

**Title of Unit: Between the Wars: A Living Timeline**

Repertoire selected from:

Contrasting set of folk music listened to in the years 1918-1939

Create activity to select literature, i.e. “what would be on your playlist if you lived (select from time period 1918-1939)”

Repertoire suggestions included in Appendix A

Level: Commencement Level / Accomplished

Discipline: Classroom Music (Guitar Class, Piano Class, Music Appreciation)

Timeframe: 10 weeks; 40 minute period/daily

**Objective:**

Students will create a “Living Timeline” that reflects the history, style and culture of the time period between the two world wars. This timeline may include, but not be limited to, audio performance of their own arrangement, key events, people, and contributions to society.

Classroom time will provide opportunity for regular rehearsal, instruction in arranging, close reads and research on the specified time period. Teacher feedback and student self/peer assessment is an integral part of the assessment process. By reading, performing and arranging the assigned selection, students will exhibit level appropriate reading, ensemble practice, critical listening skills, as well as knowledge of historical, cultural, and stylistic connections. By presenting their work to the community and each other, students will apply skills of listening, speaking and writing. This exemplar is intended to expand students’ prior knowledge and skills from Elementary and Intermediate classroom music instruction.

Suggestions for differentiation:

Repertoire (novice, proficient, advanced, accomplished)

Grouping of students: piano, band, guitar, special learners, participant (non-musical roles, i.e. narrator, tech specialist, etc.)

**Assessments:**

Assessment may include:

- Formative (*See Appendix C*)
  - Performance Check Points
  - Listening Logs
  - Recording of own performance with evaluation
  - Written Work (response to essential question, reflective journal, etc.)
  - Class Discussions
  - Rehearsal Plan (improvement plan)
  
- Summative
  - Culminating presentation
  - Repertoire program notes
  - Score of arrangement

**Sequential Guide Tasks:**

Performing:

- Read simple melodies
- Perform on social instruments from published, self arranged music
- Perform in a small ensemble or large ensemble setting
- Use standard notation to perform music on recreational instruments.
- Perform expressively (dynamics, phrasing) as written or implied
- Display proper etiquette and protocol in rehearsal and/or performance
- Participate in teacher facilitated/student led chamber ensembles
- Apply practice techniques to achieve personal goals for improved performance
- Research and present musical and historical information on performance repertoire

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### Listening:

- Maintain a listening log, including well known examples of standard literature from the time period Between the two world Wars
- Compare treatment of the musical elements between the compositions
- Rehearse and self assess using musical terminology
- Listen to and critique recording of the ensemble
- Analyze uses of musical elements with increased sophistication
- Recognize and correct musical errors
- Compare compositions of varied eras, genres, and cultures

### History/Culture/Style:

- Research the Characteristic of the period of history Between the wars (Social, Political, Economic, Technological, Philosophical)
- Research and Discuss Music reflecting social and cultural issues, including protest songs, and political issues
- Research and write a program note for your audience on a specified piece of music
- Use available resources, including technology, to locate musical information (fingerings, history, composer, definitions, symbols, etc.)
- Research and reflect on music's role in society

### Composing/Arranging:

- Arrange the specified piece of music for instrumentation or voice in your ensemble
- Arrange with attention to stylistic trends of the time period
- Arrange familiar songs for different voicing(s), instruments, or styles
- Compose and notate with a traditional or non-traditional notation system, for later performance
- Harmonize simple melodies
- Create a melody over a chord progression

<b>Sequential Lesson Plan</b>				
<b>Lesson</b>	<b>Goals &amp; Objectives</b>	<b>Learning Activities</b>	<b>Formative Assessments</b>	<b>Common Core Connections</b>
<p><b>Setting the Scene</b></p> <p>5 class periods, 40 min. each</p>	<p>Examine the period of history between the two world wars</p> <p>Identify:                      -key events (social and political)                      -technological developments                      -economic climate                      -key people (political figures, entertainers, composers)</p>	<p>Research the key historical events that occurred during the time period from 1918-1939 in Russia, Germany, U.S., Hungary, France and England.</p> <p><i>Hint: Use Focus Strategies: i.e. 3 minute research; scavenger hunt; Think/Pair /Share; teacher supplied documents; students find document, etc.</i></p> <p>Outline key events including dates, key people, countries and significance.</p> <p>Research important people, i.e.: scientists; composers; political figures; etc. from the period 1918-1939 (including sources)</p> <p>In groups, students place information on class-shared timeline  <i>Hint: use post-its on large sheet of butcher paper on classroom wall</i></p>	<p>Class discussion to share findings reference sources</p> <p>Review information placed on timeline.</p>	<p><b>Measurement and Data</b>                      Classify objects</p> <p>Work with time</p> <p><b>Reading for Information</b>                      Reading with purpose and understanding</p> <p>Describe overall structure of events, ideas, concepts or information</p> <p><b>Writing</b>                      Write information / explanatory texts</p> <p>Short research projects</p> <p><b>Speaking and Listening</b>                      Engage in collaborative discussion</p> <p>Initiate and participate effectively in collaborative work</p>

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<p><b>Research assigned Piece</b></p> <p>3 class periods</p>	<p>Learn about the assigned piece through research.</p> <p>Identify the function of the piece (i.e. protest song, social issue, purpose, etc.)</p> <p>Engage in constructive, collaborative discussion.</p>	<p>Teacher assigns musical selection from various countries and dates between 1918 and 1939.</p> <p>Students research composer, composer’s thoughts, process and inspiration for the selection</p> <p>Students identify the date, purpose and events that led to the creation of the piece</p> <p>Share findings with class</p> <p>Place information on timeline</p>	<p>Class discussion to share findings, reference, sources, etc.</p> <p>Students plot information on the class-shared timeline (including sources)</p>	<p>In addition to Week 1:</p> <p><b>Writing</b> Draw evidence from text for analysis</p> <p>Research to build and present knowledge</p> <p><b>Speaking and Listening</b> Engage in collaborative discussion</p> <p>Initiate and participate effectively in collaborative work</p>
<p><b>Analyzing the Music</b></p> <p>2 class periods</p>	<p>Students complete listening log.</p>	<p>Concepts to aurally identify: rhythm, melody, timbre. <i>(See Appendix A: Concepts for Focused Listening)</i></p> <p>Follow this process:</p> <ul style="list-style-type: none"> <li>•as a class, listen to assigned musical selections.</li> <li>•listen a second time.</li> <li>•make entry on listening log.</li> </ul> <p><i>(See Appendix B: Listening Log)</i></p>	<p>Review student listening log.</p>	<p><b>Language:</b> Identify connections between words &amp; their use through musical vocabulary</p> <p><b>Geometry:</b> Identifying and describing shapes via analysis of melodic contour.</p>

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<p><b>Building the musical performance</b></p> <p>4 class periods</p>	<p>Read and perform the rhythm</p> <p>Read and perform the melody</p>	<p>Provide the printed music to students (select/arrange to match student performance skills)</p> <p>Students clap the rhythm in small assigned groups and individually</p> <p>Students practice and perform the melody in small assigned groups, and individually</p>	<p>Teacher listens to group performance and prompts students to self-assess, using teacher developed assessment tool</p> <p>Teacher assess using rubric in Skill Development Chart <i>(See Appendix C: Skill Development Progress Report)</i></p> <p>Group members peer-assess for accuracy, using teacher developed assessment tool</p>	<p><b>Reading For Information:</b> Engage in group reading for purpose and understanding by playing with others</p> <p><b>Speaking &amp; Listening:</b> Initiate and participate effectively in collaborative work through critical listening through rehearsal and performance in the ensemble setting.</p>
<p><b>Rudimentary Theory</b></p> <p>7 class periods</p>	<p>Explore compositional techniques</p> <p>Identify the key of the musical selection; write and perform the corresponding scale</p>	<p>Individual students re-write their assigned melody</p> <p>Write the scale for the piece on manuscript paper</p> <p>Practice and perform the scale</p> <p>Write triads on the I (tonic), IV (subdominant), and V (dominant) scale degrees</p>	<p>Check student written work for accuracy</p> <p>Performance Check Point:</p> <ul style="list-style-type: none"> <li>• scale</li> <li>• chord progressions</li> </ul> <p><i>(See Appendix C: Skill Development Progress)</i></p>	<p><b>Writing:</b> Draw evidence from text (musical notation) for analysis by identifying and labeling.</p> <p><b>Measurement &amp; Data:</b> Represent and interpret data by identifying musical intervals</p>

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	<p>Build, identify, and perform primary triads (I, IV, V)</p> <p>Build intervals of 3rds and 5ths</p> <p>Harmonize the melody using primary triads</p> <p>Compose a bass line using chord tones</p> <p>Create a counter-melody</p>	<p>Practice and perform the triads in various harmonic progressions: I, V, I I, IV, I, V, I etc.</p> <p>Re-write the melody a third higher</p> <p>Re-write the melody a fifth higher</p> <p>With teacher assistance, decide where chord changes will occur</p> <p>Select the best chord (I, IV or V) to use for the harmonization</p> <p>Create a bass line, using chord tones, employing a smooth contour</p> <p>Create a counter-melody using pitches from the chosen chord changes</p>		<p><b>Language:</b> Acquire and use domain specific words and phrases for use in music arranging</p> <p><b>Ratio &amp; Proportional Relationships:</b> Ratio concepts and use of reasoning to solve problems through the analysis of the linear and vertical arrangement of harmonic relationships</p> <p><b>Reading For Information:</b> Meaning of domain-specific words through creating a new arrangement (instrumentation, expressive markings)</p>
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<p><b>Arranging</b></p> <p>4 class periods</p>	<p>Create a template for a new arrangement</p> <p>Create a new arrangement</p> <p>Add expressive markings</p>	<p>Insert bass line and counter-melody onto template, and create a rhythmic ostinato</p> <p>Listen and identify stylistic characteristics (expressive markings and range) of music from time period and use as a model for own arrangement</p> <p>Add expressive markings</p> <p>Students write to support their decisions</p>	<p>Assess Written Work <i>(See Appendix C: Arrangement Rubric)</i></p>	<p><b>Speaking &amp; Listening:</b> Evaluate speaker's point of view and discovering parallels to modern society by creating a new arrangement</p>
<p><b>Rehearsing</b></p> <p>6–10 class periods</p>	<p>Rehearse your arrangement</p> <p>Listen critically and evaluate yourself and the ensemble</p>	<p>Students listen to a model performance of the assigned piece</p> <p>Practice each part as a group (melody, counter-melody, bass line) and then assign parts</p> <p>Create a practice plan</p>	<p>Written rehearsal Plan</p> <p>Teacher observes student rehearsals</p>	<p><b>Speaking &amp; Listening:</b> Initiate and participate effectively in collaborative work through critical listening through rehearsal and performance, in the ensemble setting</p>

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<p><b>Producing</b> <i>6 class periods</i></p>	<p>Refine Performance</p> <p>Create program note to educate audience</p> <p>Organize presentation</p> <p>Incorporate historical connections</p> <p>Include on assigned piece</p>	<p>Record a rehearsal of assigned piece</p> <p>Evaluate recording using the teacher provided rubric. <i>(See Appendix C: Group Performance Rubric)</i></p> <p>Based on the rubric, group creates a rehearsal/practice plan to refine performance</p> <p>Rehearse to refine</p> <p>Review research, write program note <i>(See Appendix A: Program Note)</i></p> <p>Write about process for creating arrangement</p> <p>Create “newspaper headlines” for key historical event(s) within time period</p> <p>Create a short biography on the composer of the piece</p>	<p>Students evaluate recording and self assess</p> <p>Written rehearsal/practice plan</p> <p>Oral Presentation Performance</p>	<p>Proofreading / editing/ revision</p> <p><b>Speaking &amp; Listening:</b> Evaluate speaker’s point of view by analyzing the musical composition and making historical connections</p>
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<p><b>Presenting</b> <i>4 class periods</i></p>	<p>Assemble presentation</p> <p>Present project to audience</p>	<p>Assemble timeline incorporating all elements of work including research and arrangement</p> <p>Suggested formats for final production: lecture performance, power point with audio, etc.</p> <p>All final productions should include:</p> <ul style="list-style-type: none"> <li>•written copy of arrangement</li> <li>•written copy of program note</li> <li>•student copy of the class shared timeline</li> </ul> <p>Presentation of the final product</p> <p>Formal presentation (performance) will be recorded to use for final evaluation</p> <p>View or listen to the recording</p>	<p>Reflection on the final presentation <i>(See Appendix B: Critical Review Checklist)</i></p> <p>Teacher uses rubric to assess arrangement <i>(See Appendix C: Arrangement Rubric)</i></p>	<p><b>Writing:</b> Write opinion-supporting point of view through critical responses and written critiques of one’s own musical performance.</p>
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# Appendices

## Appendix A: Teacher Planning Items

- Teacher Reference Guide to Project
- Suggested Project Repertoire
- Concepts for Focused Listening
- Program Note (class discussion items)

## Appendix B: Student Materials

- Listening Log Template
- Listening Log Example
- Critical Review Checklist

## Appendix C: Assessments

- Skill Development Progress report (blank)
- Skill Development progress report (Bartok example)
- Arrangement Rubric
- Group Performance Rubric

## Appendix D: Presentation Ideas

- Venue Set Up
- Sample Timeline

## **Appendix A: Teacher Planning Items — Teacher Reference Guide to Project**

Suggested items to be included in the final production:

### **Countries and Possible Composers**

- Germany: Orff
- France: Satie
- England: Britten
- United States: Gershwin
- Hungary/Czechoslovakia: Bartok
- Russia: Shostakovich, Stravinsky, Khachaturian, Kabalevsky

### **Breakdown of the time period to facilitate identifying pivotal events:**

- 1920-1925
- 1925-1930
- 1930-1935
- 1935-1940
- 1940-1944

### **Essential Question to facilitate discussion to ‘discover’ the highlights of the specific time period:**

*How did social and political issues as well as major events prevalent during the period between the wars impact the composers and their music?*

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### **Discussion items:**

- Identify the social issues thoughts and events prevalent in each country during the time periods
- Identify the political issues thoughts and events prevalent in each country during the time periods
- Identify key pieces and their functional use as propaganda
- Identify key pieces of music that were banned
- Analyze the identified composers and their music to develop an understanding of the compositional process
  - Treatment of musical elements
  - Stylistic Differences
  - Lyrics

### **Timeline should have these elements:**

- Maps
- Poems
- Newspapers Headlines
- Political Cartoon
- Concert Programs

## **Appendix A: Teacher Planning Items — Suggested Project Repertoire for Arranging**

*Novice* (simple melodies, rhythms, pentatonic, easy to harmonize):

*For Children* Volume 1 Based on Hungarian Folk Tunes Bela Bartok

*For Children* Volume 2 Based on Slovakian Folk Tunes Bela Bartok

*Proficient:*

D Abendkonzert - Nr. 1: Einleitungstück Hindemith, Paul Orchestra Schott Publishing

“Ivan Sings” Katchaturian Bastien Piano Literature Volume 3 No.11

*Sweet Polly Oliver*, Folksong Arrangements: Volume 3 - British Isles (medium voice and piano) Benjamin Britten

*Accomplished:*

*Prelude 2*, George Gershwin Alfred Publishing

“Tanz” from Carmina Burana Carl Orff

*Advanced:*

Gnossienne # 3, Erik Satie G Henle (Piano) Willis Music Co. (Guitar)

Traditional Bayim Rebens Sude At the Rabi’s Table audio “The Klezmer Fiddle” Michael Levy Sheet music Navato Music Press

## Appendix A: Teacher Planning Items — Concepts for Focused Listening

Timbre	<p>Listen and identify the instrumentation</p> <p>Listen and identify sounds used that are not conventional instruments</p> <p>Listen to and describe timbral changes by the instruments or voice</p> <p>Describe moods or effects created by the instrumentation, sounds and timbral changes</p> <p>Listen for and describe the quality of the tone produced by the instruments and/or sounds</p>
Beat/Pulse	<p>Identify and describe the tempo of the pulse</p> <p>Identify changes in tempo</p> <p>Describe the strength of the pulse</p> <p>Identify the meter of the piece</p> <p>Describe the impact of the tempo, tempo changes and meter of the mood of the piece</p>
Melody	<p>Listen for accuracy of pitches</p> <p>Listen for accuracy in intonation</p> <p>Listen for melodic range</p> <p>Listen for melodic contour</p> <p>Describe the effect of the accuracy on the quality of the performance</p> <p>Describe the relationship of the melodic range and contour on the mood of the piece</p>
Dynamics	<p>Listen for and identify the dynamics used in the piece</p> <p>Listen for and identify the range of dynamics in the piece</p> <p>Describe the effect of the dynamics and the range on the mood of the piece</p>
Articulation	<p>Listen for and identify the types of articulation used in the piece</p> <p>Listen for ensemble of the articulations</p> <p>Listen and describe the impact of the articulations used and their execution on the mood of the piece</p>

## **Appendix A: Teacher Planning — Sample Worksheet for Student Written *Program Note* Assignment**

Timeline Project  
Assignment Program Note

The purpose of a program note is to give the audience a better understanding of the music and to assist in their listening experience. Consider your audience and decide what pieces of information will help you accomplish that goal.

For example, would knowing the year a composer was born affect your listening experience? Would knowing that a person was imprisoned while composing affect your listening experience? How does knowing more information change your experience?

List three pieces of information for each of the following groups that will help them find a piece of music more interesting. Describe why.

8<sup>th</sup> grader

- 1.
- 2.
- 3.

Adult musician

- 1.
- 2.
- 3.

Adult non-musician

- 1.
- 2.
- 3.

## Appendix B: Student Materials — Listening Log Template

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

Listen to the excerpts  
List the timbres or instruments that you hear  
Identify the rhythm patterns

Excerpt 1 Timbre	Rhythm Pattern	Excerpt 2 Timbre	Rhythm Pattern	Excerpt 3 Timbre	Rhythm Pattern

Rubric for grading:  
4 = four instruments and rhythms notated correctly  
3 = three instruments and rhythms notated correctly  
2 = two instruments and rhythms notated correctly  
1 = one instrument and rhythm notated correctly

## Appendix B: Student Materials —Listening Log Example

Sample application for selection “Ivan Sings”, Katchaturian. Bastien Piano Literature; Volume 3, No.11

Excerpt 1 Timbre	Rhythm Pattern
piano	<i>(possible responses)</i> 1 2 &  ta, ti ti du, du de etc.

## Appendix B: Student Materials — Student Checklist for Critical Review

Topic Paragraph:

	Date of the Performance
	Location of the Performance
	Names of Performing Artist
	Title of the Selection
	Name of the Composer
	Historical Background (from program note)

Musical Elements Paragraph:

- What did you hear in your performance?
- What did you hear in your colleagues' performances?

	Tone Quality, Blend, Balance
	Time (beat, rhythm, meter) staying together
	Expressive Elements <ul style="list-style-type: none"><li>• Tempo (Speed of the beat)</li><li>• Dynamic Contrast (Volume changes)</li><li>• Various types of Articulation (smooth, separated, accented)</li></ul>

Closing Paragraphs:

- What did you experience as an audience member.
- What did you experience as a performer

## Appendix C: Assessments — Skill Development Progress Report

	4	3	2	1	0
<b><i>Performance</i></b>					
<b>Read Rhythms</b>					
Insert rhythm patterns here:					
•					
•					
•					
•					
<b>Improvise Echo Melody</b>					
• Two pitches					
• Three Pitches					
• Four Pitches					
• Five pitches					
• Scale					
•					
•					
<b>Improvise Bass line</b>					
• Two Chord Tones					
• Three Chord Tones					
• Non-harmonic Tone					
•					
•					
<b><i>Written Theory</i></b>					
• Build Intervals					
• Build Half and Whole Steps					
• Build Scale					
• Build I, IV, V Chord					

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<b><i>Aural Theory</i></b>					
<b>Melodic Dictation</b>					
• a, c					
• a, c, d					
• a, c, d, d#					
• a, c, d, d#, e					
•					
•					
<b>Harmonic Dictation</b>					
• I, IV, V					
•					
•					
<b>Form</b>					
• Phrase Length					
• Structure					
•					
•					
<b><i>Composition Skills</i></b>					
• Motive, Repetition					
• Motive Variation					
• Motive Sequence					
• Motive Contrast					

## Appendix C: Assessments — Skill Development Progress Report (Bartok Example)

Sample Skill Development Chart for: Bartok: *For Children Volume I #6 Study for the Left Hand*. Based on Hungarian Folk Tunes

	4	3	2	1	0
<b>Performance</b>					
<b>Read Rhythms</b>					
Insert Rhythm Patterns					
					
<b>Improvise Echo Melody</b>					
• Two pitches: A, F					
• Three Pitches: A, F, G					
• Four Pitches: A, G, F, D					
• Five pitches: A, G, F, E, D					
<b>Improvise Bass line</b>					
• Two Chord Tones (D, A)					
• Three Chord Tones (D, G, B $\flat$ )					
• Non Harmonic Tone					
<b>Written Theory</b>					
Five note scales: D, E, F, G, A and F, G, A, B $\flat$ , C					
• Build Intervals					
• Build Half and Whole Steps					
• Build five note scales					
• Build chords in d minor:					

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I (D, A); iv (G, B flat, d); v (C, A)					
• Build Chords F: I (F, C); IV (F, B $\flat$ )					
<b><i>Aural Theory</i></b>					
<b>Melodic Dictation</b>					
• A, F					
• A, G, F					
• A, G, F, E					
• A, G, F, E, D					
<b>Harmonic Dictation</b>					
• I, IV, V					
<b>Form</b>					
• Phrase Length					
• Structure					
<b><i>Composition Skills</i></b>					
• Motive, Repetition					
• Motive, Variation					
• Motive, partial					

Grading Criteria

4 pts. = (exceeds level consistently)

3 pts. = (meets & occasionally exceeds level)

2 pts. = (mostly meets level)

1 pt = (occasionally meets level)

0 pts. = (never meets level)

## Appendix C: Assessments — Rubric for Assessing Arrangement

<b>Rubric for Arrangement</b>				
<i>Outcomes</i>	4	3	2	1
<p><i>Student work shows</i></p> <p><b>Creativity</b></p>	Includes very original, unusual or imaginative musical ideas. Explores and varies at least three musical elements.	Includes many original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Includes very little variety or exploration of musical elements
<p><i>Student demonstrates knowledge of theory</i></p> <p><b>Craftsmanship</b></p> <ul style="list-style-type: none"> <li>• Use of motive in selected repertoire to develop rhythmic ostinato</li> <li>• Use of harmonic structure to develop Counter-melody</li> <li>• Use of harmonic structure to develop Bass line</li> </ul>	Demonstrates and labels all aspects	Demonstrates and labels at least two aspects	Demonstrates and labels one aspect	Demonstrates limited understanding of aspects

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<p><i>Student demonstrates understanding of stylistic trends</i></p> <p><b>Conventions/Tools</b></p>	<p>Arrangement demonstrates student understanding of stylistic characteristics (expressive markings, and range) of music from time period, and uses as a model for their own arrangement.</p> <p>Students write to support their decisions using at least three specific examples as evidence and discussion relevant and substantial.</p>	<p>Arrangement demonstrates student understanding of stylistic characteristics (expressive markings, and range) of music from time period, and uses as a model for their own arrangement</p> <p>Students write to support their decisions using at least two specific examples as evidence and discussion relevant and substantial</p>	<p>Arrangement demonstrates students understanding of stylistic characteristics (expressive markings, and range) of music from time period, and uses as a model for their own arrangement</p> <p>Students write to support their decisions using one specific example as evidence and discussion relevant and substantial</p>	<p>Arrangement demonstrates students understanding of stylistic characteristics (expressive markings, and range) of music from time period, and uses as a model for their own arrangement</p> <p>Students write to support their decisions but none use examples as evidence with relevant and/or substantial discussion</p>
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## Appendix C: Assessment — Group Performance Rubric

List the level under each category

Group Name: \_\_\_\_\_

Student Names	Pitch	Rhythm	Pulse	Tone	Articulation	Dynamics	Phrasing	Non-verbal Communication
John Brown (level 1)	3	4	2					

### Grading Criteria:

4 pts. = (exceeds level consistently)

3 pts. = (meets & occasionally exceeds level)

2 pts. = (mostly meets level)

1 pt. = (occasionally meets level)

0 pts.= (never meets level)

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<b><u>Category</u></b>	<b><u>Student Skill Levels</u></b>
PITCH	All: performing correct notes and intonation
RHYTHM	All: performing correct rhythmic patterns
PULSE	1: maintaining a steady beat 2: use of tempo indications 3: metric feel, rubato
TONE	1: individual quality of sound 2: group blend and balance 3: refinement of sound, timbrel changes
ARTICULATION	1: basic staccato, legato and slurs 2: accents, tenutos 3: dictated by style period
DYNAMICS	1: basic dynamic contrast 2: use of crescendo and decrescendo 3: change in dynamics as dictated by texture
PHRASING	1: entrances and releases 2: tapering of phrase endings 3: rise and fall of melodic line (tension & repose)
NON-VERBAL COMMUNICATION	1: beginning and ending with physical motion 2: indicating the phrase physically (trading off melodic parts) 3: silently communicating subdivision of beat, intensity of crescendo, articulations, etc

## Appendix D: Presentation Ideas — Venue Set-up

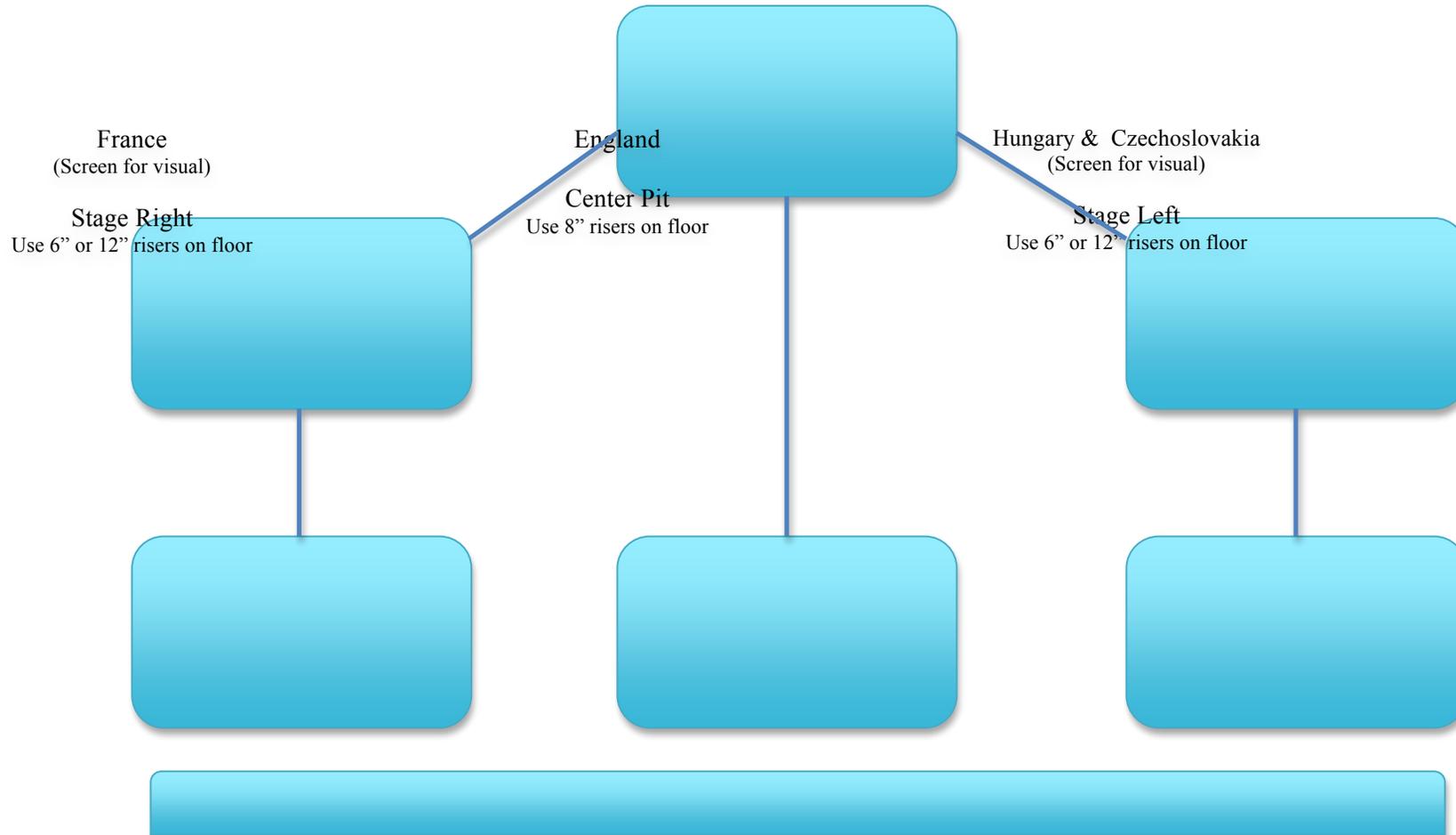
Germany  
(Screen for visual)

### Performance Venue Set-up

Russia  
(Screen for visual)

Stage Right  
Use 6" or 12" risers on stage

Upstage screen would display the time line Stage Left  
Use 6" or 12" risers on stage



## Appendix D: Presentation Ideas — Sample Timeline

