

5-8 Vocal Performance

Fine Arts Curriculum Framework

Revised 2008

5-8 Vocal Performance Fine Arts Curriculum Framework

| Strand | Content Standard |
|--------------------------|--|
| Music | |
| 1. Skills and Techniques | Students shall demonstrate and apply the essential skills and techniques to produce music. |
| 2. Creative Expression | Students shall demonstrate creative expression through music. |
| 3. Critical Analysis | Students shall listen to, analyze, describe, and evaluate a variety of music. |
| 4. Connections | Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

*Each grade level continues to address earlier Student Learner Expectations as needed and as they apply to more difficult text.

The 5-8 Vocal Performance Fine Arts Curriculum Framework is designed as a sliding scale for schools that offer specific vocal music classes taught by licensed vocal music teachers. Schools offering specific vocal music classes at the 5-8 level shall follow the 5-8 Vocal Performance Fine Arts Curriculum Framework. This framework combines the 5-8 music strand of the required K-8 Fine Arts Curriculum Framework with specific student learning expectations in vocal performance.

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------|--|---|---|--|
| Sing | <p>M.1.5.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • <i>major tonalities</i> • <i>dynamic levels</i>—<i>pianissimo (pp)</i>, <i>piano (p)</i>, <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>, <i>forte (f)</i>, and <i>fortissimo (ff)</i> • change in <i>dynamic levels</i>—<i>crescendo</i> and <i>decrescendo</i> • $\frac{3}{4}$ and $\frac{4}{4}$ <i>meters</i> • <i>countermelodies</i> | <p>M.1.6.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • $\frac{2}{4}$ and $\frac{6}{8}$ <i>meter</i> • more complex <i>forms and harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) | <p>M.1.7.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • $\frac{2}{2}$, or <i>cut time</i>, <i>meter</i> • more complex <i>forms and harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) | <p>M.1.8.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • <i>compound and mixed meter</i> • more complex <i>forms and harmonies</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------|--|---|---|--|
| Play | <p>M.1.5.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • <i>major tonalities</i> • <i>dynamic levels</i>—<i>pianissimo (pp)</i>, <i>piano (p)</i>, <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>, <i>forte (f)</i>, and <i>fortissimo (ff)</i> • change in <i>dynamic levels</i>—<i>crescendo</i> and <i>decrescendo</i> • $\frac{3}{4}$ and $\frac{4}{4}$ <i>meters</i> | <p>M.1.6.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • $\frac{2}{4}$ and $\frac{6}{8}$ <i>meter</i> • more complex <i>forms and harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) | <p>M.1.7.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • $\frac{2}{2}$, or <i>cut time</i>, <i>meter</i> • more complex <i>forms and harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) | <p>M.1.8.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • <i>major and minor tonalities</i> • various <i>dynamic levels</i> • <i>compound and mixed meter</i> • more complex <i>forms and harmonies</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------------|--|---|---|--|
| Techniques | <p>M.1.5.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • breathing • <i>phrasing</i> • <i>articulation</i> <p>M.1.5.4 Demonstrate and respond to simple conducting patterns</p> | <p>M.1.6.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • breathing • <i>phrasing</i> • <i>articulation</i> <p>M.1.6.4 Interpret and respond to a conductor</p> | <p>M.1.7.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • breathing • <i>phrasing</i> • <i>articulation</i> <p>M.1.7.4 Interpret and respond to a conductor</p> | <p>M.1.8.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • breathing • <i>phrasing</i> • <i>articulation</i> <p>M.1.8.4 Interpret and respond to <i>artistic conducting</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------|---|---|--|---|
| Read | <p>M.1.5.5 Read</p> <ul style="list-style-type: none"> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • more complex <i>melodic patterns</i> (e.g., do-re-mi-fa-sol-la-ti-do/1-2-3-4-5-6-7-8, <i>major scale</i>) • <i>dynamic levels</i>—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic level</i>—<i>crescendo</i>, <i>decrescendo</i> • $\frac{3}{4}$ and $\frac{4}{4}$ <i>meters</i> <p>M.1.5.6 Identify <i>notes</i> written on the lines and spaces of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.6.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>melodic patterns</i> that include <i>accidentals</i> • various <i>dynamic levels</i> • $\frac{2}{4}$ and $\frac{6}{8}$ <i>meter</i> • various <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) <p>M.1.6.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.7.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • various <i>dynamic levels</i> • $\frac{2}{2}$, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.7.6 Identify <i>notes</i> written on the lines and spaces of the <i>grand staff</i></p> | <p>M.1.8.5 Read</p> <ul style="list-style-type: none"> • <i>syncopation</i> • variety of <i>tempi</i> • various <i>dynamic levels</i> • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.8.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>grand staff</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--------|--|--|--|--|
| Read | <p>M.1.5.7 Apply knowledge of <i>symbols</i> and terms in reading music</p> <ul style="list-style-type: none"> • <i>repeat sign</i> • <i>treble clef</i> • <i>bass clef</i> • <i>bar line</i> and <i>double bar line</i> • <i>time signatures</i> • <i>fermata</i> • <i>simple key signatures</i> | <p>M.1.6.7 Apply knowledge of <i>symbols</i> and terms in reading music</p> <ul style="list-style-type: none"> • <i>accidentals</i> • <i>first and second endings</i> • <i>da capo (D.C.)</i> • <i>dal segno (D.S.)</i> • <i>Coda</i> | <p>M.1.7.7 Apply knowledge of <i>symbols</i> and terms in reading music</p> <ul style="list-style-type: none"> • <i>additional key signatures</i> • <i>grand staff</i> | <p>M.1.8.7 Apply knowledge of <i>symbols</i> and terms in reading music</p> <ul style="list-style-type: none"> • <i>multiple key signatures</i> within a <i>composition</i> |
| Notate | <p>M.1.5.8 Notate</p> <ul style="list-style-type: none"> • eighth <i>note</i> and sixteenth <i>note</i> patterns • $\frac{3}{4}$ and $\frac{4}{4}$ <i>time signatures</i> | <p>M.1.6.8 Notate</p> <ul style="list-style-type: none"> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • $\frac{2}{4}$ and $\frac{6}{8}$ <i>time signature</i> | <p>M.1.7.8 Notate</p> <ul style="list-style-type: none"> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • $\frac{2}{2}$, or <i>cut time</i>, <i>time signature</i> | <p>M.1.8.8 Notate</p> <ul style="list-style-type: none"> • <i>syncopation</i> |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Vocal | Intermediate Vocal | Advanced Vocal |
|---------|---|---|--|
| Perform | <p>M.1.BV.1 Sing correctly using appropriate <i>breath support</i> and control throughout the <i>vocal range</i></p> <p>M.1.BV.2 Explore the changing voice and vocal range through warm-ups and selected <i>repertoire</i></p> <p>M.1.BV.3 Sing a variety of vocal <i>repertoire</i> in <i>unison</i> at an appropriate level of difficulty alone or in groups</p> <p>M.1.BV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.BV.5 Sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.BV.6 Demonstrate through performance an understanding of the language of music</p> | <p>M.1.IV.1 Sing expressively with attention to <i>dynamics, phrasing, and articulation</i></p> <p>M.1.IV.2 Explore the changing voice and vocal range through warm-ups, breathing exercises, and selected <i>repertoire</i></p> <p>M.1.IV.3 Sing a variety of vocal <i>repertoire</i> in <i>unison</i> and <i>two-part</i> at an appropriate level of difficulty alone or in groups</p> <p>M.1.IV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.IV.5 Read and sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.IV.6 Demonstrate through performance an understanding of the language of music</p> | <p>M.1.AV.1 Sing expressively with attention to <i>blend, balance, dynamics, phrasing, and articulation</i></p> <p>M.1.AV.2 Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate <i>repertoire</i></p> <p>M.1.AV.3 Sing a variety of vocal <i>repertoire</i> in <i>unison, two-part</i>, and independent parts at an appropriate level of difficulty alone or in groups</p> <p>M.1.AV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.AV.5 <i>Sight-read</i> and sight-sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.AV.6 Demonstrate through performance an understanding of the language of music</p> |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------------------------|--|---|--|---|
| <i>Improvise</i> | M.2.5.1 <i>Improvise rhythmic variations on familiar melodies</i> | M.2.6.1 <i>Improvise rhythms, melodies, and/or accompaniments</i> | M.2.7.1 <i>Improvise using a variety of sound sources (e.g., computer, electronic sounds)</i> | M.2.8.1 <i>Improvise rhythmic and melodic variations in a given style and meter (e.g., reggae, blues)</i> |
| <i>Compose/Arrange</i> | M.2.5.2 <i>Compose a four-measure phrase</i> M.2.5.3 <i>Arrange familiar songs using musical expression</i> | M.2.6.2 <i>Compose a four-measure phrase with accompaniment</i> M.2.6.3 <i>Arrange familiar songs with accompaniment</i> | M.2.7.2 <i>Compose an original melodic line with accompaniment</i> M.2.7.3 <i>Arrange unfamiliar songs using musical expression</i> | M.2.8.2 <i>Compose an original song using various instruments</i> M.2.8.3 <i>Arrange unfamiliar songs with accompaniment</i> |
| <i>Movement</i> | M.2.5.4 <i>Respond to music through movement (e.g., traditional and improvised conducting patterns)</i> | M.2.6.4 <i>Respond to music through movement (e.g., create movement to outline musical form)</i> | M.2.7.4 <i>Respond to music through movement (e.g., create choreography to songs for performance)</i> | M.2.8.4 <i>Respond to music through movement (e.g., create a song along with movement to teach to younger students)</i> |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Vocal | Intermediate Vocal | Advanced Vocal |
|---------|--|---|--|
| Perform | M.2.BV.1 Sing selected <i>repertoire</i> with appropriate <i>dynamics</i> | M.2.IV.1 Sing selected <i>repertoire</i> with creative <i>expression</i> | M.2.AV.1 Sing selected <i>repertoire</i> with creative <i>expression</i> and <i>artistic interpretation</i> |

Strand: Music

Content Standard 3: Critical Analysis

Students shall listen to, analyze, describe, and evaluate a variety of music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------|---|---|--|---|
| Listen/Analyze | <p>M.3.5.1 Identify musical instruments by sight and sound</p> <ul style="list-style-type: none"> • string • brass • woodwind • percussion • electronic | <p>M.3.6.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • brass • string • percussion • woodwind • electronic • vocal <p>M.3.6.2 Recognize <i>musical texture</i></p> <ul style="list-style-type: none"> • <i>solo</i> • small groups • large <i>ensemble</i> | <p>M.3.7.1 Identify musical sounds</p> <ul style="list-style-type: none"> • electronic • non-traditional • <i>genres</i> (e.g., women's <i>ensemble</i>, men's <i>ensemble</i>) | <p>M.3.8.1 Distinguish musical sounds</p> <ul style="list-style-type: none"> • <i>western</i> and <i>non-western</i> • traditional and non-traditional • <i>cross cultural</i> |
| | <p>M.3.5.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • <i>theme and variations</i> <p>M.3.5.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.6.3 Compare and contrast musical <i>form</i></p> <ul style="list-style-type: none"> • popular and <i>imitative forms</i> • <i>twelve-bar blues</i> <p>M.3.6.4 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.7.2 Analyze various musical <i>forms</i></p> <p>M.3.7.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.8.2 Analyze various musical <i>forms</i></p> <p>M.3.8.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> |
| Evaluate | <p>M.3.5.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.6.5 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.7.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> |

Strand: Music

Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------------|---|---|--|--|
| Historical/ Cultural | <p>M.4.5.1 Respond to music from various cultures, historical periods, and/or events (e.g., <i>world music, folk music, jazz, spirituals</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing <p>M.4.5.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts (e.g., theatre, ballet) • between music and disciplines outside the arts (e.g., social studies) | <p>M.4.6.1 Respond to music from various cultures, historical periods, and/or events (e.g., popular, <i>Classical</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing <p>M.4.6.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts | <p>M.4.7.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening, researching</i>)</p> <p>M.4.7.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts | <p>M.4.8.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening, researching</i>)</p> <p>M.4.8.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| Research | <p>M.4.5.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy, technology</i>)</p> | <p>M.4.6.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy, technology</i>)</p> | <p>M.4.7.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy, technology</i>)</p> | <p>M.4.8.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy, technology</i>)</p> |

Strand: Music

Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
|---------|--|--|--|
| Perform | M.4.BV.1 Sing music from various cultures, historical periods, and/or events | M.4.IV.1 Sing music from various cultures, historical periods, and/or events | M.4.AV.1 Sing music from various cultures, historical periods, and/or events |

Glossary for 5-8 Vocal Performance Fine Arts Curriculum Framework

| | |
|-------------------------|---|
| Accidental | A symbol used to raise (sharp) or lower (flat) a pitch or to cancel (natural) a previous sign |
| Accompaniment | A musical background that supports a principal part |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Arrange | To alter a <i>composition</i> |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, the clear and effective utterance of vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Artistic interpretation | An individual's perception of how a piece should be performed |
| Balance | The equalization of sounds |
| Bar line | The vertical line drawn through a <i>staff</i> to define a measure |
| Bass clef | A <i>symbol</i> used to denote pitches below middle C |
| Beat | The repeating pulse of the music |
| Blend | The melding of sounds within a group |
| Blues | A basic <i>jazz style</i> with a predictable chord structure |
| Body percussion | Clapping, tapping, snapping, or other percussive sounds made with hands, feet, or other body parts |
| Breath support | Controlled breathing technique to help produce a quality sound |
| Classical | A musical period around 1750 – 1830 |
| Classroom instruments | Instruments generally found in a music class (e.g., simple percussion, recorders, barred instruments, keyboards) |
| Coda | A short section added at the end of a piece |
| Compose | To create music |
| Composition | A musical creation |
| Compound meter | <i>Beat</i> divisible by three rather than two |
| Countermelodies | Secondary <i>melodies</i> sung against principal themes |
| Crescendo | Gradually get louder |
| Cross cultural | <i>Genres</i> of music from different cultures that fuse to form a new <i>genre</i> |
| Cut time | Music performed twice as fast as the <i>notes</i> written; a <i>tempo</i> marking indicating a quick duple <i>meter</i> with the half <i>note</i> getting the <i>beat</i> rather than the quarter <i>note</i> |
| Da capo (D.C.) | Term indicating that the piece is to be repeated from the beginning |
| Dal segno (D.S.) | Term indicating that the piece is to be repeated beginning at the sign |
| Decrescendo | Gradually get softer |
| Double bar line | Two lines vertically drawn through a <i>staff</i> indicating the end of a section or piece |
| Dynamic | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Expression | Referring to <i>dynamics</i> , <i>tempo</i> , and <i>articulation</i> in a <i>composition</i> |

| | |
|--------------------------|--|
| Fermata | A <i>symbol</i> used to indicate a hold beyond the given value; also called bird's eye |
| First and second endings | Different endings for repeated sections of a <i>composition</i> |
| Folk music | Music that is passed orally or by memorization and repetition from generation to generation |
| Form | The overall plan of a piece of music (e.g., <i>AB, ABA, rondo</i>) |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Found sounds | Non-traditional sound sources for making music (e.g., trash cans, brooms) |
| Genres | <i>Styles, categories, classes, or types</i> of music |
| Grand staff | The combination of <i>bass</i> and <i>treble staves</i> |
| Grave | Serious |
| Harmonies | Two or more different tones sounding at the same time |
| Imitative forms | Repetitive structures of similar pitch patterns with different entrances |
| Improvise | To create spontaneously |
| Intervals | Distances between two or more pitches |
| Jazz | An American musical <i>style</i> blending European and African influences |
| Key signatures | The sharp or flat signs placed at the beginning of a <i>composition</i> immediately after the clef sign, indicating its tonality |
| Lento | Slow |
| Listening | An active auditory experience |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, whole step, half step to tonic |
| Major tonalities | Related to <i>major scales</i> |
| Melodic | Related to <i>melody</i> |
| Melodic patterns | A specific grouping of pitches used in teaching, reading, and writing music (e.g., sol-mi/5-3) |
| Melodies | Tunes; series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed <i>beats</i> as indicated by the <i>time signature</i> |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor tonalities | Related to <i>minor scales</i> |
| Mixed meter | Changing <i>meter</i> within the song |
| Moderato | Moderate <i>tempo</i> |
| Music therapy | Use of music to improve psychological, social, cognitive, and physical function |
| Musical texture | Layering of sounds by adding or subtracting voices or instruments |
| Non-western | Music and instruments of Asia, the Middle East, Africa, Pacific Islands; Non-European |
| Note | <i>Symbol</i> used to indicate pitch and duration |
| Octave | An <i>interval</i> spanning seven diatonic degrees or eleven half steps |

| | |
|----------------------|---|
| Performance | To play, sing, or move in formal or informal settings |
| Phrase | A musical sentence |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Presto | Fast <i>tempo</i> |
| Repeat sign | A <i>symbol</i> used to indicate a repetition of a section of music |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rest | Silence in music; symbol used to indicate the duration of silence |
| Rhythmic | Related to <i>rhythm</i> |
| Rhythms | Patterns of long and short sounds and silences in music |
| Sight-read | Reading a piece of music without preparation |
| Solo | One voice or instrument |
| Staff | Lines and spaces upon which music is written |
| Style | A characteristic of a particular period, person, or group of people that make genres of music unique (e.g., folk, symphony) |
| Symbols | Signs |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or off beat |
| Tempi | Speeds of the <i>beat</i> ; plural for <i>tempo</i> |
| Theme and variations | A <i>style</i> of <i>composition</i> that presents a basic theme, and then develops and alters the theme in successive statements |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Time signature | A <i>symbol</i> indicating how many <i>beats</i> are in a measure and which <i>note</i> gets the <i>beat</i> |
| Treble clef | A <i>symbol</i> used to denote pitches above middle C |
| Twelve-bar blues | A twelve-measure chord progression of I-I-I-I' IV-IV-I-I V'-IV-I-I |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Unison | Singing or playing the same pitch |
| Vivace | Very fast; lively |
| Vocal exploration | Technique to discover the voice and its capabilities |
| Vocal range | The range of <i>notes</i> that a singing voice can encompass |
| Vocal technique | Skills and methods used to produce a quality tone |
| Western | Music <i>composed</i> in the Western hemisphere |
| World music | Music of indigenous peoples |