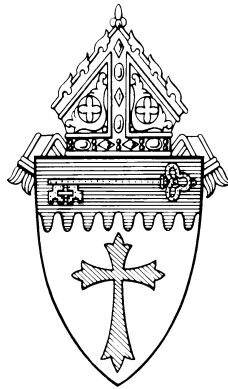


Elementary and Middle School Music Curriculum Guidelines



**Catholic Schools Office
Diocese of Erie**
February, 2004

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NOTES AND ACKNOWLEDGEMENTS

The Music Curriculum Guidelines for our diocesan schools have been designed to provide music teachers, as well as classroom teachers, with a set of objectives which meets both national and state standards. Educators who would like to review the national standards can find them at www.menc.org and related websites; standards for the Commonwealth of Pennsylvania can be found at www.pde.state.pa.us.

An overview of the curriculum guidelines, with an explanation of the guiding philosophy behind their development, is included in Dr. Rosemary Omniewski's introduction. Teachers are strongly encouraged to read the introduction before examining the objectives.

Principals and teachers will note that objectives for each grade level objective have been categorized in subheadings identifying the basic elements of music. Objectives have also been coded so that teachers may conveniently note them in their lesson plans. An explanation of the code is as follows. For example, if the code is *M32.4*:

- M = music
- 3 = grade three
- 2 = the second subheading, melody
- 4 = the fourth objective under this subheading

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- Michelle Bean (St. Luke School)
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Finally, we are grateful to Dr. Rosemary Omniewski of Edinboro University for reviewing the final draft of the guidelines and composing the introduction to this document.

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INTRODUCTION

The *National Standards for Arts Education*, published in 1994, defines what every young American should know and be able to do in the arts. A world-wide team of experts collaborated over several years to develop the standards. Once they were published and officially accepted by the U.S. Department of Education, each state was given the charge to define content specific to the individual state. Pennsylvania's *Academic Standards for the Arts and Humanities* were published on July 18, 2002, by the Pennsylvania Department of Education. The charge was then handed to each individual district to define, adapt, and develop assessment systems for their own educational purposes.

The Catholic Schools of the Diocese of Erie developed the following curriculum guidelines for their students in grades K-8. These guidelines comply with the state and national standards and are designed to work within the specific confines of each particular elementary school in the diocese. These schools are diverse. Some are staffed with music and art specialists; some have arts instruction provided by the classroom teacher. There is a varying degree of technological resources available in the schools. In addition, some schools have separate church choir instruction for the students, during which the students study history and appreciation specific to church music. Due to the wide-ranging nature of these schools, the curriculum was purposefully written in broad terms, so that students in all of the schools can meet the standards, regardless of staffing of specialists, available technological resources, or concurrent programs.

Appreciation is a term that is used loosely in the arts. The general meaning of the term *appreciation* for the purposes of this document is defined as *understanding*, not as *enjoyment* or *pleasure*. The standards are written to take students through a sequence of instruction that will allow them to understand the elements and principles, performance, historical and cultural context of the arts. Studies in critical response will enable students to understand how to differentiate between performance techniques and to compare and contrast works in the arts. Studies in aesthetic response will enable children to understand and discuss emotional impact of the arts. The content standards are measurable and student understanding can be assessed at every level. Arts *appreciation* in the context of *understanding* can be assessed. The enjoyment or pleasure will be implicit in the process, as informed students will be able to make educated decisions in the arts.

The arts provide a profound unifying bond among the human race. This bond should be evident in the teaching of all subjects in order to create a society of creative, informed, well-rounded citizens. The arts have been used as a major form of communication through the centuries. They connect us to history, world cultures, and define the innermost spirit of humankind. They are mathematical, as in musical notation, space and form in dance, measurement and dimension in art. They are scientific, as in the nature of sound and color. They relate directly to language arts in reading, meter, syllabification, rhythm, and the structure of a phrase. Instruction in the arts must be integrated with all other subject areas. Effective teachers of the arts recognize the importance of the arts in all subject areas and work to incorporate these connections while following a sequential curriculum specific to the arts.

The following curriculum is designed to meet the needs of all the students in the Catholic Schools of the Diocese of Erie. It complies with national and state standards, and it adapts to local resources and financial differences among schools. The concepts are measurable, so they can be taught in instructional plans that are assessment-driven and standards-based. The curriculum is designed to be taught in context with other subject areas, so as to provide a well-rounded foundation in the arts for all students.

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KINDERGARTEN

Concept: Rhythm

The student will:

- **MK1.1** hear music with strong feeling or beat
- **MK1.2** distinguish between beat/no beat
- **MK1.3** keep a steady beat
- **MK1.4** begin to imitate rhythm patterns using body percussion or rhythm instruments
- **MK1.5** distinguish between long and short sounds

Concept: Melody

The student will begin to:

- **MK2.1** develop the ability to recognize and match pitch
- **MK2.2** use the term melody
- **MK2.3** identify upward/downward movement in a melody
- **MK2.4** demonstrate upward/downward movement in a melody through body movement
- **MK2.5** hear, sing, and identify high/low sounds
- **MK2.6** hear, sing, and recognize echoes
- **MK2.7** hear and sing songs in major/minor tonalities

Concept: Tone Color

The student will begin to:

- **MK3.1** identify rhythm instruments by sight and sound
- **MK3.2** identify and demonstrate talking, singing, whispering, and shouting as ways to use the voice
- **MK3.3** identify environmental sounds by listening
- **MK3.4** aurally identify the differences between instrument families

Concept: Tempo

The student will:

- **MK4.1** understand and use the word tempo
- **MK4.2** identify fast/slow tempo in a listening selection
- **MK4.3** move appropriately to different tempos
- **MK4.4** identify the tempo of a song as becoming faster/slower
- **MK4.5** apply different tempos to songs being sung
- **MK4.6** demonstrate different tempos with body percussion and/or on classroom instruments

Concept: Dynamics

The student will:

- **MK5.1** use the terms loud/soft correctly
- **MK5.2** begin to differentiate between the terms soft/low and loud/high
- **MK5.3** identify louder/softer correctly in a listening selection
- **MK5.4** respond to different dynamic levels when echoing, singing, and speaking
- **MK5.5** use classroom instruments to demonstrate different dynamic levels

Concept: Form

The student will begin to:

- **MK6.1** recognize repeated sections of a song
- **MK6.2** recognize AB form
- **MK6.3** begin singing after the introduction of a song
- **MK6.4** recognize an “echo” song and respond appropriately
- **MK6.5** recognize a “call-response” song and respond appropriately after the “call”

Concept: Harmony/Texture

The student will:

- **MK7.1** listen to and sing melodies with accompaniment/no accompaniment
- **MK7.2** add rhythm instruments to a song

Concept: Style

The student will:

- **MK8.1** listen to and sing music with different cultural origins
- **MK8.2** listen to and react to classical music
- **MK8.3** sing age-appropriate liturgical music
- **MK8.4** participate in liturgical celebrations

GRADE ONE

Concept: Rhythm

The student will:

- **M11.1** play and listen to music with a beat/no beat
- **M11.2** recognize beat/no beat
- **M11.3** keep a steady beat
- **M11.4** demonstrate a beat through body percussion or movement
- **M11.5** recognize sounds that are short/long
- **M11.6** begin to recognize a quarter note as one beat
- **M11.7** begin to recognize a half note as two beats
- **M11.8** realize that a rest represents a beat with no sound
- **M11.9** begin to recognize a half note, quarter note, eighth note, and quarter rest when written
- **M11.10** sing, listen to, and move to music in a variety of meters
- **M11.11** imitate rhythm patterns using body percussion or rhythm instruments
- **M11.12** begin to read rhythm patterns
- **M11.13** recognize repeated rhythm patterns in songs

Concept: Melody

The student will:

- **M12.1** vocally reproduce pitches of the teacher/piano/guitar
- **M12.2** vocally reproduce high/low pitches
- **M12.3** demonstrate through movement whether pitches in listening selections are high/low
- **M12.4** begin to recognize upward/downward movement of pitches
- **M12.5** demonstrate through movement the upward/downward movement of pitches
- **M12.6** echo-sing melodic patterns
- **M12.7** sing isolated phrases of a song
- **M12.8** sing songs in a major/minor tonality
- **M12.9** list the letters in the musical alphabet

Concept: Tone Color

The student will:

- **M13.1** distinguish between a man's, woman's, and child's voice
- **M13.2** identify and demonstrate talking, singing, whispering, and shouting
- **M13.3** begin to aurally and visually identify various orchestral/folk instruments
- **M13.4** identify environmental sounds
- **M13.5** create sound effects to accompany stories or songs

Concept: Tempo

The student will:

- **M14.1** identify faster/slower
- **M14.2** sing faster/slower upon request
- **M14.3** participate in activities in which students initiate tempo and tempo changes
- **M14.4** demonstrate changes in tempo through movement
- **M14.5** use the term tempo correctly

Concept: Dynamics

The student will:

- **M15.1** identify louder/softer in a listening selection
- **M15.2** begin to identify forte and piano in a listening selection
- **M15.3** represent changes in dynamic level through movement
- **M15.4** respond to changing dynamic levels when echoing, singing, and speaking
- **M15.5** begin to use the terms crescendo and decrescendo correctly

Concept: Form

The student will:

- **M16.1** identify same, different, and similar phrases and sections
- **M16.2** label same and different phrases and sections using the letters AB
- **M16.3** identify various forms including AB, ABA, call/response
- **M16.4** respond appropriately to the call-response sections of a song
- **M16.5** respond appropriately to an “echo” song
- **M16.6** recognize the introduction and coda of a song
- **M16.7** begin to understand the visual format of a church song in a hymnal

Concept: Harmony/Texture

The student will:

- **M17.1** discriminate between one sound/many sounds in listening selections
- **M17.2** aurally identify an ostinato in a listening selection
- **M17.3** perform an ostinato vocally or with instruments and body percussion
- **M17.4** accompany songs on rhythm instruments and body percussion
- **M17.5** sing songs with/without accompaniment

Concept: Style

The student will:

- **M18.1** begin to recognize variations in the style of songs/listening selections
- **M18.2** listen to a variety of suites
- **M18.3** listen to and sing music from diverse cultures in various styles
- **M18.4** listen to and respond to classical music
- **M18.5** participate in liturgical celebrations and perform liturgical music

GRADE TWO

Concept: Rhythm

The student will:

- **M21.1** hear and identify strong beat, steady beat, and melodic rhythm
- **M21.2** use body percussion, movement, and rhythm instruments to demonstrate strong beat, steady beat, and melodic rhythm
- **M21.3** perform rhythm patterns
- **M21.4** begin to read rhythm patterns
- **M21.5** recognize repeated rhythm patterns in a listening selection
- **M21.6** begin to recognize rhythm symbols: ties, barlines, repeat signs, accents, fermata
- **M21.7** identify and compare lengths of notes and rests: whole, half, quarter, eighth
- **M21.8** identify legato and staccato in a listening selection

Concept: Melody

The student will:

- **M22.1** hear and sing songs in major/minor tonalities
- **M22.2** use movement to indicate high and low pitches
- **M22.3** explore melodic direction and contour through recognizing steps, skips, repeated tones, leaps, and shape of the melody
- **M22.4** practice inner hearing through rejoining a song at the appropriate time, e.g., following an interlude
- **M22.5** echo sing a melodic pattern
- **M22.6** recognize short and long phrases
- **M22.7** sing songs involving sequences
- **M22.8** recognize sequencing of phrases
- **M22.9** name the letters of the musical alphabet

Concept: Tone Color

The student will:

- **M23.1** differentiate between and demonstrate talking, singing, and shouting
- **M23.2** define and correctly use the term timbre
- **M23.3** identify and explore environmental sounds to create sound effects
- **M23.4** recognize classroom instruments
- **M23.5** use classroom instruments in accompaniments
- **M23.6** identify orchestral and folk instruments by sight and sound
- **M23.7** understand the instrument families

Concept: Tempo

The student will:

- **M24.1** identify faster/slower
- **M24.2** begin to use the terms accelerando and ritardando
- **M24.3** demonstrate faster/slower through body movement, singing, and playing classroom instruments
- **M24.4** respond to tempo changes through body movement, singing, and playing classroom instruments
- **M24.5** continue to define and use the term tempo

Concept: Dynamics

The student will:

- **M25.1** identify louder/softer through singing and in listening selections
- **M25.2** write and recognize the symbols for louder/softer: < >
- **M25.3** use the terms crescendo and decrescendo appropriately
- **M25.4** perform pieces vocally and on classroom instruments using accents
- **M25.5** identify accent symbols and their effect on the music
- **M25.6** create accompaniment for a reading or recitation of a poem using body percussion or rhythm instruments

Concept: Form

The student will:

- **M26.1** recognize the introduction and coda of a song
- **M26.2** identify same, different, and similar phrases/sections by labeling phrases/sections using the letters A and B
- **M26.3** continue to experience various forms as follows: AB, ABA, cumulative song, call-response, rondo, suite
- **M26.4** use the term form as the organization of music
- **M26.5** identify symbols: repeat, 1st and 2nd endings, fine, DC al fine
- **M26.6** understand the visual format of a church song in a hymnal

Concept: Harmony/Texture

The student will:

- **M27.1** distinguish between listening selections having melody alone and melody with accompaniment
- **M27.2** create simple accompaniments and ostinati using body percussion and classroom instruments
- **M27.3** play pitched/unpitched ostinati
- **M27.4** perform songs solo and in unison
- **M27.5** perform simple rounds

Concept: Style

The student will:

- **M28.1** notice similarities and differences in various styles of music from diverse cultures
- **M28.2** listen to and sing songs from a variety of cultures
- **M28.3** listen to and respond to classical music
- **M28.4** participate in liturgical celebrations and perform liturgical music

GRADE THREE

Concept: Rhythm

The student will:

- **M31.1** maintain a steady beat (9.1.3A)
- **M31.2** distinguish between beat and rhythm (9.1.3A, 9.3.3A)
- **M31.3** identify 2/4, 3/4, and 4/4 meters (9.1.3A, 9.2.3L)
- **M31.4** identify quarter, half, whole, eighth, and sixteenth notes and rests and their relative values (9.1.3A, 9.2.3L)
- **M31.5** create and play rhythmic ostinati on rhythm instruments (9.1.3B/D/E/H, 9.2.3L)
- **M31.6** compose a brief, complete ostinato on rhythm instruments (9.3.3D)
- **M31.7** review rhythm symbols: ties, barlines, repeat signs, accents, fermata (9.1.3C, 9.2.3L)

Concept: Melody

The student will:

- **M32.1** accurately match pitch with teacher/piano/guitar (9.1.3A/B)
- **M32.2** recognize melodic contour (9.2.3L, 9.3.3B)
- **M32.3** listen to and identify steps, leaps, and repeats (9.2.3L, 9.3.3B/C)
- **M32.4** begin to recognize and understand sharp, flat, and natural (9.1.3C, 9.2.3L, 9.3.3B/C)
- **M32.5** identify same, different, and similar melodic patterns (9.3.3A/B/C)
- **M32.6** sing songs with a wider vocal range (9.1.3B)
- **M32.7** sing songs involving sequences and recognize sequencing (9.1.3C, 9.2.3L)
- **M32.8** play melodies on classroom instruments (9.1.3A/B/D/H)
- **M32.9** match notes with letter names on the treble staff (9.1.3C, 9.3.3B)
- **M32.10** explore simple melodies using the pentatonic scale (9.1.3B/D/E/H, 9.2.3D/E/G/I)

Concept: Tone Color

The student will:

- **M33.1** identify a variety of instruments from recorded or live selections (9.1.3C, 9.3.3B/C)
- **M33.2** explore tone color of non-pitched instruments by creating accompaniments (9.1.3B/D/E/H, 9.3.3A/B/C)
- **M33.3** locate and present in class a news article or a program from a musical performance in the school or community. (9.1.3I)
- **M33.4** review the meaning of timbre (9.1.3C)

Concept: Tempo

The student will:

- **M34.1** point out markings for ritardando and accelerando (9.1.3C, 9.2.3L)
- **M34.2** identify ritardando and accelerando when listening to a piece (9.1.3C, 9.2.3L)
- **M34.3** demonstrate ritardando and accelerando through movement (9.1.3A/B/C, 9.2.3L)
- **M34.4** discuss and describe how the tempo in a piece can portray feeling or mood (9.3.3D/G, 9.4.3D)

Concept: Dynamics

The student will:

- **M35.1** define and use the term dynamics (9.1.3C)
- **M35.2** recognize the following abbreviations and define the terms: p, pp, ppp, mp, f, ff, fff, mf (9.1.3C, 9.2.3L)
- **M35.3** recognize and define crescendo and decrescendo (9.1.3C, 9.2.3L)
- **M35.4** identify dynamic changes in music (9.1.3C, 9.3.3A/B)
- **M35.5** make appropriate dynamic changes while singing (9.1.3A)

Concept: Form

The student will:

- **M36.1** identify phrases in a written score as long/short, same/different (9.1.3A, 9.3.3A/B/C)
- **M36.2** recognize introduction and coda in a song or listening selection (9.1.3A, 9.2.3L, 9.3.3B)
- **M36.3** identify forms: AB, ABA, AABA (9.1.3A, 9.2.3L, 9.3.3B)
- **M36.4** point out the following markings in a score and go to the appropriate place in a song: D.C., al fine, first ending, second ending, repeat, fine, (9.1.3C, 9.2.3L)
- **M36.5** recognize theme, variation, round, and rondo in a listening selection (9.1.3C, 9.2.3L, 9.3.3B)

Concept: Harmony/Texture

The student will:

- **M37.1** sing rounds, countermelodies, and descants (9.1.3A/C/G, 9.2.3L, 9.3.3A/B/C)
- **M37.2** play rhythmic and melodic ostinati using classroom instruments (9.1.3A/B/D/H, 9.2.3L, 9.3.3A/B/C)
- **M37.3** participate in solo/group singing and in playing classroom instruments (9.1.3A/B/D/H, 9.2.3L)
- **M37.4** perform a brief program of songs by the same composer for an audience (9.1.3F, 9.4.3C)

Concept: Style

The student will:

- **M38.1** listen to music from various cultures and in various styles (9.2.3A/D/E/F/G/I/J/K, 9.1.3F)
- **M38.2** perform a brief program of songs or dances from a selected culture or tradition for an audience (9.1.3F, 9.4.3C)
- **M38.3** discuss differences/similarities in rhythm, melody, and tone color (9.1.3F, 9.2.3L, 9.3.3A/B/C/F, 9.4.3C)
- **M38.4** listen to and make simple identifications of music of great composers (9.1.3F, 9.2.3A/B/C/D/E/F/I/J, 9.3.3A/B/C/F)
- **M38.5** participate in liturgical celebrations and perform liturgical music (9.1.3G/H/J/K)
- **M38.6** listen to a recording or attend a musical performance of a local/area artist (9.2.3H, 9.4.3C)
- **M38.7** describe and give a personal opinion of the recording or performance as part of a class discussion (9.2.3H, 9.3.3A/D/E/G, 9.4.3A)
- **M38.8** support this personal opinion by providing a rationale for the opinion (9.3.3D/E/G, 9.4.3 A/B)

GRADE FOUR

Concept: Rhythm

The student will:

- **M41.1** recognize changes in meter (time) in a listening selection
- **M41.2** listen and state the meter (time) as being in 2s, 3s, 4s, common time or cut time
- **M41.3** read and explain the symbols of meter (time) signature
- **M41.4** identify the unit note in a meter (time) signature
- **M41.5** identify the duration of notes and rests: whole, half, quarter, eighth, and sixteenth
- **M41.6** accurately perform/play a variety of rhythm patterns
- **M41.7** recognize notes and rests in a score
- **M41.8** begin to listen to and recognize syncopation
- **M41.9** listen to and conduct pieces
- **M41.10** distinguish between upbeat and downbeat
- **M41.11** read and perform patterns using triplets, ties, and slurs

Concept: Melody

The student will:

- **M42.1** identify a listening selection as being in a major or minor key
- **M42.2** experiment with the pentatonic scale on keyboard or bells
- **M42.3** recognize and sing imitative phrases
- **M42.4** draw the melodic contour of a phrase
- **M42.5** define and use the terms octave, phrase, and melodic contour
- **M42.6** name notes on the staff
- **M42.7** practice playing melodies on classroom instruments, e.g. recorder, from a score
- **M42.8** begin to distinguish between major and minor chords
- **M42.9** review accidentals: sharp, flat, natural

Concept: Tone Color

The student will:

- **M43.1** recognize various ensembles from live performances or listening selections, e.g., band or orchestra
- **M43.2** identify the five families of instruments: string, percussion, brass, woodwind, and keyboard
- **M43.3** explore a variety of sound sources to create original pieces
- **M43.4** make tone color choices to add variety to pieces

Concept: Tempo

The student will:

- **M44.1** review the meaning of tempo
- **M44.2** recognize the appropriateness of the tempo in a listening selection
- **M44.3** experiment with various tempos when performing
- **M44.4** decide the appropriate tempo for a performance and explain the reason for the choice
- **M44.5** respond to tempo markings when singing, e.g., ritardando and accelerando

Concept: Dynamics

The student will:

- **M45.1** review the meaning of dynamics
- **M45.2** recognize the appropriateness of dynamic choices
- **M45.3** read the dynamic markings in a song and respond appropriately: p, pp, ppp, mp, mf, f, ff, fff, crescendo, decrescendo

Concept: Form

The student will:

- **M46.1** identify phrases as same/different in a score and a listening selection
- **M46.2** follow the markings in a piece/score
- **M46.3** begin to understand the marking D.S. al fine
- **M46.4** differentiate between a song and a tune
- **M46.5** pause for the interlude in a song
- **M46.6** recognize the theme in a listening selection
- **M46.7** indicate the return of a theme in a piece

Concept: Harmony/Texture

The student will:

- **M47.1** sing counter-melodies, ostinati, descants, and partner songs
- **M47.2** recognize chord changes in a song
- **M47.3** experiment with I-V and I-IV-V chord patterns to develop simple accompaniments
- **M47.4** discuss the texture of a listening selection
- **M47.5** recognize textures as thick/thin
- **M47.6** define and use the term accompaniment
- **M47.7** create accompaniments using rhythm and melodic instruments in various textures

Concept: Style

The student will:

- **M48.1** listen to music from a variety of cultures, including American patriotic music, and describe the style of each
- **M48.2** recognize that differences in rhythm, melody, and tone color determine style
- **M48.3** listen to several pieces in a given style and describe the style in terms of rhythm, melody, and tone color
- **M48.4** listen to and make simple identifications of the music of great composers
- **M48.5** participate in liturgical celebrations and perform liturgical music

GRADE FIVE

Concept: Rhythm

The student will:

- **M51.1** move to the meter in a variety of recorded and improvised pieces (9.1.5A/B)
- **M51.2** indicate changes in meter through movement (9.1.5A/B)
- **M51.3** determine and demonstrate meter in 2s, 3s, and 4s (9.1.5A/B/C, 9.3.5A/B/C)
- **M51.4** read, create, and perform patterns in 2/4, 3/4, 4/4, and 6/8 (9.1.5A/C, 9.2.5L, 9.3.5B)
- **M51.5** review common and cut time (9.1.5C, 9.2.5L, 9.3.5B)
- **M51.6** point out examples of syncopation in listening selections and in a score (9.1.5C, 9.2.5L, 9.3.5B/C)
- **M51.7** continue to read and perform patterns using triplets, ties, and slurs (9.1.5A/B/C, 9.2.5L)
- **M51.8** hear, recognize, and move to patterns using dotted eighth followed by sixteenth notes (9.1.5A/B/C, 9.2.5L)

Concept: Melody

The student will:

- **M52.1** recognize and understand accidentals and their symbols: natural, flat, and sharp (9.1.5C)
- **M52.2** explain the effect naturals, sharps, and flats have on pitch (9.2.5L)
- **M52.3** recognize chromatic structure, i.e., half steps (9.2.5L)
- **M52.4** determine whether a listening selection is in a major or minor tonality (9.1.5C, 9.2.5L, 9.3.5A/B/C)
- **M52.5** discuss reasons a composer might choose a major or minor tonality for a composition (9.4.5D)
- **M52.6** build the major scales using the correct interval pattern or by ear (9.1.5A/B/H, 9.2.5L)
- **M52.7** explore the bass clef and its range (9.1.5D)
- **M52.8** recognize and define a cappella (9.1.5C, 9.3.5C)
- **M52.9** listen to an a cappella selection; create a drawing or painting of the impression drawn from the selection (9.1.5F)
- **M52.10** write a brief paragraph or essay in which the student artist describes the drawing/painting for the class (9.1.5F)
- **M52.11** begin to understand key signatures (9.1.5C, 9.2.5L)

Concept: Tone Color

The student will:

- **M53.1** define duet, trio, quartet, and chorus (9.1.5C, 9.2.5L)
- **M53.2** recognize vocal performances of each (9.1.5J, 9.2.5L, 9.3.5A/B/C/D)
- **M53.3** participate in singing examples of each (9.1.5D/G/J)
- **M53.4** group voices as soprano, alto, tenor, or bass (9.1.5C, 9.2.5L, 9.3.5A/B/C)
- **M53.5** distinguish between changed and unchanged voices (9.3.5A/B)
- **M53.6** review the grouping of common instruments (9.2.5L, 9.3.5A/B/C)
- **M53.7** listen to a recording or attend a performance of a local or area musical ensemble (9.2.5H)
- **M53.8** describe and give a personal opinion of the recording or performance, in writing and as part of class discussion, giving a rationale for the opinion (9.2.5H, 9.3.5A/D/E/F/G)
- **M53.9** compare the recording/performance to another having the same characteristics (9.3.5D/F)

Concept: Tempo

The student will:

- **M54.1** define common tempo words: andante, moderato, allegro, presto (9.1.5C)
- **M54.2** experiment with a metronome (9.1.5B/H)
- **M54.3** understand the purpose of the metronome (9.1.5C/K, 9.2.5L)

Concept: Dynamics

The student will:

- **M55.1** apply dynamic markings to a variety of listening selections, using the appropriate terms (9.2.5L, 9.3.5A/B/D)
- **M55.2** respond to each dynamic marking while performing (9.1.5D/E/G)
- **M55.3** demonstrate each marking vocally or using classroom instruments (9.1.5A/B)
- **M55.4** improvise movement to portray dynamic changes in a piece (9.1.5F)
- **M55.5** accompany the movement with rhythm instruments (9.1.5F)

Concept: Form

The student will:

- **M56.1** review the structure of a suite (9.1.5B/C, 9.2.5L)
- **M56.2** listen to a variety of suites as a review (9.1.5C, 9.2.5L, 9.3.5C)
- **M56.3** explain the composers' subject matter in a specific suite and how it is expressed musically (9.4.5D)
- **M56.4** define and use the terms suite and prelude/overture (9.1.5C)
- **M56.5** recognize the prelude/overture in a listening selection (9.1.5C, 9.2.5L, 9.3.5C)

Concept: Harmony/Texture

The student will:

- **M57.1** recognize textures as thick/thin (9.1.5C, 9.2.5L, 9.3.5A/B)
- **M57.2** identify sections of a listening selection as performed in unison/harmony (9.1.5C, 9.2.5L, 9.3.5A/B)
- **M57.3** continue to perform songs in a variety of textures: ostinati, partner songs, descants, countermelodies, rounds (9.1.5D/G/L, 9.2.5L)
- **M57.4** begin to sing in two-part harmony (9.1.5D/G/J, 9.2.5L)
- **M57.5** develop a recognition of chord changes in a song (9.2.5L, 9.3.5A/B)
- **M57.6** experiment with accompaniments using I-V and I-IV-V chord patterns (9.1.5A/B/D/G/H/J)

Concept: Style

The student will:

- **M58.1** locate a review of a local/area musical performance and summarize the critic's opinion (9.3.5A/D/E/F/G)
- **M58.2** listen to music from various cultures and historical periods (9.1.5K, 9.2.5A/B/C/D/E/F/G/I/J/K/L, 9.3.5A/B/C/D, 9.4.5B/C)
- **M58.3** recognize and contrast differences in expressive qualities between cultures/historical periods (9.1.5E, 9.2.5A/B/C/D/E/F/G/I/J/K/L, 9.3.5A/B/C/D)
- **M58.4** discuss and compare the expressive qualities in a variety of listening selections (9.1.5E, 9.2.5A/C/D/E/J/K/L, 9.3.5A/B/C/D)
- **M58.5** listen to, make simple identifications, and discuss reactions to the music of great composers (9.1.5K, 9.2.5A/B/C/D/E/I/J/K/L, 9.3.5A/B/C/D)
- **M58.6** participate in liturgical celebrations and perform liturgical music (9.1.5E/G/J, 9.2.5A/C/D/E/I/J/K/L, 9.4.5A/C))

GRADE SIX

Concept: Rhythm

The student will:

- **M61.1** create examples of measures in a variety of meters
- **M61.2** recognize and perform: 2/4, 3/4, 4/4, 6/8, 2/2, syncopation and dotted rhythms
- **M61.3** listen to music in mixed meters and indicate changes in meter
- **M61.4** listen to and experience a score in mixed meters and perform the rhythm patterns
- **M61.5** recognize and perform patterns including sixteenth notes
- **M61.6** read, create, and perform ostinati
- **M61.7** continue to recognize and perform triplets, tied notes, and slurs
- **M61.8** compare metered and unmetered music in various historical periods
- **M61.9** create a rhythm pattern appropriate to a style

Concept: Melody

The student will:

- **M62.1** recognize a phrase end
- **M62.2** recognize the repeated tones, leaps, and steps in a listening selection and in a score
- **M62.3** play the chromatic scale on classroom instrument
- **M62.4** describe the tonality as major/minor in a variety of listening selections
- **M62.5** identify and perform a major and minor scale using the appropriate patterns
- **M62.6** identify, construct, and perform the pentatonic scale as a review
- **M62.7** review key signature, bass clef, and accidentals

Concept: Tone Color

The student will:

- **M63.1** continue to name and categorize musical instruments
- **M63.2** listen to and compare various keyboard instruments
- **M63.3** describe how sound is produced by the keyboard instruments
- **M63.4** distinguish between heavier/lighter vocal tone color
- **M63.5** identify changed and unchanged voices
- **M63.6** review soprano, alto, tenor, and bass
- **M63.7** listen to an example of a baritone voice

Concept: Tempo

The student will:

- **M64.1** perform a musical selection, solo or with a group, in the appropriate tempo
- **M64.2** read the tempo marking in a score: andante, moderato, allegro, presto, ritardando, accelerando
- **M64.3** perform rhythmic body movement, with accompaniment, in the appropriate tempo

Concept: Dynamics

The student will:

- **M65.1** describe the dynamics in a listening selection using the correct musical language
- **M65.2** review the dynamic marking in a score to perform the piece appropriately
- **M65.3** review and define accent symbols
- **M65.4** incorporate accents into the performance of a piece

Concept: Form

The student will:

- **M66.1** listen to and draw examples of the theme and variations form and rondo form
- **M66.2** describe changes in the theme with each variation
- **M66.3** identify and describe composite forms: opera, operetta, musical theater, concerto, and oratorio
- **M66.4** identify the use of a motif in a listening selection

Concept: Harmony/Texture

The student will:

- **M67.1** discuss the texture in a variety of listening selections
- **M67.2** recognize major/minor chords
- **M67.3** construct triads and other chords in writing or on classroom instruments
- **M67.4** experiment with chord progressions to compose simple accompaniments
- **M67.5** perform examples of various types of texture: ostinati, partner songs, descants, counter melodies, rounds, and two-part harmony

Concept: Style

The student will:

- **M68.1** listen to music of various styles, historical periods, and cultures
- **M68.2** discuss how elements and expressive qualities determine the style of the music
- **M68.3** begin to study music in its historical setting
- **M68.4** listen to and identify music of great composers
- **M68.5** participate in liturgical celebrations and perform liturgical music

GRADE SEVEN

Concept: Rhythm

The student will:

- **M71.1** recognize all meter signatures
- **M71.2** explain the underlying mathematics of each meter
- **M71.3** indicate measures that do not belong in a given meter
- **M71.4** write examples of measures in each meter
- **M71.5** accompany the beat of a composition with instrument, movement, or body percussion
- **M71.8** review the identification of notes in a score
- **M71.9** review, perform, and explain tied notes, slurs, and triplets
- **M71.10** perform rhythmic compositions vocally or using classroom instruments
- **M71.11** identify irregular meter in listening selections
- **M71.12** perform and conduct irregular meter compositions
- **M71.13** read and perform syncopated rhythm patterns

Concept: Melody

The student will:

- **M72.1** perform melodic patterns on a classroom instrument
- **M72.2** define melody as a combination of pitch and duration
- **M72.3** identify recurring melodic patterns
- **M72.4** describe or illustrate melodic contour
- **M72.5** recognize sequencing in a listening selection
- **M72.6** review the recurrence of a melodic theme
- **M72.7** review and discuss the tonality of a selection as major/minor
- **M72.8** identify chromatic structure in a score and in a listening selection
- **M72.9** recognize and perform selected intervals
- **M72.10** identify a cadence in a listening selection
- **M72.11** identify the treble and bass in a score

Concept: Tone Color

The student will:

- **M73.1** understand and identify differences in voice ranges and timbre: soprano, mezzo-soprano, alto, tenor, baritone, and bass
- **M73.2** explore and chart his/her vocal range
- **M73.3** compose instrumental compositions using various tone colors and environmental sounds
- **M73.4** explore or explain the capabilities of a synthesizer (if available) or other electronic resource

Concept: Tempo

The student will:

- **M74.1** identify and define largo, adagio, andante, moderato, allegro, presto, accelerando, and ritardando
- **M74.2** sing, play, and perform rhythmic body movement to various tempo markings correctly
- **M74.3** perform rhythmic body movement to identify changes in tempo
- **M74.4** explain the purpose of the metronome and use it to demonstrate tempo

Concept: Dynamics

The student will:

- **M75.1** review dynamic markings
- **M75.2** identify and discuss contrasting dynamics in listening selections
- **M75.3** apply dynamic markings in singing, playing, and creating compositions
- **M75.4** identify and discuss contrasting dynamics in various historical periods

Concept: Form

The student will:

- **M76.1** listen to examples of a fugue
- **M76.2** identify a fugue when heard in a symphonic composition
- **M76.3** name the components of a fugue
- **M76.4** distinguish the entrances of a fugue from episodes
- **M76.5** follow the notations of a fugue
- **M76.6** create and perform a spoken fugue
- **M76.7** identify a motif when heard in a symphonic composition
- **M76.8** review ternary (ABA) form
- **M76.9** create a ternary composition
- **M76.10** identify a blues composition

Concept: Harmony/Texture

The student will:

- **M77.1** identify listening selections as homophonic, polyphonic, or monophonic
- **M77.2** perform songs in a variety of textures: ostinati, partner songs, descants, countermelodies, rounds, two-part and simple three-part harmony
- **M77.3** review the difference between thick and thin texture
- **M77.4** perform an accompaniment with a song, e.g., using the omnichord
- **M77.5** recognize and construct major/minor triads and other chords
- **M77.6** identify chord changes
- **M77.7** identify and/or accompany a composition with I-IV-V-I chordal progression

Concept: Style

The student will:

- **M78.1** identify, listen to, discuss, and perform various styles of music, e.g., folk songs from various cultures, blue grass, ragtime, spiritual, American jazz, nationalistic pieces, rock
- **M78.2** discuss and perform music from American musical theatre
- **M78.3** study musical selections in their historical setting
- **M78.4** listen to, discuss, and perform music of the twentieth and twenty-first centuries
- **M78.5** listen to, discuss, and identify music of the Medieval, Renaissance, Baroque, Classical, and Romantic periods
- **M78.6** participate in liturgical celebrations and perform liturgical music

GRADE EIGHT

Concept: Rhythm

The student will:

- **M81.1** identify rhythm and meter patterns in a written score and listening selections (9.1.8A/C, 9.2.8L)
- **M81.2** recognize and explain all meter signatures and the mathematics involved (9.1.8A/C, 9.2.8L)
- **M81.3** distinguish between regular and irregular meter (9.1.8C, 9.3.8A/B)
- **M81.4** review notes and rests in a score: whole, half, quarter, eighth, sixteenth, dotted, triplets, tied, slurs (9.1.8C, 9.2.8L)
- **M81.5** read a rhythm score with both simple and layered rhythms (9.1.8A, 9.2.8L)
- **M81.6** understand and perform layered rhythm patterns (9.1.8A/B)
- **M81.7** listen to orchestral selections and determine changing or irregular meter (9.1.8A, 9.3.8A)
- **M81.8** use rhythmic body movement to indicate a steady beat and changing and irregular meter (9.1.8B)

Concept: Melody

The student will:

- **M82.1** discern major/minor tonalities in a variety of listening selections from various historical eras (9.1.8C, 9.2.8A/C/D/E/L, 9.3.8A)
- **M82.2** describe the components that comprise melody (9.3.8B)
- **M82.3** read melodic notation on a staff (9.1.8A/B, 9.2.8L)
- **M82.4** identify cadences in listening selections (9.1.8C, 9.2.8L, 9.3.8A)
- **M82.5** describe the contour of a phrase through rhythmic body movement or illustration (9.1.8A/B/C, 9.3.8B))
- **M82.6** isolate the recurring melodic theme in a listening selection (9.2.8L, 9.3.8A/B)
- **M82.7** continue to recognize and perform intervals (9.1.8A/B/C, 9.2.8L)
- **M82.8** review the treble and bass in a score (9.1.8C, 9.2.8L, 9.3.8A)
- **M82.9** explore a conductor's score (9.1.8C, 9.2.8L, 9.3.8A)

Concept: Tone Color

The student will:

- **M83.1** match the individual instrument with its tone color (9.1.8A, 9.3.8A/C)
- **M83.2** recognize and classify instruments by family (9.1.8A, 9.3.8A/C)
- **M83.3** create compositions using classroom instruments and environmental sounds (9.1.8B/D/H)
- **M83.4** identify a variety of vocal ranges and timbres: soprano, mezzo-soprano, alto, tenor, baritone, and bass (9.1.8C, 9.2.8L, 9.3.8A)
- **M83.5** distinguish between heavier/lighter vocal tone color (9.1.8C, 9.3.8A)
- **M83.6** identify the cultural or historical background of listening selections based on the tone colors used (9.2.8A/B/C/D/E/F/G/I/J/K)

- **M83.7** choose a listening selection from this group and write an opinion piece, comparing it to other selections in the same genre (9.3.8E/F)
- **M83.8** share the opinion piece in discussion, comparing and contrasting individual viewpoints (9.3.8E/F/G)
- **M83.9** relate tone color to the mood of the piece (9.3.8A/B)

Concept: Tempo

The student will:

- **M84.1** continue to perform songs in a variety of tempos/contrasting tempos (9.1.8A/B/G/F, 9.3.8A)
- **M84.2** demonstrate tempo using rhythm instruments (9.1.88A/B/D/H)
- **M84.3** understand terminology related to tempo and apply it to listening selections: grave, largo, lento, adagio, andante, moderato, allegro, vivace, presto, prestissimo, accelerando, ritardando (9.1.8C, 9.2.8L, 9.3.8B)

Concept: Dynamics

The student will:

- **M85.1** identify and discuss contrasting dynamics in various historical periods (9.2.8A/B/C/D/E/F/I)
- **M85.2** understand and use terminology and notations associated with dynamic levels (9.1.8C, 9.2.8L)
- **M85.3** apply dynamic markings to correctly sing, play, or compose a piece (9.1.8B/C/D/E/F)

Concept: Form

The student will:

- **M86.1** define terms associated with different forms of music: exposition, development, recapitulation, codetta (9.1.8A, 9.3.8C)
- **M86.2** review and discuss compositions in ternary, theme and variations, and rondo forms (9.1.8C, 9.3.8B/C)
- **M86.3** listen to and begin to describe the sonata-allegro form (9.1.8C, 9.3.8B/C, 9.2.8L)
- **M86.4** identify a motif and its variations in a listening selection (9.1.8C, 9.3.8B/C)
- **M86.5** listen to examples of/recognize a sonata (9.1.8C, 9.2.8L, 9.3.8C)
- **M86.6** listen to examples of/recognize a concerto (9.1.8C, 9.2.8L, 9.3.8C)
- **M86.7** define and use the term symphony (9.1.8C)
- **M86.8** listen to examples of symphonies (9.2.8L, 9.3.8C)
- **M86.9** explain the components of a symphony (9.1.8C, 9.2.8L, 9.3.8C)

Concept: Harmony/Texture

The student will:

- **M87.1** recognize homophonic harmony in a score and a listening selection (9.1.8C, 9.2.8L)
- **M87.2** compare traditional and nontraditional harmony (9.3.8A)
- **M87.3** continue to identify monophonic, homophonic, and polyphonic textures (9.1.8C, 9.2.8L, 9.3.8A)
- **M87.4** create textures using voices and instruments (9.1.8A/B/E/H)
- **M87.5** perform a melody with harmonic accompaniment (9.1.8A/G/H)

Concept: Style

The student will:

- **M88.1** listen to, identify, and discuss compositions from a variety of cultures (9.1.8K, 9.2.8A/B/C/D/E/F/G, 9.3.8A/B)
- **M88.2** listen to, identify, and discuss compositions from various historical time periods (9.1.8J/K, 9.2.8A/B/C/D/E/F/G/L, 9.3.8A/B/D, 9.4.8D)
- **M88.3** form and articulate an opinion about a specific composition or compositions in the same genre (9.3.8D)
- **M88.4** discuss, compare, and contrast class members' opinions on the same composition or genre (9.4.8D)
- **M88.5** distinguish between subjective personal opinions and informed objective judgements about a composition/compositions (9.4.8B)
- **M88.6** locate and present two or more objective critiques of a musical performance or composition (9.4.8B)
- **M88.7** discuss and research composers from various historical time periods (9.1.8J/K, 9.2.8A/B/C/D/E/F/G/I, 9.4.8D)
- **M88.8** identify Renaissance, Baroque, Classic, Romantic, Impressionistic, Twentieth/ Twenty-First Century styles of compositions (9.2.8A/B/C/D/E/F/G)
- **M88.9** locate and present information about a performance in the community of classical music or music from a specific culture, including date, location, tickets, and other information (9.1.8I/J/K)
- **M88.10** list the characteristics of each period of classical music (9.2.8L, 9.3.8A/B)
- **M88.11** participate in liturgical celebrations and perform liturgical music (9.1.8E/F/G/H/J, 9.4.8C/D)

GLOSSARY

The glossary is included to assist teachers who may be unfamiliar with some musical terms and/or may have limited access to resources such as music textbooks.

Most definitions contained in this glossary are from “The Glossary of Musical Terms” at www.hearts-ease.org/conservatory. Additional musical terms can be found at this and similar sites.

Terms and definitions marked with an asterisk () are from Judy Bond, et al, Share the Music, MacMillan/McGraw-Hill, 2003. Textbooks for grades 5 and 6 were used. Additional terms can be found in this and similar textbook series.*

A cappella this term is used to describe choral music 'in chapel style' (e.g., performed unaccompanied).

Accelerando (*Italian, meaning 'accelerating'*) becoming gradually faster.

***Accent** a stress on a given pitch or chord.

***Accidental** a sharp, flat, or natural sign that raises or lowers a note in a measure.

***Accompaniment** a musical background to a melody.

Accompany to perform with another performer, but in a subordinate capacity. The term is not used when two performers have equal status, as in a violin and piano sonata.

Adagio (*Italian*) played slowly, but not as slowly as largo.

Allegretto (*Italian, meaning 'little allegro'*) fast and lively, but not as fast as allegro.

Allegro (*Italian*) fast and lively, but not as fast as presto.

***Alto** the second highest of the adult vocal ranges.

Andante (*from Italian andare, meaning 'to go'*) literally means 'moving along' or flowing, and is used to denote slow, but not very slow. Not as fast as allegro, not as slow as adagio.

Band a group of instrumental players, particularly when made up mainly of wind instruments and percussion, as in brass band, military band and dance band.

***Bar line** a line separating sets of beats into measures.

Baritone a man's voice that ranges between tenor (the highest normal male's voice) and bass (the lowest normal male's voice). It can also refer to an instrument that has a baritone range, such as a saxophone or a saxhorn.

Bass has a number of meanings, including the lowest part in a musical arrangement; the lowest male voice, divided into basso profundo ('very deep') and basso cantante ('singing'); and the lowest of a family of musical instruments, as in bass clarinet and bass viol.

***Bass clef** a clef used to show low pitches.

Beat the rhythmic pulse of music.

Blues a type of slow, melancholy, rhythmic song, which originated in African-American folk music. Classical composers such as Ravel and Gershwin were influenced by blues, which is still popular today.

Brass collective term for musical instruments made of brass or other metals and blown through a mouthpiece. The normal brass section of a symphony orchestra is made up of four horns, three (or two) trumpets, one bass and two tenor trombones, and one tuba.

Cadence a progression of chords marking the end of a movement, or piece of music.

***Call and response** a song form in which a phrase sung by a solo leader is followed by a phrase sung by a group; the response is usually a repeated phrase or pattern.

Canon a composition, or part of a composition, in which a melody is repeated by another voice(s) or instrument(s). The second voice(s) or instrument(s) begin(s) before the previous one has finished, which results in overlapping. One of the best-known forms of a canon is the round, in which each voice begins again when it reaches the end of the melody, creating a perpetual canon.

Chamber music music written to be performed by one player to a part, such as trios, quartets, and quintets. The string quartet is the principal form of chamber music.

***Changed voice** an adult singing voice, usually categorized as soprano, alto, tenor, or bass.

Chord a simultaneous combination of notes, generally used to refer to at least 3 notes.

Chromatic (*from Greek, chroma, meaning 'colour'*) a scale in which all the intervals between notes are a semitone, or half a tone.

Classical this word has two principal meanings: first, to describe the music of the Classical period, estimated between 1750 and 1820, as personified by Haydn, Mozart, and Beethoven; and second, to refer to music that has a permanent quality and is not merely popular or light.

Clef sign which fixes the location of a particular note on the staff and thus the location of all the other notes. The treble clef, for example, fixes the note G above middle C.

Coda (*Italian, meaning 'tail'*) concluding section of a movement or work, added as a way of rounding it off. Often brief, but sometimes extended and elaborate.

Common time another name for 4/4 time, in which there are four quarter notes to the bar.

Conduct to direct the performance of a group of musicians, with motions of the hands or with a baton. The conductor beats time, gives the musicians their cue so that they enter at the right moment, and generally ensures the musicians play together as a group. He or she also decides changes of tempo, the balance of sound, and the emotional emphasis.

***Counter melody** a contrasting melody that goes with a melody.

Crescendo (*Italian, meaning 'growing'*) composer's instruction that a passage should gradually increase in loudness.

***Cut time** a meter signature in which there are two beats in a measure and the half note gets one beat.

Decrescendo (*from the Italian, meaning 'decreasing', or 'lessening'*) becoming softer. The opposite of crescendo.

Descant a second melody, sung above a given melody, in order to add interest. Often accompanies hymns and carols and is sometimes improvised. The word descant is also used to indicate the high range, as in descant recorder.

Diminuendo (*Italian, meaning 'lessening'*) an instruction to a player of an instrument, meaning 'becoming gradually softer'.

Dot a dot placed above the note in musical notation means that the note should be played staccato. If it is placed after the note, the time value of the note is to be extended by half. A double dot after the note extends the time by three-quarters.

Double bar a pair of vertical lines at the end of a bar indicates a section of music has ended. If it is preceded by repeat marks, two dots in the middle of the staff, the music is to be played again.

Dynamics the varying gradations of loudness and softness in music (e.g. forte, crescendo).

***Eighth note** two eighth notes equal two sounds to a beat, when the quarter note gets one beat.

Electronic the term 'electronic' signifies that sound is generated by electronic means, as with an electronic organ, or a synthesizer.

Episode a subsidiary section in a piece of music. In a fugue, for example, it is a section that takes place between entries of the subject, while in a rondo, it is a contrasting section between repetitions of the main theme.

***Fermata** a symbol that means that the note or rest under it should be held longer than its normal value

Fine (*or French, Fin*) Italian, meaning 'end'.

Flat the sign, which when placed before a note, lowers it in pitch by a semitone. An instrument or voice is called flat when it is below the true pitch.

Folk music generally taken to mean music (also song and dance) that has been transmitted orally within a community for many years before being written down or recorded.

***Form** the order of phrases or sections in music

Forte (*Italian, meaning 'strong'*) instruction to play an instrument or sing loudly. Abbreviated as *f*.

Fortissimo (*Italian*) instruction to play or sing very loudly. Abbreviated as *ff*.

Fugue a contrapuntal composition (relating to the ability to say two things at once) for a number of parts or "voices", regardless if the piece is vocal or instrumental. Each voice enters successively in imitation of the last.

Grave (*from Italian, meaning 'heavy' or 'grave'*) instruction to play a piece slowly and seriously.

Half note a musical note that is half the time of a whole note.

***Half step** the smallest distance between pitches in most western music; the distance between a pitch and the next closest pitch on a keyboard.

Homophony instruments or voices sounding alike - sharing a melody and moving in the same rhythmic pattern. This is the opposite of polyphony, where the parts move independently and different melodies are interwoven simultaneously.

Interlude a short piece of music between two longer pieces, or between the acts of a play.

Interval the 'distance' in pitch between two notes. It is calculated by counting the diatonic notes from the lower note to the higher and including the notes at either end. For example, the interval from C to G above it is a 'fifth'. Intervals greater than an octave (eight notes) are 'compound intervals'.

Introduction the opening part of a piece of music. This may be a simple chord or two, acting as a call to attention, or a lengthy section leading into the main theme.

Key signature the way the key of any piece is denoted in the written score. All sharps or flats for the scale of that key are shown on the staff at the beginning of each line of music and whenever the key changes, throughout the score.

Keyboard a continuous arrangement of keys for the fingers, as with the piano, or for the feet, as with the pedal keyboard of certain types of organ.

Largo (*Italian, meaning 'broad'*) an instruction to a musician to play in a very slow and dignified manner.

Legato (*italian, meaning 'bound together'*) a direction to play smoothly, so that all the notes run into one another. The opposite of staccato.

Lento (*Italian, meaning 'slow'*) direction to play slowly.

***Lyrics** the words of a song.

Major scale a diatonic scale made up of eight ascending notes, from the key note to its octave, with the sequence of intervals between the notes as follows: tone-tone-semitone-tone-tone-semitone. The name of the scale is taken from the key note.

Measure term for a bar of music, commonly used only in the U.S.

***Melodic contour** the upward or downward movement, or shape, of a melody.

Melody a succession of notes of varying pitch, which form a recognizable musical shape.

***Meter** the organization of beats and accents in recurring sets.

***Meter signature** tells the number of beats in a measure and what rhythm value equals one beat.

Metronome apparatus which sounds an adjustable number of beats per minute. Particularly useful for setting speed when practicing. Metronomes are traditionally mechanical but may now be electronic.

Mezzo forte (*Italian, meaning 'half loud'*) an instruction to play only moderately loudly.

***Mezzo piano** medium soft.

Mezzo-soprano a female voice with a slightly lower range than a true soprano, but a higher range than a contralto.

Minor scale a diatonic scale made up of eight notes, from the key note to its octave. In ascending order, the sequence of intervals between the notes is as follows: tone-semitone-tone-tone-semitone-tone-tone. The name of the scale is taken from the key note.

Moderato (*Italian*) a tempo direction indicating a moderate pace. Also used with other directions, as in *allegro moderato*, meaning 'moderately fast'.

Monophonic (*from Greek, meaning 'single sound'*) describes music with a single line of melody, without accompaniment, as opposed to homophonic, when one line leads, but with an accompaniment. See also polyphonic, when there are two or more lines of equal importance.

Motif (*French*) a short melodic or rhythmic idea that recurs within a work or movement.

Movement self-contained section of a larger musical composition such as a sonata, quartet, concerto or symphony.

***Musical** a musical theatre production featuring a story told with singing and dancing.

Natural a note that is neither flat nor sharp.

***Notation** written symbols showing how to perform music.

Note a single sound of a particular pitch and length.

***Opera** a drama with costumes and scenery, in which all or most of the text is sung.

***Orchestra** a large instrumental ensemble that usually contains members of the string, woodwind, brass, and percussion families.

***Ostinato** a short repeated pattern.

***Partner songs** separate songs that sound good when sung at the same time.

Passage a section of a musical composition.

Pentatonic (*from Greek pente, meaning 'five'*) a scale of five notes, often represented by the five black keys of the piano, used world-wide in folk music.

Percussion overall term for those instruments in which the sound is created by a resonating surface being struck generally by a hand or stick. Some percussion instruments may be tuned to a particular pitch, such as the kettledrum; others, such as the bass drum, cannot be tuned.

Phrase a group of notes forming a unit, or section, of melody.

Pianissimo (*Italian, meaning 'very softly'*) an instruction to play very gently. Often abbreviated as *pp*.

Piano (*Italian, meaning 'softly'*) instruction to a musician to play softly. Also the keyboard instrument more formally called the pianoforte

Pitch the measure of how high or low a note is, relative to other notes. Pitch is determined by the frequency of vibrations per second of the sound-producing agent.

Polyphonic (*literally, 'of many sounds'*) describes works in which different lines of music are played or sung together, creating harmony.

Pop music 'pop', an abbreviation of 'popular', was originally used to refer to music which appealed to a wide audience. Since the 1950s, it has been closely associated with rock'n'roll.

Pre-classical describes music predating the Classical period established by Haydn and Mozart.

Prelude an instrumental or orchestral piece which introduces a larger musical work, such as a suite or opera. The term also applies to a short piece that stands alone.

Prestissimo (*Italian*) very fast.

Presto (*Italian*) fast.

***Quarter note** one sound to a beat.

***Range** the distance from the highest to the lowest pitch in a part, in a person's vocal capability, or in an instrument's capability.

Reed instruments musical instruments that use either one reed, or a pair of reeds.

Refrain part of a song that recurs, usually at the end of each verse or stanza. Sometimes also referred to as a chorus.

Rest a musical sign indicating silence, either for one or more players, or for the entire ensemble.

Rhythm the pattern of accented beats in a bar or section.

***Ritardando** a gradual slowing down.

Rock'n'Roll a type of popular music characterised by electric guitars and solo voice, which is derived from African-American blues music. It spread to Europe from the U.S. around 1955.

Rondo a form in which a passage of music is repeated between other, differing sections. A typical rondo comprises the pattern ABACADA, etc. in which "A" is the recurrent section. The rondo form has been employed by many great composers, including Mozart and Beethoven.

Round a type of short canon for unaccompanied voices, each of which enters in turn to sing the same melody. A well-known round is *Row, Row, Row Your Boat*.

Scale a succession of notes in upward or downward steps. Scales may be major, minor, chromatic, harmonic, diatonic, or pentatonic.

Score the representation on the page, in written notes, of a musical work, showing all the parts. The conductor usually has the full score, the players only their own parts. In a 'short score' the orchestral part is reduced to a piano version.

Sharp a symbol placed before a note to raise its pitch by a semitone. Also describes the mistake on the part of a musician or singer who pitches a note too high.

Signature signs at the beginning of a musical work indicating its key and tempo.

***Sixteenth note** four sixteenth notes equal one beat in meters where the quarter note gets one beat

Slur a direction, written as a curved line over two or more notes, indicating that they are joined smoothly as one unbroken phrase. In music for strings, slurs are played with one bow stroke. In vocal music, they are sung in one breath.

Sonata (*Italian*) a composition in three sections: exposition, development and recapitulation. The exposition uses two themes or subjects, and usually concludes with a coda, or short tail-piece.

Song a vocal composition with words. It can be sung with or without accompaniment.

Soprano (*Italian, meaning 'upper'*) the highest female voice, extending at least two octaves from the B below middle C. A boy's voice in that range is referred to as treble. An adult male soprano is falsetto or castrato. Also refers to musical instruments, such as the recorder and saxophone, pitched in the soprano range. Abbreviated as S.

Staccato (*Italian meaning 'detached'*) a direction, marked by a dot over the note, that it should be held for less than its full length. The opposite of legato.

Staff (*aka stave*) the five-line framework on which musical notation is written.

String(s) the strands of gut and/or wire that produce sounds when bowed, plucked or struck. The official string section, or 'strings' of an orchestra or ensemble comprise the violins, violas, cellos, and double basses only, and exclude other string(ed) instruments such as the harp, guitar, harpsichord, piano, viols, etc.

***Style** the distinct way that people use the elements of music to express themselves.

***Subject** the main melody in a fugue.

Suite A set of instrumental pieces, originally based on dance forms and styles, grouped together as one work. Also a collection of pieces taken from a longer work, such as an opera or ballet.

Symphony the word literally means 'sounding together'. In the early 18th-century, it meant an instrumental section of a choral work. Today, it describes a large-scale orchestral work usually in four movements.

Symphony orchestra an extended ensemble laid out in sections of strings, woodwind, brass, harp, timpani and percussion. Orchestras in the 18th-century had as few as 20 instruments, but today more than 100 is not uncommon. Usually, a conductor directs and coordinates the tempo, dynamics and musical interpretation

Syncopation the deliberate upsetting of the rhythm in a piece of music to make the accent fall on the weaker beat in the bar, which is not normally accented. Syncopation has been used in the music of all periods, and is one of the foremost features of jazz.

Synthesizer an instrument that uses electronic means to re-create an almost infinite variety of sounds. Modern synthesizers usually have pre-set instrumental and vocal notes, which are operated by means of a keyboard. They have come to prominence mostly in the field of popular music, but also have a place in certain modern orchestral works.

Tempo (*Italian, meaning 'time'*) the speed, or pace, at which a piece of music is played.

Tenor the highest non-falsetto or castrato adult male voice. Instruments of similar pitch, such as the recorder, trombone, tuba and saxophone, are also referred to as tenor.

***Texture** the way melody and harmony combine to create layers of sound.

***Tie** a musical sign that joins two notes of the same pitch into a single sound equal to their total duration.

Time signature the sign at the beginning of a bar, usually with two numbers, where the lower shows the note value and the upper how many beats in the bar.

Tone a sound of definite pitch. Also used to describe an interval of two semitones (whole tone) or the characteristics of a sound.

***Tone color** the special sound of each instrument or voice.

Treble a boy singer's unbroken voice, equivalent in pitch to an adult female soprano. Also refers to the highest part in a composition, and the highest pitched members of instrument families.

Treble clef the sign at the beginning of a piece of music that establishes the location of the note G above middle C.

Triplet a group of three notes played or sung in the time normally taken by two notes.

***Unchanged voice** the voice of a young person that has not changed to an adult voice.

Unison (*from Latin unus, meaning 'one' and sonus, meaning 'sound'*) the playing of a melody by various instruments or voices, at the same pitch or in different octaves.

Variation the transformation of a musical theme, retaining some aspects of the original.

Vivace (*Italian, meaning 'lively'*) a musical direction to play fast.

***Whole step** a distance equal to two half steps

Wind instruments instruments in which sound is produced by the player blowing into them, causing a vibration of specific frequency. They are divided into woodwind and brass instruments.

Woodwind wind instruments, usually made of wood and with reed mouthpieces, comprising flutes, oboes, clarinets, bassoons, saxophones and their families. In the U.S. , the woodwind quintet and woodwind choir also include the horn.