

Geneva CUSD 304
Content-Area Curriculum Frameworks
Grades 6-12
Music Theory III

<i>Mission Statement</i>	<p>The mission of the Geneva CUSD 304 K-12 music education curriculum is to guide all students toward the development of a lifelong personal relationship with music, by giving every student the opportunity to develop his or her individual skills, talents, and knowledge of music to the fullest potential, through a variety of appropriate listening, performance, creative, evaluative, and learning experiences.</p> <p><i>Music Theory Education should:</i></p> <ol style="list-style-type: none"> 1. Enable students to identify (aurally and visually) and use the principal sensory, formal, technical, and expressive elements of music. 2. Enable students to identify (aurally and visually) and use the processes and tools required to produce music. 3. Assist each student in developing the basic skills necessary to participate in the creation and/or performance of music. 4. Enable students to identify significant works from major historical periods and how they reflect societies, cultures, and civilizations, both past and present. <p><i>Learner Outcomes (adapted from the Nine National Standards for Music Education):</i></p> <ol style="list-style-type: none"> 1. Sing simple melodies and exercises. To demonstrate an understanding of various musical concepts (pitch, rhythm, phrasing, etc.) through vocal performance, then applying what has been learned back into instrumental performance. 2. Perform on instruments, alone and with others, a varied repertoire of music. To demonstrate the physical, technical, and expressive skills necessary to produce a quality musical performance, whether in a solo or ensemble setting, and through variety of literature that reflects many different styles of music. 3. Improvise music within specified guidelines. Demonstrate the ability to spontaneously perform original musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure, as well as technical mastery on one's instrument.
---------------------------------	---

	<p>4. Compose and arrange musical material within specified guidelines. To demonstrate the ability to produce original, written musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure.</p> <p>5. Read and notate music. To demonstrate the ability to recognize, interpret and recreate the notation symbols found in music, and to write/use those symbols in a musically appropriate manner.</p> <p>6. Listen to, analyze, and describe a musical performance. To demonstrate the ability - through aural observation - to detect, interpret, and comment upon the musical components that comprise a musical performance.</p> <p>7. Evaluate compositions and music performances. To demonstrate the ability to make well-informed, substantive comments regarding the musical elements of a written composition or performance, which may include educated suggestions for improvement.</p> <p>8. Understand basic relationships between music, the other arts, and content areas outside of the arts. To demonstrate the ability to make meaningful connections between elements of music and concepts from other areas of study, ultimately using these connections to draw more meaning from the music and to improve a performance.</p> <p>9. Understand music in relation to history and culture. To explore how music both reflects and affects the human experience, and how it may do so in the future.</p>
<p>Course Sequence (Grades 6-12)</p>	<ul style="list-style-type: none"> • Music Theory I (Offered 1st Semester only, Grades 9-12) • Music Theory II (Offered 2nd Semester only, Grades 9-12) • Music Theory III (Offered 1st Semester only, Grades 10-12) • Music Theory IV (Offered 2nd Semester only, Grades 10-12)

Course Framework

<p>Course Title</p> <p>Grade Level</p> <p>Semesters (1-2-3-4)</p> <p>Prerequisite</p>	<p>Music Theory III</p> <p>10,11,12</p> <p>1 (offered 1st semester only)</p> <p>Music Theory I and II or instructor's consent</p>
<p>Course Description</p>	<p>This course provides students with the opportunity to explore in greater depth topics covered in Music Theory I & II. This course places a stronger emphasis on understanding a musical composition and the ability to create a musical composition, This course will explore extended tools and techniques used for musical composition. Additionally, the opportunity to develop the musical ear is available through aural training. Throughout Music Theory III & IV students will have daily interaction of music technology.</p>
<p>District-approved Materials and/or Resources</p>	<ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • Teacher-designed exercises to compliment unit of study

Unit Frameworks

Music Theory III

<p>Unit of Study: major topics</p>	<p>I. Harmonic Progression</p>	<ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage I:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of elements and principles; performance venue, practice/ preparation, 	

	<p>instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 25 A.4: Critique the quality and effectiveness of artists' performances/compositions. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> 1. Understand and demonstrate the difference between a tonal sequence, a real sequence, and a modified or false sequence. 2. Define circle-of-fifths progression and demonstrate the difference between a tonal and real circle-of-fifths progression 3. Understand the relationship between diatonic chords. 4. Compose an original musical phrase that shows acceptable root movement and adjacent chord placement. 5. Use chord inversion within the context of a good harmonic progression to provide smooth voice leading. 6. Provide harmonization and strong chord progression to an existing melody or bass line. 7. Aurally identify harmonic and cadential patterns. 	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Teacher-designed review quiz • Written Unit Quiz including short answer, multiple choice, and diagrams • Four voice composition • Computer generated listening examples • Homework assignments from the textbook • Homework assignments from the workbook 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks
Music Theory III

<p>Unit of Study: major topics</p>	<p>II. Diatonic 7th Chords</p>	<ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage I:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of 	

	<p>elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 25 A.4: Critique the quality and effectiveness of artists' performances/compositions. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> 1. Recognize the qualities and intervallic construction of diatonic 7th chords in various major tonal systems and all three forms of minor. 2. Analyze the quality and inversion of individual chords using macro analysis. 3. Analyze the quality and inversion of individual chords using roman numeral analysis in a given tonal center. 4. Provide proper resolution and voice leading for all diatonic chords within various diatonic progressions 5. Omit and double the proper tones within a chord. 6. Realize and analyze a diatonic figured bass line. 7. Identify the prevailing tonal system used in a passage of music. 8. Compose an original passage of music containing diatonic 7th chords and demonstrate proper voice leading principles. 9. Aurally identify the various qualities of diatonic 7th chords. 	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Teacher-designed review quiz • Written Unit Quiz including short answer, multiple choice, and diagrams • Four voice composition • Computer generated listening examples • Homework assignments from the textbook • Homework assignments from the workbook 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks

Music Theory III

<p>Unit of Study: major topics</p>	<p>III. Secondary Functions</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" <p>Teacher-designed exercises to compliment unit of study</p>
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage I:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p>	

	<ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions. • 25 A.4: Critique the quality and effectiveness of artists' performances/compositions. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances.
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> 1. Define chromaticism and understand how it affects a diatonic passage of music. 2. Define secondary function. 3. Understand the difference between essential and nonessential chromaticism. 4. Visually and aurally identify chromaticism used in a passage of music. 5. Identify chords that are changed into secondary functions from the use of essential chromaticism. 6. Change diatonic chords into secondary chords with the use of essential chromaticism. 7. Recognize secondary dominant and secondary leading tone chords used in a passage of music. 8. Understand the similarities and differences between secondary dominant chords and secondary leading tone chords. 9. Notate secondary dominant and secondary leading tone chords in a given tonal system. 10. Properly resolve all tones in a secondary chord. 11. Provide macro and roman numeral analysis for all secondary chords. 12. Use secondary chords in a strong harmonic progression. 13. Compose an original passage of music containing secondary chords and demonstrate proper voice leading principles.

Assessments	Performance Tasks <ul style="list-style-type: none"> • Teacher-designed review quiz • Written Unit Quiz including short answer, multiple choice, and diagrams • Four voice composition • Computer generated listening examples • Homework assignments from the textbook • Homework assignments from the workbook 	Other Evidence <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Exercises performed in class - instrumentally and/ or vocally
--------------------	---	--

Unit Frameworks
Music Theory III

<p>Unit of Study: major topics</p>	<p>IV. Modulation</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage I:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of 	

	<p>elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 25 A.4: Critique the quality and effectiveness of artists' performances/compositions. • 26 A.3: Use standard notation to record one's own and others' musical ideas. • 26 A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26 B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> 1. Define modulation. 2. Recognize tonal center relationships: <ol style="list-style-type: none"> A. Define change of mode or mode mixture. B. Recognize parallel keys. C. Recognize relative keys. D. Recognize closely related keys. E. Understand the difference between a modulation and change of key. F. Identify enharmonic equivalent keys. G. Identify foreign key/distant key relationships. 3. Analyze common chord/pivot chord modulations. 4. Analyze direct modulations. 5. Analyze chromatic modulations. 6. Identify new tonal centers resulting from a modulation. 7. Recognize sequential modulations. 8. Understand chromatic mediant relationships. 9. Aurally identify a modulation in a melody or passage of music. 10. Compose a melody that modulates. 11. Compose a four voice passage that modulates to a closely related key using a pivot chord. 	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class

	<ul style="list-style-type: none">• Textbook quizzes (written and/or listening)• Teacher-designed quizzes• Written Unit Test including short answer and written exercises involving music notation• Listening Unit Test• Four voice composition• Computer generated listening examples	<ul style="list-style-type: none">• Exercises performed in class - instrumentally and/ or vocally
--	---	---

Unit Frameworks

Music Theory III

<p>Unit of Study: major topics</p>	<p>V. Concert Reflection Paper</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Previously completed homework and exercises • Class notes • Examples provided by teacher • Teacher-designed rubric for paper
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u> Stage I:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance. • 25. A.4: Develop aesthetic criteria for evaluating one's own musical performances/compositions and those of others. • 25. B.1: Analyze the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts. • 25. B.2: Compare and contrast similar and distinctive artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) across art forms. • 26.A.1: Compare and contrast sound production of instruments from various cultures • 26. A.6: Critique the effectiveness (e.g., style, interpretation, instrumentation) of a performer or conductor. • 26. A.7: Analyze the way in which performers or conductors interpret the intent of the composer in a recorded or live performance. • 27. A.1: Analyze how the arts function in historical, societal, economic, and personal contexts (e.g. economic trends, creative thinking, intra/inter communication, adornment, environments, entertainment, historical record, jobs). • 27. A.2: Analyze how the arts inform and persuade through movement, sound, and image. 	

	<p>Stage J:</p> <ul style="list-style-type: none"> • 25. A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions. • 25. A.4: Critique the quality and effectiveness of artists' performances/compositions. • 25. B.1: Critique the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts. • 26. A.1: Compare and contrast sound production of instruments from various cultures. • 26. A.6: Critique the effectiveness (e.g. style, interpretation, instrumentation) of a performer or conductor. • 26. A.7: Analyze the way in which performers or conductors interpret the intent of the composer in a recorded or live performance. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 8. Understand relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture.
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> 1. Attend an approved concert or recital and complete a typed report reflecting their experience. This culminating project will account for 10% of the student's marking period grade (before the semester final exam). The typed report will be evaluated according to the following rubric: <p style="text-align: center;">Concert /Recital Report Rubric</p> <p>I. Introduction and Background Information (10%)</p> <p>_____ / 2 <i>WHO</i> - description of performer(s) and type of performing group (jazz band, orchestra, etc.)</p> <p>_____ / 2 <i>WHAT</i> - Description of event (special event? commemoration? holiday? regular concert?) and genre of music performed (heavy metal, musical theater, alternative rock, opera, etc.)</p> <p>_____ / 2 <i>WHERE</i> - location of event (name of theater, concert hall, church, etc.)</p> <p>_____ / 2 <i>WHEN</i> - date of event</p> <p>_____ / 2 <i>WHY</i> - explanation of why the student chose to see this particular event.</p>

II. Body (70%)

_____ / 50

MUSICAL DETAILS - content-based information that is used to support observations and opinions regarding the performance, including (but not limited to):

a.) *Key/tonality, rhythmic elements, timbre, intensity, instrument selection and combination, historical/background information on composers, performers and/or compositions, descriptions of how the music is used to elicit emotion or tell a story, descriptions of how the music works with other performance elements (dancing/choreography, lighting, scenery, concert theme, etc.)*

b.) *Are strong and weak points of the performance addressed?*

c.) *Is the paper an appropriate length?*

_____ / 5

PROSE - Tone of writing style - is professional, appropriate language used?

_____ / 5

GRAMMAR and SPELLING - punctuation, sentence structure, word usage, spelling.

_____ / 5

ORGANIZATION of paper and ideas - are there paragraphs with topic sentences that are explained/supported with other material? Do the ideas flow from paragraph to paragraph in a logical, coherent manner?

_____ / 5

PRESENTATION - is the paper typed? Is appropriate font style, size, and color used? Are the margins, tabs, and spacing used within acceptable parameters? Does the student's name appear on the paper? Course title? Title of paper/project?

III. Conclusion (5%)

_____ / 5

FINAL STATEMENT including whether or not you would choose to see a performance of this nature again. Why or why not?

IV. Other (15%):

_____ / 5

PROGRAM and/or TICKET STUB are included, or some other evidence of attendance that is acceptable to the instructor.

_____ / 10

"ACCEPTABILITY" of venue selected. Does the performance attended by the student meet with the definition of "acceptability" as communicated to the students?

TOTAL POINTS:

_____ / 100

Assessments	Performance Tasks <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Written Unit Test including short answer and written exercises involving music notation • Listening Unit Test 	Other Evidence <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally
--------------------	---	--