

ALIGNING THE NATIONAL STANDARDS WITH MUSICAL CONCEPTS

Instructions:

1. Thoroughly review the National Standards for Music Education
2. For each Concept, provide descriptions of how the National Standards addresses each concept within the column on the right.

<i>Musical Definition</i>	<i>National Standard</i>
<i>Music</i> is defined as <i>organized sound</i>	The definition of music fits National Standards 1, 2, 3, 4, 5, 6, 7, 8, and 9. Singing or performing on instruments, alone and with others (standards 1 and 2), is an example of how sound can be organized into music using the number of performers. Improvising melodies, variations, and accompaniments (standard 3), is another way of organizing sound into music using original ideas, variations of already-existing music, or accompanying a pre-existing line of music. Composing and arranging music within specified guidelines (standard 4), would mean a student would be given the outline of how to organize sounds into music, and they would create music. Standard 5, reading and notating music would be the way a student would turn organized sounds into music. Standard 6 and 7 are the ways students detect the organization of the sounds in music. Standards 8 and 9 are the ways students would interpret organize sound given historical and cultural backgrounds, as well as how organized sound, music, relates to other subjects.
<i>Pitch-</i> the high and low aspects of sound.	The definition of pitch coincides with National Standards 1, 2, 3, 4, 5, 6, and 7. In order to sing or play an instrument, either alone or with others (standards 1 and 2), pitch

	<p>must be used to dictate what notes (because each pitch is assigned a note name) a student will be singing or playing. In order to improvise melodies, variations, and accompaniments well (standard 3), students must use a variety of pitches and the pitches they use must make musical sense. When composing and arranging music within specified guidelines (standard 4), students must know and understand how to use and notate pitches on a staff. Also, the specified guidelines a student may use will often include some conditions on which pitches to use. In order to read and notate music (standard 5), students must understand how pitches are represented in the symbol system used to notate melodic and/or harmonic music. When listening to, analyzing, and describing music (standard 6), students will hear and interpret a variety of pitches. In order to describe or analyze music, students must hear the different pitches, how the pitches relate to one another, and what this relation means or represents. In order to evaluate music and music performances (standard 7), students must include pitch as a part of their evaluation because pitch makes us a major aspect of how music sounds.</p>
<p><i>Duration</i>- the varying lengths of sound.</p>	<p>The definition of duration coincides with National Standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standards 1 and 2), the students must take into account the length of each note they will sing/play. They must also take into account the duration of each piece as a whole. While improvising melodies, variations, and accompaniments (standard 3), students will use the lengths of notes as a tool to organize sound into music. In order to compose and arrange music within specified guidelines (standard 4), students must use the duration of notes to create music. Also, duration may be an aspect of the guidelines students must use</p>

	<p>to write music. While reading and notating music (standard 5), students must have a full understanding of the varying symbol systems used to indicate duration. Students will need to understand how to identify the duration of notes in order to play or write pieces of music correctly. In listening to, analyzing, and describing music (standard 6), students will use varying durations of notes, themes, and melodic lines as an element of musical analysis/description, as they have some aesthetic meaning. In order to evaluate music and music performances (standard 7), students will use the duration of pitches, melodic lines, the piece as a whole, etc., as a means of evaluating the quality of a performance or the aesthetic response elicited by the piece.</p>
<p><i>Loudness</i>- the loud and soft aspects of sound</p>	<p>The definition of loudness coincides with National Standards 1, 2, 3, 4, 5, 6, and 7. While singing or playing, alone and with others (standard 1 and 2), a student must use loudness and softness to accent given aspects of a piece, and to contrast with other parts of the music melodically and harmonically. While improvising melodies, variations, and accompaniments (standard 3), students must use loudness (and softness) to accentuate or draw emphasis to certain part of the music. While composing and arranging music within specified guidelines (standard 4), students must use dynamics to accentuate parts of the music, draw attention to the main voice or part, and to add overall character to the music they will write. Also, loudness may be a demand of the specified guidelines. When reading and notating music (standard 5), students must understand the symbol systems associated with loudness (and softness) in order to adhere to them while reading, and employ them while notating. While listening to, analyzing, and describing music (standard 6), loudness will be an aspect of the music</p>

	<p>that should be incorporated in the analysis/description. In order to evaluate music and music performances (standard 7), students will listen for loudness as an aspect of their evaluation.</p>
<p><i>Timbre</i>- the quality of specific sounds</p>	<p>The definition of timbre coincides with National Standards 1, 2, 3, 4, 5, 6, and 7. While singing or playing, alone and with others (standard 1 and 2), the individual timbre of a student’s voice or instrument, along with combinations of timbers in an ensemble, will be the basis of which musical selections are selected. For instance, a flute and a trombone will play different solo pieces, and will play different parts in an ensemble setting. When improvising melodies, variations, and accompaniments (standard 3), a student will use the timbre of different instruments and/or voices to draw attention to certain aspects of the music. When composing and arranging music within specified guidelines (standard 4), students will use timbre of different instruments and/or voices to achieve the specific sound quality they want. Timbre may also be an aspect of the specified guidelines. While reading and notating music (standard 5), students will take into account the individual timbre of their instrument or voice while reading, and the individual timbre of the instrument or voice they hear while notating. This will indicate which staff to use, where the parts fit best, and which parts are better accented or unaccented. When listening to, analyzing, and describing music (standard 6), students must listen to the timbre of each instrument and voice and describe the timbre of each voice or instrument, and analyze the quality of the sounds in music and what each timbre does for the overall piece of music. When evaluating music and music performances (standard 7), students must include timbre in their process for evaluation, and assign</p>

	<p>aesthetic value to a piece using many musical attributes - timbre being one of them.</p>
<p>Melody- the succession of pitches in a song, expressing a complete musical idea</p>	<p>The definition of melody coincides with standards 1, 2, 3, 4, 5, 6, and 7. While singing or playing, alone and with others (standard 1 and 2), each student will be playing or singing a succession of pitches, which will form a melody. In order to improvise melodies, variations, and accompaniments (standard 3), student will use a succession of pitches in whatever musical idea they express. When composing and arranging music within specified guidelines (standard 4), student must use successions of pitches in order to make up the melodies they will compose or arrange. Also, the specified guidelines may have some rules or guidance on how to order a succession of pitches to make a melody. When reading and notating music (standard 5), students must have a mastery of how melodies are represented in the symbol systems used to create music. In order to read or notate music, students must know how to read and notate melodies. When listening to, analyzing, and describing music (standard 6), students will listen for melodies, describe what the succession of pitches sound like, and then use that description to analyze music and develop an aesthetic response. In order to evaluate music and music performances (standard 7), students will listen to and assign aesthetic responses to many successions of pitches. Each succession of pitches will create a different response and warrant a different evaluation.</p>
<p>Contour- the shape resulting from pitch movement.</p>	<p>The definition of contour coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), the contour of phrases will determine how a student will sing or play the phrase. When playing to the contour of phrases, students may need to accentuate different notes in order to achieve</p>

	<p>a desired effect, and playing to a phrase's contour will result in more musicality and better technique. When improvising melodies, variations, and accompaniments (standard 3), students will use the contour of phrases to achieve a desired effect. Students can deliberately shape melodies, creating more effective improvisations, variations, and accompaniments. In order to compose and arrange music within specified guidelines (standard 4), students will use contours to create a desired effect in their music. Using contours while composing music can add to the musicality and technicality of the piece. Also, the use of certain contours may also be included in the specified guidelines. While reading and notating music (standard 5), students can use the contours of phrases to accentuate and interpret the music while reading, and can use the contours of phrases as a guide when notating (as the shape of a melody can help students to correctly notate it). While listening to, analyzing, and describing music (standard 6), students can listen for different contours in music, describe the shape as it related to the pitches, and analyze what this does for the music, and what aesthetic response these contours elicit. When evaluating music and music performances (standard 7), students will include contours as a part of their evaluation. They will evaluate when contours do for the musicality or technicality of a piece, and derive an aesthetic response to them using contours along with other music elements.</p>
<p><i>Phrase</i>- smaller individual contour segments, much like sentences.</p>	<p>The definition of phrase coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will sing and play a number of phrases. In order to play or sing them musically, students will use different articulations to unify phrases and play a piece with musicality. When</p>

	<p>improvising melodies, variations, and accompaniments (standard 3), students will create phrases as tools to create their music. When composing and arranging music within specified guidelines (standard 4), students must use phrases to indicate small musical statements and to achieve a desired effect. Also, the use of different types of phrases may be included in the specified guidelines. When reading and notating music (standard 5), students must pay attention to phrasing in order to play with musicality. When playing or singing to phrases, a student will perform with musicality and technicality, and this will enhance their performance. When listening to, analyzing, and describing music (standard 6), students will listen for different phrases, describe different phrases, and analyze what each phrase brings to the music and what aesthetic response each phrase elicits. When evaluating music and music performances (standard 7), students will include phrasing as a part of their evaluation. They will evaluate what the phrases do for the overall aesthetic response the develop, and will evaluate the quality of phrasing throughout a piece or performance.</p>
<p><i>Legato</i>- connected sounds</p>	<p>The definition of legato coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will use many different accentuations to bring musicality to whatever piece they perform – legato style being one of them. When improvising melodies, variations, and accompaniments (standard 3), legato style playing/singing can be used to enhance the musicality and style of the music students play/sing. When composing and arranging music within specified guidelines (standard 4), legato style can be used to achieve a desired effect. Also, the use of the legato style may be included in the specified guidelines.</p>

	<p>When reading and notating music (standard 5), students will see legato markings in various pieces of music, and notate legato markings as necessary. When listening to, analyzing, and describing music (standard 6), students will listen for the legato style, describe music that is played in the legato style, and analyze what the legato style does for the piece's musicality, as well as what the legato does for the aesthetic response. When evaluating music and music performances (standard 7), students will include the use of the legato style in their evaluation. Students will evaluate what the legato style does for a piece's musicality, and what it does for the development of the aesthetic response.</p>
<p><i>Staccato</i>- separated and detached sounds.</p>	<p>The definition of staccato coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will use many different accentuations to bring musicality to whatever piece they perform – staccato style being one of them. When improvising melodies, variations, and accompaniments (standard 3), staccato style playing/singing can be used to enhance the musicality and style of the music students play/sing. When composing and arranging music within specified guidelines (standard 4), staccato style can be used to achieve a desired effect. Also, the use of the staccato style may be included in the specified guidelines. When reading and notation music (standard 5), students will see staccato markings in various pieces of music, and notate staccato markings as necessary. When listening to, analyzing, and describing music (standard 6), students will listen for the staccato style, describe music that is played in the staccato style, and analyze what the staccato style does for the piece's musicality, as well as what the staccato does for the aesthetic response. When evaluating music</p>

	<p>and music performances (standard 7), students will include the use of the staccato style in their evaluation. Students will evaluate what the staccato style does for a piece’s musicality, and what it does for the development of the aesthetic response.</p>
<p>Texture- a sound pattern that describes whether sounds are heard at one time, or more than one at a time.</p>	<p>The definition of texture coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will be playing/singing in a variety of different textures. For instance, if a student is singing alone, that is considered a thin texture. Similarly, if a group of 4 students are singing, this is considered a thicker texture. When improvising melodies, variations, and accompaniments (standard 3), students may use different textures to achieve a desired effect. When composing and arranging music within specified guidelines (standard 4), students may use different levels of texture to emphasize different phrases, contours, melodies, and other elements they use to compose. Also, the use of different textures may be included in the specified guidelines. When reading and notating music (standard 5), students must take into account the different texture levels. For instance, if a student is notating a three-part harmony, the texture will be different from notating a single melodic line. When listening to, analyzing, and describing music (standard 6), students will listen for different textures, describe how the different textures sound in musical context, and analyze what these different textures do for the musicality of the piece, and what different textures do for the development of the aesthetic response. When evaluating music and music performances (standard 7), student will use texture as an element of their evaluation. Students will use texture as a tool to evaluate a piece’s or performance’s musicality, and use</p>

	<p>texture, along with the other elements, to form an aesthetic response.</p>
<p>Unison- all children sing the same pitch at the same time.</p>	<p>The definition of unison coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), student will encounter unison in a variety of musical contexts (when singing or playing with others, of course). When improvising melodies, variations, and accompaniments (standard 3), unison can be used to achieve a desired effect, such as emphasis of a main theme. When composing and arranging music within specified guidelines (standard 4), unison can be used to accent a main theme, or strengthen chords and accompaniments. Also, the use of unison may be an aspect of the specified guidelines. When reading and notating music (standard 5), students may come across unison in music that has more than one melodic line. When listening to, analyzing, and describing music (standard 6), students will listen for unison, describe unison in musical context, and analyze what unison does for the musicality of a piece, and how unison contributes to the forming of an aesthetic response. When evaluating music and music performances (standard 7), students will include the use of unison in their evaluation of a piece's or performance's musicality.</p>
<p>Accompaniment- supporting parts which accompany the melody, usually played on the autoharp, bells, etc.</p>	<p>The definition of accompaniment coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2) accompaniment can be used to add musicality and texture. Also, if a student (or group of students) are playing or singing, another student (or group of students) can play or sing an accompanying part. When improvising melodies, variations, and accompaniments (standard 3), student will use accompaniments to add musicality and texture to the music they make. When composing and</p>

	<p>arranging music within specified guidelines (standard 4), student can use accompaniment to achieve a desired effect, including more technicality, more musicality, differing sounds, and thicker texture. Also, the use of accompaniment may be included in the specified guidelines. When reading and notating music (standard 5), students will learn how to accompany themselves with the autoharp or other simple instruments. Also, in notating simple melodic lines, students will learn to notate harmonies that are musically appropriate. When listening to, analyzing, and describing music (standard 6), students will listen for accompaniments, describe how the accompaniment sounds, and analyze what the accompaniment does for the musicality of the piece, and analyze how the accompaniment helps to elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality and musicality of the accompaniment heard in a piece or performance.</p>
<p><i>Melody plus Melody</i>- Two or more melodies heard at the same time</p>	<p>The definition of melody plus melody coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter musical selections that include melody plus melody. When improvising melodies, variations, and accompaniments (standard 3), melody plus melody can be a tool used to achieve a desired effect – such as a deeper musicality or technicality, or a thicker texture. When composing and arranging music within specified guidelines (standard 4), students can use melody plus melody to achieve a desired effect – such as more musicality or technicality, or a thicker texture. Also, the use of melody plus melody may be a part of the specified guidelines. When reading and notating music (standard 5), students may encounter melody plus melody, or may be reading music in which</p>

	<p>they sing or play one of two (or more) melodic lines. When listening to, analyzing, and describing music (standard 6), students will listen for melody plus melody, describe what melody plus melody sounds like, analyze what melody plus melody does for the musicality of a piece, and analyze how melody plus melody in a piece elicits an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality of melody plus melody in a piece, and they will evaluate the musicality of melody plus melody in a given piece or performance.</p>
<p>Harmony- Several different pitches sounding at the same time.</p>	<p>The definition of harmony coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter pieces of music that include harmony. When improvising melodies, variations, and accompaniments (standard 3), harmony can be used to achieve a desired effect – such as deep musicality or technicality, or a thicker texture. When composing and arranging music within specified guidelines (standard 4), harmony can be used to achieve a desired effect – such as deeper musicality or technicality, or thicker texture. Also, the use of harmony may be included in the specified requirements. When reading and notating music (standard 5), students will come across pieces of music in which harmony is used. When listening to, analyzing, and describing music (standard 6), students will listen for harmony, describe the harmony they hear, and analyze what the harmony does for the musicality of a piece, analyze how harmony is used to elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality of the harmonies they hear, and evaluate what each harmony does to elicit an aesthetic response.</p>

<p>Tonality- Typically establishes a prominent pitch around which all other pitches tend to gravitate.</p>	<p>The definition of tonality coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter music that has a sense of tonality. In fact, most music in general includes some sense of tonality, and nearly all music used in the classroom setting will have one. When improvising melodies, variations, and accompaniments (standard 3), students can use a sense of tonality to quickly create music. When composing and arranging music within specified guidelines (standard 4), students can use a sense of tonality to create phrase structures, contours, and other aspects of musicality. Also, the use of tonality may be included in the specified guidelines. When reading and notating music (standard 5), tonality will most commonly appear in the use of a key signature. Students must learn to read and write key signatures as an aspect of performing and sight reading. When listening to, analyzing, and describing music (standard 6), students will listen for tonality, describe what the tonality sounds like, analyze what the tonality does for a sense of musicality, and analyze what tonality does to elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality of a piece's tonality, and they will evaluate how tonality creates an aesthetic response.</p>
<p>Tonic- the home tone or prominent pitch center. Usually the first and last pitch in simple songs.</p>	<p>The definition of tonic coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), each piece that students encounter will include a tonic. When improvising melodies, variations, and accompaniments (standard 3), students can use a tonic to establish tonality. This will increase the musicality of the music a student creates. When composing and arranging music within specified guidelines (standard</p>

	<p>4), a tonic can be used to establish tonality, and will increase the overall musicality of a piece. Also, the use of a tonic may be included in the specified guidelines.</p> <p>When reading and notating music (standard 5), a tonic will most commonly appear in the use of a key signature. When listening to, analyzing, and describing music (standard 6), students will listen for the tonic, describe the tonic in musical context, analyze what the tonic does for the musicality of a piece, and analyze how the tonic, along with the other musical elements, elicits an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the musicality of the use of a tonic, and they will evaluate a piece's or performance's ability to use the tonic to elicit an aesthetic response.</p>
<p><i>Rhythm-</i> the ebb and flow in music</p>	<p>The definition of rhythm coincides with standards 1, 2, 3, 4, 5, 6, and 7.</p> <p>When singing or playing, alone and with others (standard 1 and 2), every piece of music a student sings or plays will have its own rhythm. When improvising melodies, variations, and accompaniments (standard 3), rhythm will be used to create an overall feel to the music students will create. When composing and arranging music within specified guidelines (standard 4), rhythm will be used to create the overall feel of the piece. Also, the use of certain types of rhythms may be included in the specified guidelines. When reading and notating music (standard 5), rhythm is commonly expressed in time signatures. Students will learn to read and notate in a variety of time signatures and a variety of rhythms. When listening to, analyzing, and describing music (standard 6), students will listen for rhythm, describe what the rhythm sounds like in musical context, analyze what the rhythm for the overall musicality of the piece, and analyze how the</p>

	<p>rhythm elicits an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality of the rhythm of a piece or performance, and they will evaluate how the rhythm elicits an aesthetic response.</p>
<p>Tempo- the fast and slow aspects of rhythm.</p>	<p>The definition of tempo coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), each piece of music the students will sing or play has a tempo. When improvising melodies, variations, and accompaniments (standard 3), students must establish a solid tempo in order to establish a sense of rhythm. When composing and arranging music within specified guidelines (standard 4), students must establish a solid tempo in order to have a sense of rhythm. Also, a given tempo may be included in the specified guidelines. When reading and notating music (standard 5), students will see and use a variety of tempo markings. In order to perform, sight read, and notate music accurately, students must read and interpret tempo fluently. When listening to, analyzing, and describing music (standard 6), students will listen for tempo(s), describe the tempo(s) in musical context, analyze what the tempo does for the overall musicality of the piece, and analyze how the tempo, along with the other elements) elicits an aesthetic response. While evaluating music and music performances (standard 7), students will evaluate the quality and musicality of the tempo(s) in a piece or performance, and they must evaluate what this tempo does to elicit an aesthetic response.</p>
<p>Accelerando- gradually gaining momentum and speed.</p>	<p>The definition of staccato coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will use many different accentuations to bring musicality to whatever piece they perform –</p>

	<p>accelerando being one of them. When improvising melodies, variations, and accompaniments (standard 3), accelerando playing/singing can be used to enhance the musicality and style of the music students play/sing. When composing and arranging music within specified guidelines (standard 4), accelerando can be used to achieve a desired effect. Also, the use of the accelerando may be included in the specified guidelines. When reading and notating music (standard 5), students will see accelerando markings in various pieces of music, and notate accelerando markings as necessary. When listening to, analyzing, and describing music (standard 6), students will listen for the accelerando, describe what accelerando sounds like in musical context, and analyze what the accelerando does for the piece’s musicality, as well as what accelerando does for the aesthetic response. When evaluating music and music performances (standard 7), students will include the use of the accelerando in their evaluation. Students will evaluate what the accelerando does for a piece’s musicality, and what it does for the development of the aesthetic response.</p>
<p><i>Ritardando</i>- gradually losing momentum and speed.</p>	<p>The definition of staccato coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will use many different accentuations to bring musicality to whatever piece they perform – ritardando being one of them. When improvising melodies, variations, and accompaniments (standard 3), ritardando playing/singing can be used to enhance the musicality and style of the music students play/sing. When composing and arranging music within specified guidelines (standard 4), ritardando can be used to achieve a desired effect. Also, the use of the ritardando may be included in the specified guidelines. When</p>

	<p>reading and notating music (standard 5), students will see ritardando markings in various pieces of music, and notate ritardando markings as necessary. When listening to, analyzing, and describing music (standard 6), students will listen for the ritardando, describe what ritardando sounds like in musical context, and analyze what the ritardando does for the piece's musicality, as well as what ritardando does for the aesthetic response. When evaluating music and music performances (standard 7), students will include the use of the ritardando in their evaluation. Students will evaluate what the ritardando does for a piece's musicality, and what it does for the development of the aesthetic response.</p>
<p><i>Rhythm Pattern</i>- the succession of long and short durations.</p>	<p>The definition of rhythm pattern coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), each piece of music a student sings or plays will include a variety of rhythm patterns. When improvising melodies, variations, and accompaniments (standard 3), students will use rhythm patterns as an aspect of the music they create. Reoccurring rhythms can also be used to create a desired effect. When composing and arranging music within specified guidelines (standard 4), students will include rhythm patterns as an aspect of the music they create. The use of reoccurring rhythm patterns can be used to create a desired effect. Also, the use of specified types of rhythms may be included in the specified guidelines. When reading and notating music (standard 5), students will read and notate a variety of different rhythm patterns. Also, students can use different articulations with specific rhythm patterns to create a desired effect. When listening to, analyzing, and describing music (standard 6), students will listen for different and reoccurring rhythm patterns, describe the</p>

	<p>various rhythm patters they hear, analyze what these rhythm patters do for the overall musicality of the piece, and analyze what rhythm patters do to elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality of the rhythm patters in a piece or performance, and they will evaluate what rhythm patters do to elicit an aesthetic response.</p>
<p>Form- how the segments of musical selections combine to create a whole.</p>	<p>The definition of form coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter a variety of different forms. Any given piece students play or sing will have a form. When improvising melodies, variations, and accompaniments (standard 3) , any piece of music students create will inevitably have a form. Students can use different form types to achieve a desired effect. When composing and arranging music within specified guidelines (standard 4), students will use form to achieve a desired effect. Also, the use of a certain type of form may be included in the specified guidelines. When reading and notating music (standard 5) students will read and notate music in a variety of forms. When playing different segments, accentuating each segments uniquely can create a desired musical effect When listening to, analyzing, and describing music (standard 6), students will listen to different forms, listen to the different segments included in different forms, describe the different forms and the segments within the forms, analyze what the use of forms and segments do for the musicality of a piece, and analyze how the use of different forms and form sections elicits an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the musicality of different forms, the</p>

	<p>musicality of different segments of a form, and what forms and segments do to elicit an aesthetic response.</p>
<p>Introduction- a short section that precedes the main musical ideas.</p>	<p>The definition of introduction coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter pieces of music that include introductions. When improvising melodies, variations, and accompaniments (standard 3), an introduction can be used to create a desired musical effect. When composing and arranging music within specified guidelines (standard 4), students can use introductions to create a desired musical effect. Also, the use of an introduction may be included in the specified instructions. When reading and notating music (standard 5), students will read and notate musical selections that include an introduction. When listening to, analyzing, and describing music (standard 6), students will listen for introductions, describe the introductions they hear, analyze what an introduction does for the overall musicality of a piece, and analyze what an introduction does to elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality and musicality of a piece's or performance's introduction, and evaluate what an intro does to elicit an aesthetic response.</p>
<p>Contrast- the ways in which some phrases differ from others.</p>	<p>The definition of contrast coincides with standards 1, 2, 3, 4, 5, 6, and 7. When singing or playing, alone and with others (standard 1 and 2), students will encounter music that uses contrast. The use of contrast appears in how phrases use the other musical elements to achieve a desired musical effect. In order to lay and sing with contrast, students must incorporate all of the musical elements into their performances. When improvising melodies, variations, and accompaniments (standard 3), students can</p>

	<p>use contrast to achieve a desired musical effect – such as drawing attention to phrases, ornamenting or complementing a main phrase, or creating more than one main idea. When composing and arranging music within specified guidelines (standard 4), students can use contrast to achieve a desired musical effect – such as drawing attention to phrases, ornamenting or complementing a main phrase, or creating more than one main idea. Also, the use of contrast may be included in the specified guidelines. When reading and notating music (standard 5), students will encounter the use of contrast in any given piece. Students must use different musical elements to draw musical contrast between phrases. In doing so, students will play and sing with overall more musicality. When listening to, analyzing, and describing music (standard 6), students will listen for contrasts, describe the contrasts they hear using the other musical elements, analyze what each different type of music does to enhance a piece’s musicality, and analyze how the different uses of contrast elicit an aesthetic response. When evaluating music and music performances (standard 7), students will evaluate the quality and musicality of a piece’s or performer’s use of contrast, and evaluate how the use of contrast elicits an aesthetic response.</p>
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