the list contains fewer than five events or occasions, the teacher asks the student to think back longer than two weeks to bring the total to at least five. The teacher asks questions as needed for purposes of prompting, particularly in discussing the

characteristics of music that make it suitable for specific occasions.

Description of response:

Basic Level:

1. The student is able to cite several specific events or occasions, but appears to be overlooking occasions on which he or she is likely to have performed or heard music. (The assessment is based not on the number of occasions on which the student is exposed to music but rather on the student's sensitivity to music on those occasions.)
2. The student is able to recall some of the specific works or types of music and to provide a partial or fragmentary description. He or she uses music terminology in some instances but not in others.
3. For many of the examples, the student is able to identify the important characteristics that make the music suitable for the occasion. Some of the characteristics cited are formulaic or inaccurate. Some important characteristics are omitted.

Proficient Level:

1. The student's list of events or occasions appears to be reasonable for that student.
2. The student is able to recall many of the specific works or types of music and to describe the music, using appropriate music terminology.
3. For most of the examples, the student is able to identify the important characteristics that make the music suitable for the occasion.

Advanced Level:

1. The student's list of events or occasions is extensive and detailed, and it appears to reflect a high degree of sensitivity to the presence of music in the environment.
2. The student is able to recall most of the specific works or types of music and to describe the music, using appropriate music terminology.
3. For all of the examples, the student is able to identify the important characteristics that make the music suitable for the occasion. The list includes nearly all of the major characteristics.

Achievement Standard:

9d. Students identify and describe roles of musicians in various music settings and cultures

Assessment strategy (both tasks are required):

TASK A: The student is asked to cite five different kinds of jobs that a musician might hold (e.g., school teacher; symphony orchestra or community band conductor or player; church organist, choir director, or soloist; radio or television performer; private teacher of voice or an instrument; opera or music theatre performer; folk singer; member of a rock band; entertainer in a club or a restaurant). For each job, the student is to identify and describe (1) what qualifications are needed, (2) for whom the musician performs, (3) what kind of music is performed, and (4) for what purpose the music is performed.

TASK B: The student is asked to list the major roles performed by musicians in

three non-Western cultures (e.g., leader in call-and-response music in West Africa, solo performer on Indian sitar, ensemble player in Javanese gamelan or in Japanese noh or kabuki theatre). For each role, the student is asked to specify (1) for whom the musician performs, (2) what kind of music is performed, and (3) for what purpose the music is performed.

Description of response, TASK A:

Basic Level:

The student can provide acceptable answers to three of the four questions for three distinct kinds of jobs.

Proficient Level:

The student can provide accurate answers to three of the four questions for four distinct kinds of jobs.

Advanced Level:

The student can provide knowledgeable and insightful answers to three of the four questions for five distinct kinds of jobs.

Description of Response, TASK B:

Basic Level:

The student can provide acceptable answers to two of the three questions for one culture.

Proficient Level:

The student can provide accurate answers to two of the three questions for two

distinct cultures.

Advanced Level:

The student can provide knowledgeable and insightful answers to all three questions for three distinct cultures.

Achievement Standard:

9e. Students demonstrate audience behavior appropriate for the context and style of music performed

Assessment strategy (TASK A is required; TASK B is desirable):

TASK A: After the class has discussed appropriate audience behavior in various performance settings, the student is given a checklist. Along one axis of the checklist is a list of music performance groups or soloists (e.g., symphony orchestra, community band, piano recitalist, opera company, church choir, chamber ensemble, jazz or pop group, folk performer, marching band, gospel choir). Along the other axis is a list of behaviors (e.g., remaining quiet, remaining seated, standing up, talking with friends, singing along, applauding intermittently, reserving applause, tapping one's foot, moving to the music, chewing gum, eating or drinking, shouting). The student is asked to place a "Y" (for yes) or "N" (for no) in each box on the checklist to indicate whether or not the behavior is normally appropriate when attending performances by that group or soloist. Any exceptions should be explained in the space provided.

TASK B: As part of the curriculum, each student attends music performances by

several types of groups or soloists throughout the school year. Recorded music may be used when live performances are unavailable. Each student is paired with a partner who can verify that the student behaved as reported. Performances attended with family or friends may be counted when verified by a partner. A checklist is provided. Along one axis of the checklist is a list of music performance groups or soloists (e.g., symphony orchestra, community band, piano recitalist, opera company, church choir, chamber ensemble, jazz or pop group, folk performer, marching band, gospel choir). Along the other axis is a list of behaviors (e.g., remaining quiet, remaining seated, standing up, talking with friends, singing along, applauding intermittently, reserving applause, tapping one's foot, moving to the music, chewing gum, eating or drinking, shouting). Following each performance, the student is asked to place a "Y" (for yes) or "N" (for no) in the appropriate column for that group or soloist on the checklist to indicate whether or not the student engaged in that behavior during the performance. Any unusual circumstances should be explained in the space provided. The report is verified by the student's partner. *[Note: Certain factors tend to*

limit the usefulness of this measure; for example (1) the behavior of the individual student in a group setting is often influenced by the behavior of others in the group; (2) many behaviors, though appropriate, are not required or necessarily expected; and (3) reports by students may not be entirely reliable.]

Description of response, TASK A:

Basic Level:

The responses indicated by the student are generally appropriate, though a few may be questionable.

Proficient Level:

The responses indicated by the student are all appropriate. The student's comments, together with his or her responses concerning behavior, demonstrate a clear awareness that different types of audience behavior are appropriate in different music settings.

Advanced Level:

No meaningful distinction between the proficient and advanced levels is identifiable.

Description of response, TASK B:

Basic Level:

The behaviors reported by the student are generally appropriate, though a few may be questionable.

Proficient Level:

The behaviors reported by the student are all appropriate. The student's reported behaviors, together with his or her comments, demonstrate a clear awareness that different types of audience behavior are appropriate in different music settings.

Advanced Level:

No meaningful distinction between the proficient and advanced levels is identifiable (MENC, 1996; 29-59).