



MUSIC APPRECIATION
GRADES 9-12
ONE-HALF CREDIT, ONE SEMESTER

Counselors are available to assist parents and students with course selections and career planning. Parents may arrange to meet with the counselor by calling the school's guidance department.

COURSE DESCRIPTION

Music Appreciation is a semester course designed for students interested in learning to understand and enjoy music. Live music performances are an important part of the course offering. Topics of special interest include country, rock, jazz, electronic music, and the classics. Students learn to describe music using the appropriate vocabulary to make value judgments regarding performance and style.

PREREQUISITE

None

OPTIONS FOR NEXT COURSE

Music Theory I

REQUIRED STUDENT TEXTBOOK

Understanding Music, 3rd Edition, 2002, Jeremy Yudkin

THE KNOWLEDGE, SKILLS, AND ATTITUDES THAT COMPRISE THE MUSIC APPRECIATION COURSE ARE SUMMARIZED AS FOLLOWS FROM THE PRESCRIBED CURRICULUM:

TOPICS OF STUDY

UNIT I:

THE LANGUAGE OF SOUND

- 1.1 Demonstrate an awareness of the properties of sound (SOL – HS.4.2)
 - E 1.1.1 Define sound as the result of vibrations
 - E 1.1.2 Describe pitch as being determined by the number of cycles per second of a sound wave (frequency)
 - E 1.1.3 Describe pitch as being high or low
 - E 1.1.4 Describe volume as being determined by the height (amplitude) of the sound wave
 - E 1.1.5 Describe volume (intensity) as being loud or soft
- 1.2 Determine that every sound is distinguished by its own unique tone quality (timbre) (SOL – HS.4.1, HS.1.2)
 - E 1.2.1 Describe timbre and tone color as being synonymous
 - E 1.2.2 Identify brass, strings, woodwinds, and percussion instruments by their tone color and cite examples of each
 - E 1.2.3 Classify voices as soprano, alto, tenor, or bass
- 1.3 Determine that rhythm is the organization of the durations of sound and silence (SOL – HS.4.1, HS.7.2)
 - E 1.3.1 Demonstrate an awareness of how sound and silence function in music
 - E 1.3.2 Demonstrate an awareness of the function of pulse and meter
- 1.4 Determine that melody is a series of tones that expresses a musical thought (SOL – HS.4.1, HS.1.2, HS.7.2)
 - E 1.4.1 Identify melody as a succession of musical tones which may move up, move down, or remain the same
- 1.5 Determine that harmony is the sounding of two or more tones simultaneously (SOL – HS.1.1, HS.1.2, HS.7.2)
 - E 1.5.1 Describe harmony in terms of dissonant or consonant
 - E 1.5.2 Define a chord as three or more tones sounding simultaneously
- 1.6 Define musical form as a structural outline or design (SOL – HS.1.2, HS.3.4, HS.7.2)
 - E 1.6.1 Identify ABA form in simple music examples

- 1.7 Determine that texture in music refers to the density of sound (SOL – HS.7.2)
 - E 1.7.1 Identify texture as being either thick or thin
- 1.8 Define dynamics as degrees of volume (SOL – HS.7.2, HS.4.1)
 - E 1.8.1 Identify dynamics as relative degrees of loud and soft
- 1.9 Determine that all music can be classified by stylistic characteristics (SOL – HS.5.5)
 - E 1.9.1 Identify style as the manipulation of the elements of music
 - E 1.9.2 Determine that a musical composition may be expressed in more than one style
 - E 1.9.3 Determine that historical periods in music can be identified by their distinctive treatment of the elements

UNIT II

OPERA

- 2.1 Demonstrate an awareness of the elements of opera (SOL – HS.5.5)
 - E 2.1.1 Define opera and operetta
 - E 2.1.2 Trace the historical development of the opera plot
 - E 2.1.3 Identify aria, recitative, chorus, and spoken dialogue
 - E 2.1.4 Trace the historical development of the opera orchestra
 - E 2.1.5 Describe the importance of costumes, scenery, and choreography in opera
- 2.2 Demonstrate an awareness of operas from the Baroque period, the Classical period, the Romantic period, and the 20th Century (SOL – HS.5.5, HS.6.1, HS.3.4)
 - E 2.2.1 Name an opera and a composer from each period
 - E 2.2.2 Describe the relationship between opera and the political and social climate of the times
 - E 2.2.3 Compare the use of musical elements in different operatic styles

UNIT III

MUSICAL THEATER

- 3.1 Demonstrate an awareness of the evolution of the musical from operettas and minstrel shows (SOL – HS.1.2, HS.3.4)

- E 3.1.1 Define minstrel show
- E 3.1.2 Compare operetta and opera
- E 3.1.3 Compare musical theater with the minstrel show, operetta, and opera
- 3.2 Demonstrate an awareness of the elements of musical theater (**SOL** – HS.3.4, HS.5.5, HS.6.1)
 - E 3.2.1 Identify the elements of music found in musical theater
 - E 3.2.2 Identify five different musicals and their composers
 - E 3.2.3 Correlate musical theater elements to the political and social climates of the times
- 3.3 Demonstrate an awareness that popular songs have evolved from operettas, minstrel shows, and musical theater (**SOL** – HS.5.5, HS.1.2)
 - E 3.3.1 Identify a popular song and its operetta
 - E 3.3.2 Identify five popular songs and their musicals

UNIT IV

TECHNOLOGY IN MUSIC

- 4.1 Demonstrate an awareness of the history of technology in sound production (**SOL** – HS.4.2, HS.6.4)
 - E 4.1.1 Identify phonograph (gramophone, turntable), microphone, radio amplifier, hi-fi, stereo, tape recorder (reel-to-reel, cassette, eight track, DAT), and compact disc
 - E 4.1.2 Identify types of phonograph (cylinders, 78s, 33 1/3s or LPs, 45s)
- 4.2 Demonstrate an awareness of the effects of technology on performance techniques (**SOL** – HS.4.2, HS.6.4)
 - E 4.2.1 Demonstrate an awareness of electronic techniques used in vocal and instrumental performance
 - E 4.2.2 Demonstrate an awareness of how amplification affected the size and instrumentation of ensembles
- 4.3 Demonstrate an awareness of music related computer peripherals (**SOL** – HS.6.4, HS.4.2, HS.2.3)
 - E.4.3.1 MIDI
 - E.4.3.2 Keyboards
 - E.4.3.3 Digital recorders
 - E.4.3.4 MP3 players
 - E.4.3.5 Evolving technologies
- 4.4. Demonstrate an awareness of music related software (**SOL** – HS.6.4, HS.4.2, HS.2.3)
 - E.4.4.1 Notation
 - E.4.4.2 Sequencing
 - E.4.4.3 Recording
 - E.4.4.4 Ten tondls

- E.4.4.5 Web-based music activities

UNIT V

FOLK MUSIC

- 5.1 Demonstrate an awareness of the characteristics of traditional and composed folk music (**SOL** – HS.4, HS.7)
 - E 5.1.1 Identify the use of the elements of music in folk music
 - E 5.1.2 Define traditional folk music as that which is handed down from generation to generation
 - E 5.1.3 Define composed folk music as that music whose composer can be identified and which was written for a specific purpose
- 5.2 Demonstrate an awareness of the influence of other cultures on the American folk music tradition (**SOL** – HS.9, HS.5)
 - E 5.2.1 Describe the characteristics and influence of African music
 - E 5.2.2 Describe the characteristics and influence of European folk music
 - E 5.2.3 Describe the characteristics and influence of Latin-American music
- 5.3 Demonstrate an awareness of the traditional American folk style (**SOL** – HS.5, HS.6)
 - E 5.3.1 Compare the different Early American folk styles and their geographic locations
 - E 5.3.2 Identify the influences of political and social conditions on the folk song tradition
 - E 5.3.3 Identify a variety of folk instruments and their characteristics
- 5.4 Demonstrate an awareness of the "popular" folk style of the mid to late 20th Century (**SOL** – HS.6)
 - E 5.4.1 Identify the early popular folk performers and composers such as "Leadbelly," Woody Guthrie, Burl Ives, and Pete Seeger
 - E 5.4.2 Describe the influence of folk music on the recording industry and identify five popular folk artists of the genre

UNIT VI

THE CLASSICS

- 6.1 Demonstrate an awareness that Western music had its roots in the Medieval period (**SOL** – HS.5, HS.6)
 - E 6.1.2 Identify music of the period as being momophonic

- E 6.1.2 Classify church music as being sacred
- E.6.1.3 Classify non-church of folk music as being secular
- 6.2 Demonstrate an awareness of the characteristics of Renaissance music (**SOL** – HS.7, HS.6)
 - E 6.2.1 Relate the historical and cultural events to the fine arts of the period
 - E 6.2.2 Identify two composers of the period
 - E 6.2.3 Use the "language of sound" vocabulary to describe the music of the period
 - E 6.2.4 Identify the voice as the dominant instrument of the period
 - E 6.2.5 Identify examples of monophonic and polyphonic music of the period
- 6.3 Demonstrate an awareness of the characteristics of Baroque music (**SOL** – HS.7, HS.6)
 - E 6.3.1 Relate the historical and cultural events to the fine arts of the period
 - E 6.3.2 Identify two composers of the period
 - E 6.3.3 Use the "language of sound" vocabulary to describe the music of the period
 - E 6.3.4 Trace the rise of instrumental music in the period
- 6.4 Demonstrate an awareness of the characteristics of the Classical period (**SOL** – HS.5)
 - E 6.4.1 Relate the historical and cultural events to the fine arts of the period
 - E 6.4.2 Identify two composers of the period
 - E 6.4.3 Use the "language of sound" vocabulary to describe the music of the period
 - E 6.4.4 Identify instrumental music as the dominant medium of the period
 - E 6.4.5 Identify the establishment of the orchestra as a predominant ensemble
 - E 6.4.6 Identify Haydn as the founder of symphonic form
 - E 6.4.7 Demonstrate an awareness of objectivity in classicism
- 6.5 Demonstrate an awareness of the characteristics of Romantic music (**SOL** – HS.5)
 - E 6.5.1 Relate the historical and cultural events to the fine arts of the period
 - E 6.5.2 Identify five composers of the period
 - E 6.5.3 Use the "language of sound" vocabulary to describe the music of the period
 - E 6.5.4 Identify music of all media as being of equal importance
 - E 6.5.5 Identify Beethoven as the bridge between the Classical and Romantic periods
- E 6.5.6 Demonstrate an awareness of the transition from objective to subjective expression
- 6.6 Demonstrate an awareness of the characteristics of 20th Century art music (**SOL** – HS.5)
 - E 6.6.1 Relate the historical and cultural events to the fine arts of the period
 - E 6.6.2 Identify three composers of the period
 - E 6.6.3 Use the "language of sound" vocabulary to describe the music of the period
 - E 6.6.4 Demonstrate an awareness of the trends of Impressionism and Neo-Classicism
 - E 6.6.5 Demonstrate an awareness of the breakdown of tonality
 - E 6.6.6 Identify examples of serialism
 - E 6.6.7 Identify examples of aleatoric music
- 6.7 Demonstrate an awareness of the influence of new technologies and techniques on 20th Century art music (**SOL** – HS.8, HS.9)
 - E 6.7.1 Demonstrate an awareness of the development of new acoustical instruments
 - E 6.7.2 Demonstrate an awareness of unconventional uses of instruments and voices
 - E 6.7.3 Demonstrate an awareness of nontraditional combinations of instruments and voices
 - E 6.7.4 Demonstrate an awareness of the effects of electronics on art music
 - E.6.7.5 Demonstrate an awareness of the effect of electronics on music styles
 - E 6.7.6 Identify the use of the elements of music in an example of electronic music
 - E 6.7.7 Demonstrate an awareness that the tape recorder was used as a compositional device
 - E 6.7.8 Describe the techniques of musique concrete
 - E 6.7.9 Describe the effects of electronics on popular music
 - E 6.7.10 Demonstrate an awareness of contemporary electronic equipment (MIDI synthesizers, samplers, computers, drum machines, sequencers, etc.)

UNIT VII

COUNTRY AND WESTERN MUSIC

- 7.1 Demonstrate an awareness of the roots of Country and Western music (**SOL** – HS.5)

- E 7.1.1 Identify the elements of music in Country and Western music
- E 7.1.2 Demonstrate an awareness of the influence of the blues and spirituals of southern black culture on the development of country music
- E 7.1.3 Demonstrate an awareness of the influence of the European musical elements of form, rhythm, and tonality on the development of Country and Western music
- E 7.1.4 Demonstrate an awareness that country music texts are derived from the traditions of southern white churches, bar rooms, and roadside cafes
- E 7.1.5 Demonstrate an awareness that regions of the country developed unique styles of Country and Western music due to differences in life-styles, heritage, and instrumentation
- 7.2 Demonstrate an awareness of the different styles of Country and Western music (**SOL – HS.5**)
 - E 7.2.1 Identify bluegrass, western, Appalachian, country rock, southern rock, and southern country
- 7.3 Demonstrate an awareness of the influences of the development of technology on Country and Western music (**SOL – HS.9**)
 - E 7.3.1 Identify the importance of radio programming
 - E 7.3.2 Identify the importance of the popularity of cowboy movies
 - E 7.3.3 Identify the importance of the influence of the recording industry
 - E 7.3.4 Identify the importance of the influence of television

UNIT VIII

ROCK MUSIC

- 8.1 Demonstrate an awareness of the roots of Rock music (**SOL – HS.5**)
 - E 8.1.1 Identify the influence of other styles of music in the development of Rock
 - E 8.1.2 Identify the use of the elements of music in Rock
- 8.2 Demonstrate an awareness of the various styles of Rock from its inception to the present day (**SOL – HS.7**)
 - E 8.2.1 Identify eight different styles of Rock
 - E 8.2.2 Identify performers associated with the different styles
 - E 8.2.3 Define "crossover" musicians
 - E 8.2.4 Identify instruments currently used in Rock music

UNIT IX

JAZZ

- 9.1 Demonstrate an awareness that Jazz is an art form developed in America reflecting the influence of European and African-American cultures (**SOL – HS.4**)
 - E 9.1.1 Identify New Orleans as the birthplace of jazz, the place where African-American and European musical styles converged
 - E 9.1.2 Describe the influence of work songs, field calls and hollers, and the gospel tradition on jazz
 - E 9.1.3 Identify and define blues style and form
- 9.2 Demonstrate an awareness that jazz spread throughout America and was influenced by indigenous regional styles (**SOL – HS.6**)
 - E 9.2.1 Trace the movement of jazz from New Orleans up the Mississippi River Valley to Kansas City and Chicago
 - E 9.2.2 Trace the movement of jazz to New York
- 9.3 Demonstrate an awareness of the use of the elements of Jazz (**SOL – HS.3**)
 - E 9.3.1 Define vocal and instrumental improvisation and explain their significance
 - E 9.3.2 Define syncopation and explain its significance
- 9.4 Demonstrate an awareness of the different jazz styles (**SOL – HS.1**)
 - E 9.4.1 Describe the characteristics of ragtime, Dixieland, big band/swing, bebop, cool, modern, progressive, fusion
 - E 9.4.2 Describe the influences of social, economic, and political events on jazz
 - E 9.4.3 Identify six representative composers/performers of the different styles
 - E 9.4.4 Identify six representative compositions

UNIT X

OPPORTUNITIES FOR TODAY'S MUSICIAN

- 10.1 Demonstrate an awareness that music can be vocational as well as avocational (**SOL – HS.9**)
 - E 10.1.1 Define vocation as a profession and/or occupation
 - E 10.1.2 Define avocation as a personally enriching activity in which there may or may not be remuneration

- 10.2 Demonstrate an awareness of careers in music-related industries (**SOL – HS.6**)
 - E 10.2.1 Identify career opportunities for the church musician
 - E 10.2.2 Identify career opportunities for the technician
 - E 10.2.3 Identify career opportunities for the performing musician
 - E 10.2.4 Identify career opportunities in the retail industry
 - E 10.2.5 Identify career opportunities in music promotion
 - E 10.2.6 Identify career opportunities in education
 - E 10.2.7 Identify career opportunities in the medical profession
- E 10.2.8 Identify career opportunities in communications
- E 10.2.9 Identify career opportunities in publishing
- 10.3 Demonstrate an awareness of avocational opportunities in music (**SOL – HS.6**)
 - E 10.3.1 Identify musical opportunities available in the civic community
 - E 10.3.2 Identify musical opportunities available in the religious community
 - E 10.3.3 Identify musical opportunities available in education



VIRGINIA BEACH CITY PUBLIC SCHOOLS

A H E A D O F T H E C U R V E

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DEPARTMENT OF CURRICULUM AND INSTRUCTION

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